

APPLICATION CONTENT BASED INSTRUCTION

THE APPLICATION OF CONTENT-BASED INSTRUCTION AND TASK-
BASED IN MUSIC INSTRUCTION WITH EFL STUDENTS

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BASED IN MUSIC INSTRUCTION WITH EFL STUDENTS

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NOTA DE RESPONSABILIDAD

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Resumen

Este estudio cualitativo denominado: The Application of Content-Based Instruction and Task - Based in Music Instruction with EFL Students, se llevó a cabo con el fin de describir y evaluar los efectos causados en la aplicación de enfoques comunicativos con estudiantes de bachillerato de la Institución Municipal Educativa San Juan Bosco. Se empleó como instrumento para la recolección de datos un plan de estudios de música que consta de tres unidades de trabajo. Asimismo, al final de este documento, se presentan las conclusiones más significativas, las cuales pueden contribuir en futuras investigaciones, relacionadas con la aplicación de enfoques comunicativos como el Content - Based Intruction y el Task - Based in Music Instruction se presentaron.

Palabras clave: melodía, armonía, ritmo, pentagrama, notas musicales y familias de instrumentos.

Abstract

This qualitative study intended to describe and evaluate the effects of the Application of Content-Based Instruction and Task-Based Instruction in Music with EFL Students. The data collection process was carried out through of a musical syllabus that consisted of three working units. The sample considered in this research consisted on students of the Municipal Educational Institution San Juan Bosco from Pasto. In addition, at the end of this paper some recommendations and conclusions, which may contribute to future research, were presented.

Key terms: rhythm, melody, harmony, staff, musical notes, and instrument families.

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"My main purpose is not the teaching of music, what I wish is to build good citizens. If a child listens to music from birth and learn to play it himself, acquire sensitivity, discipline and integrity. And so it is a beautiful heart. "

Shinichi Suzuki(1898-1998)

Introduction

The phenomenon of globalization is something that involves us all in any way, so is necessary to globalize a language allowing the students to explore various aspects of knowledge by means of a second language in the application of Content-Based Instruction (CBI) and Task-Based Approaches.

Content-Based Instruction, integrates the learning of language with the learning of some other content, often an academic subject (Larsen-Freeman,2000); Task-Based Instruction, defined as an activity in which "the target language is used by the learner for a communicative purpose (goal) in order to achieve an outcome" (Willis, 1996: 23) are effective methods of combining English as Second Language (ESL /EFL) instruction with subject matter instruction or musical content learning, increasing students motivation when they are learning music, rather than just studying English language.

This project was carried out with students who had some knowledge in English, in which they developed assigned tasks in the process, strengthening their own contents in the area of music and interaction with

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teachers responsible for the implementation of approaches mentioned.

Our purpose was to present and carry out a syllabus with specific thematic area of music used as a second language, this will provide researchers collect data that demonstrates the advantages and disadvantages to the end this study. In addition, we intend to demonstrate the need to train teachers on the acquisition of a foreign language to work without difficulty in the diversity of knowledge areas if required. This study was applied with 10 students, boys and girls, of tenth and eleventh grades of the Municipal Educational Institution San Juan Bosco in Pasto.

Educate America Act incorporated nine National Standards for Music Education, emphasized the importance of educating future music teachers in the areas of singing, playing instruments, composing, improvising, reading notation, listening and analyzing music, evaluating music, understanding relationships between music and other disciplines, and understanding music in relation to history and culture (Consortium of National Arts Education Associations, 1994).

On the other hand, the classroom environment in which EFL is taught through musical content should be carefully structured so that second language acquisition can occur. Instructional activities should promote L2 development through a natural process in which the focus is not on language, but on communicating per the concepts, process, and applications of musical features so the EFL and music classroom should be built on

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students' real-life experiences and prior knowledge of music and offer situations in which students can interact with the teacher and fellow students.

In addition, the musical language has its own special vocabulary and it requires teaching a variety of symbols and contains a great deal of technical language with precise meanings that require the student to apply specific concepts, procedures, and applications they are going to learn in class. The lessons that teach new concepts in music use graphics, concrete materials that clarify meanings in music communicated through L2.

CHAPTER ONE**The Research Problem****Problem Description**

In times of globalization, Colombia needs to develop the capacity of its citizens to be competent in at least a foreign language. For this, the Ministry of Education presented the National Bilingualism Program 2004-2019 so English in order to students learn language best when there is an emphasis on relevant, meaningful content rather than on the language itself. However, both form and meaning are important and are not readily separable in language learning. For that reason, we choose the Content-Based Instruction and Task Based approaches in order to teach music.

Since the advent of Communicative Language Teaching (CLT) and the belief that language is best learned when it is being used to communicative messages, natural language acquisition occurs in context. Natural language is never learned divorced from meaning and Content-Based Instruction and Task Based Approaches provides a context for meaningful communication to occur (Curtanin,1995; Met, 1991). The communicative activities are great opportunities for learning and language acquisition is based on input that is meaningful and understandable to the learner. If comprehensible input is provided and the student feels little anxiety, then acquisition will take place (Krashen, 1981, 1982).

Comprehensible input hypothesis gives support to Content-Based Instruction and Task Based Approaches. This hypothesis states that, We acquire by understanding

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language a bit beyond our current level of competence. This is done with the help of context (Krashen & Terrell, 1983: 32); so this research has been selected to provide students with an opportunity to learn music through English and see if this approach is a suitable one in EFL settings.

Second language acquisition is enhanced by comprehensible input (Krashen, 1982; 1985), which is a key pedagogical technique in these kind of instructions; however, comprehensible input alone does not suffice- students need form-focused content instruction (an explicit focus on relevant and contextually appropriate language forms to support content learning) (Lyster, 1987; Met, 1991; Swain, 1985).

The Content Based Instruction (CBI) is a teaching approach that emphasizes learning about something (music) rather than learning about language in this case. Task Based focuses emphasizes on the use of authentic language and on asking students to do meaningful tasks using the target language based on task outcome (in other words the appropriate completion of tasks) rather than on accuracy of language forms , so that these are beneficial to EFL students who are expected to learn music as they are acquiring English; promoting negotiation of meaning, which is known to enhance language acquisition (students should negotiate both form and content), lending a cooperative learning, which has been shown to result in improved learning. These instructions develop a wider range of discourse skills than do traditional language instruction. They provides

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for cognitive engagement tasks that are intrinsically interesting and cognitively engaging will lead to more and better opportunities for a second language acquisition.

Content-Based Instruction and Task Based approaches emphasize a connection to real life, real world skills (Curtain, 1995); in these classes, students have more opportunities to use the content knowledge and expertise they bring to class (they activate their prior knowledge, which leads to increased learning of language and content material) allowing for greater flexibility to be built into the curriculum and activities; there are more opportunities to adjust to the needs and interests of students.

Problem Statement

Which are effects of applying a combination of Content-Based Instruction and Task-Based approaches in teaching music to EFL students in tenth and eleventh grades of the Municipal Educational Institution San Juan Bosco in San Juan de Pasto?

General Objective

To describe the effects of applying Content-Based Instruction and Task-Based Approaches in music instruction whit EFL students in tenth and eleventh grades of the Municipal Educational Institution San Juan Bosco in San Juan de Pasto.

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Specific Objectives

The specific objectives we expect to achieve in this research are presented next:

To identify the advantages and disadvantages in the application of these two approaches to develop music learning.

To describe the results obtained in the application of The Content-Based Instruction and Task Based approaches as options teaching music to EFL students.

To evaluate the methodologies applied to teach music to EFL students.

Analysis of the Problem

In this research we describe the necessity of applying a combination of approaches through methodologies that teacher can implement focusing in teaching of diversity of subjects such as music rather than teaching English as a second language.

Delimitations

Conceptual Delimitation

Approach. To language teaching is something that reflects a certain model or research paradigm. An approach is general that a method, but it is a specific set of procedures more or less compatible with an approach, and a technique is a very specific type of learning activity used in one or more methods. (Celce-Murcia, 2001)

Communicative Approach. The goal of language teaching is the communicative competence. The

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communication requires that students perform certain functions or be able to communicate. It requires more than linguistic competence; it requires communicative competence, knowing when and how to say what to whom. (Widdowson, 1990).

Communicative Competence. Is defined as what a speaker needs to know in order to be communicatively competent in a speech community. A person who acquires communicative competence acquires both knowledge and ability for language use. (Hymes, 1972:281).

Communicative Language Teaching (CLT). To make communicative competence the goal of language teaching and develop procedures for the teaching of the four language skills that acknowledges the interdependence of language and communication. Littlewood (1981:1) states,

One of the most characteristic features of communicative language teaching is that it pays systematic attention to functional as well as structural aspects of language.

Content Based Instruction. It is an approach that integrates the learning of language with the learning of some other content, often academic subject matter. It has been observed that academic subjects provide natural content of language instruction. Such observations motivated the 'language across the curriculum' movement for native English speakers in England, which was launched in the 1970s to integrate the teaching of reading and writing into all other subject areas. (Larsen Freeman, 2000).

English as a Foreign Language (EFL). Described situations where students were learning English in order

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to use it with any other English speakers in the world-when the students might be tourists or business people. (Harmer, J.2007).

English as a Second Language (ESL). ESL students were described as usually living in a target-language community (e.g. Britain, the USA, etc.) and needed the target language (English) in order to survive and prosper in that community, doing such things as renting apartments, etc. (Harmer, J. 2007).

Input. Can be defined as the language information or data the learner is exposed to and has access to. Ellis(1985:137) describes it as the language that is addressed to the L2(second language) learner either by a native speaker or by another L2 learner .

Second language (L2).The language being learned or studied.

Method. According to Richards and Rodgers, a method is theoretically related to an approach, is organizationally determined by a design, and is practically realized in procedure (2001, p. 20). *Approach* is the underlying theory of language and language learning. *Design* is how those theories determine the objectives, syllabus, teaching/learning activities, teacher/learner roles, and the role of the instructional materials. *Procedures* are the techniques derived from a particular approach and design.

Negotiation of Meaning. It is known to enhance language acquisition (students should negotiate both form and content) (Lightbrown & Spada, 1993).

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Task Based Learning Teaching (TBLT). An approach where learners carry out tasks such as solving a problem or planning an activity. The language learnt comes out of the linguistic demands of the activity. (Nunan, 2001).

Task. It is a piece or real work which involves learner focus on process rather than product. The task, rather than being a unit of grammar to be digested, or a collection of lexical items to be remembered, is a means of using the language (Widdowson, 1978) in order to learn the language. The task has meaning for students (Skehan, 1996a, p. 38) who have to solve communication problems, and that meaning, along with the authenticity in the use of real-life situations, becomes internalized as linguistic competence.

Evaluation of the Problem

All that was said previously explains why it is important to apply these talkative focuses in the teaching of a subject or different emphasis keeping in mind the linguistics from the teaching of the L2. When seeking to implement these kinds of methodologies, the purpose is to evaluate the strengths and/or weaknesses of these new trends and see if they allow teachers to increase the interest and motivation toward the musical learning through English as a foreign language.

Limitations

During the realization of this study, it could be evidenced some limitations such as the lack of trust from the educational institutions in the application of these kinds of focuses, appropriate classrooms for music

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teaching and English teaching, collaboration from high schools to apply this type of research, the low proficiency level of the students in the second language and possible errors in the elaboration and execution of instruments used for gathering of data.

CHAPTER TWO

Review of Literature

This section is focused on documenting or informing the reader on the different sources used. It is important to keep in mind a series of aspects that are understood in diverse sources of information that allow to understand the importance of applying communicative approaches methodologies to teach music in second language.

The music is inherent in all cultures, is a form of art which manifests itself through the voice and body, which are the natural instruments and means for self-expression. We live with the pace, even before birth, through the heartbeat of our mother and other subtle rhythms such as breathing, metabolism, and brain waves. Human beings are musical, though not all are able to make music, we have the ability to feel and enjoy it. It seems that from childhood, music can develop sensitivity to sound, pitch and tone, which can provide the basis for later musical ability.

Musical intelligence has its own rules and structures of thought, since music is an auditory language has three basic components: pitch, rhythm and tune, are often noted with a special symbol system whose combinations between them have achieved the countless musical variety we know.

Gardner indicates that "pitch (or melody) and rhythm: sounds emitted at certain auditory frequencies and grouped according to a prescribed system" are most

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central to the musical intelligence. He explains that pitch is more important in certain cultures. He discusses "Oriental societies that make use of tiny quarter-tone intervals . Other cultures (such as sub-Saharan Africa) emphasize rhythm where "rhythmic ratios can reach a dizzying metrical complexity". Gardner discusses the horizontal and vertical organization of music. Horizontal refers to the "relationship of pitches as they unfold over time." Vertical refers to the "effect of two or more sounds emitted at the same time, giving rise to a harmonic or a dissonant sound." Gardner also states that timbre - the characteristic qualities of a tone, is an important element.

The musical intelligence is central to human experience. It's the earliest of the intelligences to emerge even children as young as two months old can sing and match rhythmic structures. And it's closely linked to our other intelligences we often "feel" music with our bodies and move accordingly, we often "feel" music with our emotions, and cry or laugh accordingly. Indeed, as Howard Gardner writes in *Frames of Mind* (1983), many scientists believe that "If we can explain music, we may find the key for all human thought."

Music is universal, crossing cultural borders, playing a significant, unifying role in the earliest history of man throughout the world. The components of the musical intelligence, sensitivity to pitch or melody and rhythm, provide the core elements or set of operations. Musical notation provides a complex separate symbol system. Individuals process musical tones in the

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right hemisphere of the brain, but with formal training and greater competence, musicians utilize the left hemisphere as well (Gardner, 1983, pp.118-119). The musical/rhythmic intelligence is represented in the brain in both the left and right hemispheres, as well as the limbic system (emotional). The more formal and analytical aspects of music as a system are in the left hemisphere and the figural/experiential aspects are in the right hemisphere.

Gardner provides a portrait of early musical competence. In infancy, normal children sing, babble, produce undulating patterns, and imitate tones sung by others. An important transition in their musical lives occurs in the middle of the second year of life when they begin to emit tones that explore small intervals from seconds to fourths. They begin to invent spontaneous songs and imitate short patterns from familiar songs. By age three or four, the original tunes and exploratory sound play give way to conformity as they begin to limit themselves to the songs of the dominant culture. By school age, children know what a song should be according to the cultural practice. They can produce a fairly accurate rendition of common melodies.

Gardner claims that, for most children in our culture, there is little further musical development after the school years begin unless they exhibit unusual musical talent or have exceptional opportunities. Musical repertoire may expand, skill in performance may improve, and knowledge about music may increase, but creative development is minimal. Gardner states that this

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may be because "music occupies a relatively low niche in our culture, musical literacy is acceptable" (1983, p. 109). Our society does not have high musical expectations for the average individual, in contrast to expectations for the mastery of verbal or mathematical skills. The multiple intelligence theory values nurture as much as nature in the development of intelligences. Crystallizing experiences spark the musical intelligence, starting off the development of talents and abilities. These experiences may provide a turning point for the child. Paralyzing experiences shut down the musical intelligence, discouraging the development of talents and abilities. A child's musical growth is easily stunted when he/she is told to "stop that racket" as he/she practices an instrument.

Enjoyment of music is an inherent ability of all people and should be developed, although not fully defined all the skills expected of a musician. Music plays an important role in any educational environment, as the soft background music to accompany students as they work, play or do their activities. It gives them a relaxed and pleasant climate, adequate attention and raises energy levels.

It is important to provide an opportunity for young to listen to, sing and dance their own songs and folklore of other countries. Exploiting the particular interest in music, fashion and possibly presenting tunes are well accepted and parts of works of classic authors, which are not forced but they encourage them to listen to.

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Between 1900 and 1950 the creator of rhythm and music therapy precursor was Emile Jacques Dalcroze. He argued that the human body is capable of being effectively educated under the impulse of the music. Joined the musical rhythms and body, and its disciples pioneers of Rhythm Educational Therapy. Dalcroze broke with the rigid traditional systems allowing the discovery of the rhythms of the human being, only starting point for communication with the patient. Willems, teacher, educator, and clinician, has conducted thorough studies that revolve around investigating and deepening concern about the relationship between man and music through the ages and cultures.

Orff, took as a basis for music education system, body movement, using the body as a percussive and language in its most elementary form. For Orff creativity coupled with the joy of musical performance allows for better socialization and establishing a good relationship with the therapist, as well as increased confidence and self-esteem (Campbell, 1992).

Equally in 1966, Lozanov realized this relaxing effect and creator of stimuli that has the music and its effectiveness in sensory memory both at the iconic (recorded images) as the echoic (recorded sounds). In addition to music, it helps students to find a rhythm or a melody that reinforces and helps intonation. In teaching of any language, we know that the production of messages is not any sense repeating random phrases or expressions without any meaning; it must have a certain

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melody in the production of messages that can be easily encoded by the receiver. (Campbell,1992).

Communicative Approach

This approach gets the design of the study of language as a means of interaction. Language is a system of concepts, roles and grammatical structures that serve to express different meanings at the level of discourse in a particular social context. The notion of communicative competence proposed by Hymes (1971) is central to this approach.

Communicative competence of individuals includes knowledge of sociolinguistic rules that allow a statement is grammatical, feasible, appropriate and acceptable in a given context.

Richards & Rodgers (2001) argue that various strategies and procedures of the communicative approach, demonstrate some theoretical principles on the favorable conditions that facilitate learning, including:

Activities that represent an authentic communication (Communication Principle).

Activities that promote the use of the L2 to perform tasks that make sense (Meaningful Tasks) (Task Principle).

The presentation of texts, speeches and materials that is understandable to the student (meaningfulness Principle).

Savignon (1983) suggests that the use of language is a dynamic and creative process used by people to express different meanings in an unlimited fashion.

This approach seeks to engage the student in

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all activities, so you learn doing. The objective is the acquisition of communicative competence in second language properly and according to the social context in which the student is.

The student is an active element in the process of learning of a second language. Their work must focus on the negotiation of meaning in order to understand and be understood, because the interaction is a key strategy emphasized in the learning by doing and the teacher should be a facilitator of learning: Researcher of the complexity of the communication process and its implications for teaching.

Analyst of the needs and interests of students.

Organizer of the course content, goals, needs and a program.

Provider of situations that promote communication

Co-communicator in some activities without establishing absolute dominance or control.

Apprentice of different aspects that are presented daily in the classroom and serve to enrich their educational experience. (Savignon, 1983).

This approach shows a positive attitude toward the errors; they are considered a natural product of the communication process. The emphasis is on fluency.

The principles of the communicative approach are present in current approaches and have been the basis for two approaches around which this research will be built. These two approaches are described next:

Content -Based Instruction

The content-based approach intends to teach a subject as well as English at the same time. The important principles are: students know that language learning is a mean to an end and not an end in itself, learning authentic subject matter, using language not only orally but also to read and write about interesting and relevant content. (Grabe & Stoller, 1997).

Content-Based Instruction has been described as a new paradigm in language education, centered on fostering student competence in a second or foreign language while advancing in the knowledge of a subject matter. This approach is widely used in an extensive number of contexts and educational settings all over the world.

Content-based instruction (CBI) bases its rationale on the premise that students can effectively obtain both language and subject matter knowledge by receiving content input in the target language. Although it has been recently recognized by influential authors such as Rodgers as one of the Communicative Language Teaching spin-off approaches (2001, 2), some authors contemplate the paradigm within an even wider perspective: according to Stryker and Leaver (1997, 3-5), for instance, CBI is a truly and holistic approach to foreign language education(which) can be at once a philosophical orientation, a methodological system, a syllabus design for a single course, or a framework for an entire program of instruction .

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The benefits of the approach are directly or indirectly associated with an extensive body of research from a variety of fields. Strong empirical support for CBI can be found in second language acquisition research, in training studies and in cognitive psychology, as well as in the outcomes documented by successful programs in a variety of contexts and levels of instruction (Adamson 1993; Dupuy 2000). A synthesized though accurate revision of the benefits perceived in view of the different areas is included in Grabe and Stoller (1997); the conclusions derived from these findings lead these authors to suggest seven rationales for CBI that can be summarized in the following points:

1. In content-based classrooms, students are exposed to a considerable amount of language while learning content. This incidental language should be comprehensible, linked to their immediate prior learning and relevant to their needs. In content-based classrooms, teachers and students explore interesting content while students are engaged in appropriate Language-dependent activities. The resultant language learning activities, therefore, are not artificial or meaningless exercises.
2. CBI supports contextualized learning; students are taught useful language that is embedded within relevant discourse contexts rather than as isolated language fragments. Thus, CBI allows for explicit language instruction, integrated with content instruction, in a relevant and purposeful context.

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3. The use of coherently developed content sources allows students to call on their own prior knowledge to learn additional language and content material.

4. In content-based classroom, students are exposed to complex information and are involved in demanding activities which can lead to intrinsic motivation.

5. CBI lends itself well to strategy instruction and practice, as theme units naturally require and recycle important strategies across varying content and learning tasks.

6. CBI allows greater flexibility and adaptability to be built into the curriculum and activity sequences.

7. CBI lends itself to student-centered classroom activities. (Grabe and Stoller 1997, 19-20).

Regarding the plurality of educational levels in which CBI can be used; the paradigm has proved to be a valid approach for language teaching at all stages of instruction, from primary school to university levels, both in second and foreign language teaching situations. In terms of content fields, a wide number of courses and programs have been developed to advance language learning while developing content knowledge in different academic areas. Thorough descriptions can be found in the fields of literature (Holten 1997), history (Strole 1997), art history (Raphan and Moser 1994), film (Chapple and Curtis 2000), mathematics (Cantoni-Harvey 1987), journalism (Vines 1997), sociology (Gaffield-Vile 1996), culture and civilization (Ballman 1997), and national or regional features and issues (Ryding and Stowasser 1997; Klee and Teddick 1997; Stryker 1997; Klahn 1997). References to

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courses in psychology, economy, geography, political science, etc. have also been reported (Dupuy 2000).

CBI is also seen as one of the most representative contributions to contemporary foreign language pedagogy with authors such as Celce-Murcia Larsen-Freeman and Richards and Rodgers. Attention to the approach has been paid as well in relevant reference works in applied linguistics, such as the recently published *The Oxford Handbook of Applied Linguistics* (Kaplan 2002), which devotes one of the only three chapters in the part of 'The study of second language teaching' to Communicative, task-based and content-based instruction .

Task Based Language Teaching (TBLT)

TBLT focuses on the use of authentic language and on asking students to do meaningful tasks using the target language. Assessment is primarily based on task outcome (in other words the appropriate completion of tasks) rather than on accuracy of language forms. This makes TBLT especially popular for developing target language fluency and student confidence.

However, task-based approach requires in common a more flexible approach in which "content and tasks are developed in tandem" (Nunan 1989:16). From a course designer's point of view, the notion of task as the "unit of analysis" (Long 1985) serves as a starting point in syllabus design, determining needs assessments, content selection, learning experiences, and evaluation (as

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presented by Long 1985); it still remains the crucial point in task-based approaches to second language teaching. According to Nunan, 1989 Task is defined as "A piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form".

To distinguish between task, exercise and activity it can say that a task is a communicative act that does not usually have a restrictive focus on a single grammatical structure. It also had a non-linguistic outcome. An exercise usually has a restrictive focus on a single language element, and has a linguistic outcome. An activity also has a restrictive focus on one or two language items, but also has a communicative outcome. In that sense, activities have something in common with tasks and something in common with exercises. The essential difference between a task and an exercise is that a task has a nonlinguistic outcome. Target or real-world tasks are the sorts of things that individuals typically do outside of the classroom. Pedagogical tasks are designed to activate acquisition processes. (Nunan, 1986).

Candlin (1987) cited in Nunan 1990:47) suggests that tasks should contain input, roles, settings, actions, monitoring, outcomes and feedback. Input refers to the data presented for learners to work on. Roles specify the relationship between participants in a task. Setting refers to the classroom and out-of-class arrangements entailed in the task. Actions are the procedures and sub-

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tasks to be performed by the learners. Outcomes are the goal of the task, and feedback refers to evaluation of the task.

For the purposes of this project, task was defined as an activity in which "the target language is used by the learner for a communicative purpose (task) in order to achieve an outcome" (Willis, 1996, p. 23). Task was done to develop learning activities to facilitate the learning of the pre specified content.

A task-based syllabus, however, is one based on tasks that have been specially designed to facilitate second language learning and one in each task or activities are the basic unit of syllabus design. A number of second language acquisition theorists have proposed tasks as a basis for syllabus planning. Long and Crookes (1991, 43) in Richard (2001) claim that tasks:

provide a vehicle for the presentation of appropriate target language samples to learners - input which they will inevitably reshape via application of general cognitive processing capacities - and for the delivery of comprehension and production opportunities of negotiable difficulty.

Task-based syllabus is a set of planning or set of instructional materials based the aims that have been established for a language program. Task-based syllabus can be used in teaching or learning the communicative purposes. It is organized around tasks that students will complete in the target language. A task is an activity or goal that is carried out using language such as finding a solution to a puzzle, reading a map and giving

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directions, or reading a set of instructions and assembling a toy (Richard 2001: 161).

The above information enables the reader to clarify the concepts on approaches to be implemented in this study, for which it has created a work plan according to the needs of the study population among these: the communication skills that they possess both a foreign language and instrumental skills with prior knowledge they have with respect to the area of music or the contents addressed in this project, which have been chosen taking into account the facility to achieve the objectives proposed in each activity and materials to use.

The advantage of implementing based task is the flexibility it has to be applicable to other approaches and thematic diversity of content in different areas of knowledge, therefore is applicable to students from elementary school to college. The tasks and activities carried out are significant because, starting from the experience of each individual and the need to progress according to their motivation and need for acquiring knowledge in the areas of applied learning which makes natural and lead to social, cultural, artistic and academic. Therefore be taken into account the importance of knowing students identifying skills needs and interests.

CHAPTER THREE

The Research Method

Research design

The research design applied in this study is useful not only to reach the proposed objectives but also to answer the research question of this study. It can be described as follows:

Design

A qualitative research will be used in this study. This study will allow to describe the process detailed for which the students have the opportunity to access to the knowledge of a specify subject having in mind the use of a second language making a pre-test that will demonstrate the previous knowledge they possess in the thematic ones like in the acquisition of a second language; allowing the implementation of this type of methodologies and to sustain the results obtained and their validity for future applications.

Type of Research

The type of research to carry out during the study was the Evaluative one, which is a process that allows to pick up information to determine the flaws, advantages or execution disadvantages, projects and plans that are being carried out. This process allows to support with trials and value concepts the obtained information on the programs in action by means of the gathering of information been worth and reliable starting from the techniques and instruments to identify the application of

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Content-Based Instruction and Task Based Approaches in the methodological processes in the curricular, its analysis and evaluation to make the pertinent decisions for the modification, changes and innovations of the study outlined for this research.

Population, Sample and Setting

In this section, important aspects like the population being the object of this research, the sample that will be selected and the setting where the research is going to take place are specified.

Population / Participants

The population or participants, who will help us to accomplish this research, are 10 students from tenth and eleventh grades of the Municipal Educational Institution San Juan Bosco from Pasto, who are between 15 years old and their genders are both male and female. The participants considered in this research are significant because this group of students have a basic level of knowledge of English that enable them perform effectively the activities planned in the project.

Sample

Taking into consideration the relevance of population

(10 students of tenth and eleventh grades);

the whole group of students who are taking classes at The Municipal Educational Institution San Juan Bosco will be considered to the application.

Setting

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This research was taken place in The Municipal Educational Institution San Juan Bosco, located at Carrera 16 No.17-37 center, the Commune 2 of the City of San Juan de Pasto, in the Department of Nariño in southern Colombia.

Data collection techniques

Data collection instrument

The way to apply the treatment designed in this research project is as follows:

A questionnaire was applied to determine the preferred learning style for the subject of music with the students.

Additionally, it was applied a pre and post test to assess knowledge of this subject matter.

Task-based syllabus will be structured by lesson plans of music with specific objectives each one to achieve during the implementation and like an assessment of the obtained results during the process, which will allow us to make a consideration about the advantages or disadvantages of the application of communicative approaches in this study. This open the way to suggestions or recommendations for possible applications.

CHAPTER FOUR

Data Analysis

This chapter describes the most important information collected during the implementation of the instruments. At the same time, suggestions and recommendations that contribute to the improvement of this research.

Having in mind that one of the specific objectives of this research is to describe the results obtained in the application of the Content-Based Instruction and Task Based Approaches as options teaching music to EFL students, it can see that in The Municipal Educational Institution San Juan Bosco, the number of hours in the English subject are just two hours per week with students from tenth and eleventh grades. Also, an evident traditional methodology and afraid to implement new trends with students is perceived from teachers.

The students, who participated in this study, have the highest qualifications in the English subject. Because of there is not a music subject, we note the lack of musical concepts from the students. But the experiences that students have with the music come from a natural acquisition, like part of their hobbies or interests, for instance, the one found in their social context.

Therefore, a musical syllabus is presented to the students to be developed in one month. This course of study, INTRODUCTION TO MUSIC EDUCATION LEVEL 1, explains the methodology to apply, the importance of their assistance and cooperation for this study, because it

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offers new possibilities of learning about a new subject, seen it as an option to perform in a labor field, in a near future; the opportunity to improve their communicative competence in a foreign language like English, and the ability to interact into different cultures.

According to the skills and strengths of the students, lesson plans are flexible. They contain practical, fun and meaningful activities. The accomplishment of these lesson plans involves interaction of foreign language to introduce concepts and terms related to the subject of music. Also they include instructions for handling of musical instruments and exercises.

Then a questionnaire is applied in order to make a brief diagnosis to know the level of English that students possess and to identify, how they learn more music. Appendix 1.

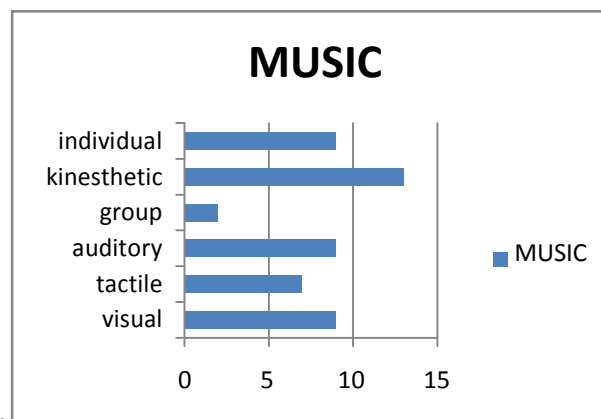


Figure 1.

The explanations of major learning style preferences below describe the characteristics of those learners. It

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could be said that most students surveyed are strongly agree that they learn best by experience; by being involved physically in classroom experiences. They remember information well, when they actively participate in activities, field trips, and role-playing in the classroom. A combination of stimuli - for example, an audiotape, combined with an activity helps to understand their new materials; in other words Kinesthetic Style encourages the learning of music. Figure 1.

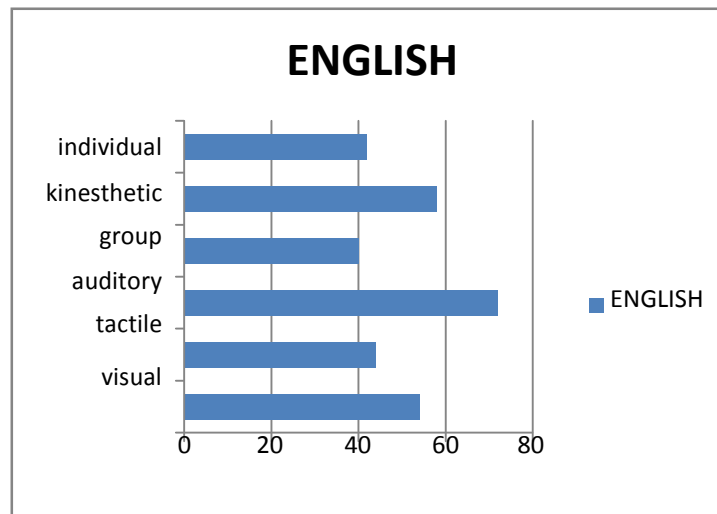


Figure 2.

On other hand, most of the students surveyed agree that they learn from hearing spoken words and from oral explanations. They may remember information by reading aloud or moving their lips as you read, especially when they are learning new material. They benefit from hearing audio tapes, lectures, and class discussion; also, by making tapes to listen to; by teaching other students and by conversing with the teacher. In other words, Auditory Style encourages the learning of the area of English. Figure 2.

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According to the syllabus, it was designed a pre and post / test to evaluate the knowledge of musical contents in order to compare the achievement of the students at the beginning and at the end of this course of study. This can be seen in the figure 2.

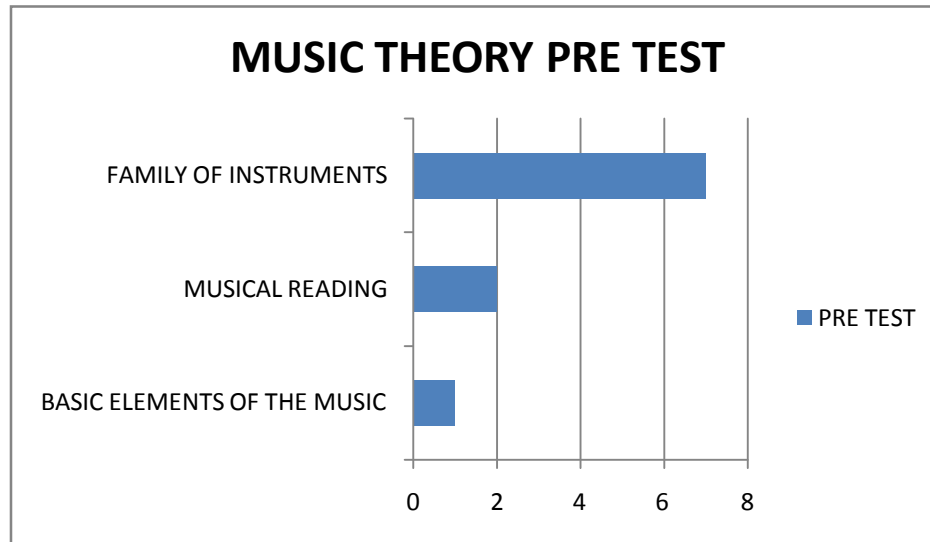


Figure 1.

It could be said that before starting this course, the knowledge of the students were not good enough to carry out the activities planned in the syllabus.

Only one of them had some ideas about basic elements of music such as the combining sounds under certain rules or musical concept, he identified the melody by listening to the voice of a singer, the harmony for example by playing note by note in the guitar.

Two students of the group had previous knowledge in reading musical notes, they identified rhythm like 6/8 in the Guaneña song for instance, and they knew a staff contains five parallels lines and four spaces in order to locate the notes even though they did not know the

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American system to distinguish the musical notes. In English, Do, Re, Mi, Fa, Sol, La, Si is equal to C, D, E, F, G, A, B.

The rest of the group had the ability to identify and classify the musical instruments. The piano like a string family, drums, xylophone, tambourine and cymbals, like a percussion family, and flute, clarinet, tuba like woodwind instruments for instance.

It could be conclude there was a necessity to teach this subject because of the lack of the previous knowledge about music and this subject or area does not exist in the curriculum of that institution.

Once the questionnaire was made, the students knew the results. They were optimistic, curious to know the way to carry out each of the activities taking into account that it would be in a foreign language, so it was performed a dynamic of interaction.

In order to know the likes in music, students introduced themselves through both, a short oral and written interview, which was evidenced the insecurity to express their ideas in English language. The time used for this exercise was longer than the expected, for which students chose to finish the written using Spanish language. The topics for discussion were:

Why do you listen to music?

What type of music do you prefer?

What is the musical instrument would you want to learn?

Students expressed interest in learning both to play different musical instruments as a simple and practical way to improve and strengthen the English language. It

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can say that all the processes of artistic activities are explained by the interaction that human being makes with elements and forms of music, sounds and words, for instance, allowing the students to look into themselves in the constant search of new forms of expressions and meaningful experiences.

Taking into account the ages of the students, they express different experiences about the music, communicating knowledge of the current bands, rhythms and favorite genders, instruments, performers, composers, feelings and emotions from listening and intonation of some songs.

The INTRODUCTION TO MUSIC EDUCATION LEVEL 1 course contains three units that include topics such as rhythm, value of musical notes and instrument families. Appendix **2**.

Thereupon, the student was introduced to musical concepts. These ones constitute the vision that the society has and what it means for them. It is important to highlight the variety of conceptions of silences, sounds and noises they hear and enjoy from the cultural context: in the classroom, at home, on the street, in anywhere. Sound experiences evoked from the sounds of nature, body, wind, water, animals. And expressions of others: peers, family, friends and the sound and music environment in general.

We applied four lesson plans in the first unit and observed that students participated actively in the execution of simple instructions allowing them to enhance attention, coordination, rhythm, self-confidence. In

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conducting these exercises, the students had the opportunity to explore and assess the different sounds that can be obtained with appropriate guidance to enable all to enjoy and learn by learning music. It can be seen in the lesson plan 1 of the unit 1. Appendix 4.

Traditionally the four main body percussion sounds (in order from lowest pitch to highest in pitch) are:

1. Stomp: Stamping the feet against the floor or a resonant surface.
2. Patch: patting either the left, right or both thighs with hands.
3. Clapping hands together.
4. Click/ snapping: clicking with the thumb and middle fingers.

By combining these sounds in different levels, students develop auditory sensitivity to listen to, imitate, discriminate, classify, and represent the movement of sound that the teacher performs during the instruction of melodic sequences, allowing them to experience the sound as a communication, and value the musical possibilities of the sounds of the environment, considered in many cases like noise.

In addition, during the realization of these actions with the body as a rhythm instrument, students explore and manipulate the sound and expressive possibilities of this one and the other instruments, giving a sense of rhythm with the percussion through the feet, knees, slapping, popping during the motor coordination in order to implement various types of rhythmic exercises.

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It may be noted the pleasure of the students to perform the activities, because they are interesting exercises for them. The foreign language communicative competence is not an impediment to understand the directions given by the teacher, whose attitude is one of trust and respect, providing students with self-confidence to interact in English, but they feel insecure about what they are talking to participate, asking for advice or repeating the instructions.

The main objective of the following activities is to identify different kinds of rhythms to create music. From a teacher directed instruction, students manipulate musical instruments taking into account motor skills, to be given to each one of them a task to be developed having in mind the rate and time to study. This was carried out individually so that from the experience they begin developing a collective rhythmic composition. This may be seen in the lesson plans 2 and 3 of the unit 1. Appendix 4.

Music can be created from the performance of different tools as instruments, easily accessible for the students such as pencils, rulers, doors, desks and others and even those provided by your own body as: voice, hands, feet, fingers, offering students the opportunity to explore different sounds and pitches, intensities and effects with the use of these instruments.

Similarly, it stimulates the creativity, ability to express about the embodiment in a playful way with which they can communicate freely and naturally, testing the

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rhythmic-motor ability of the students in relation to space and time.

When combining the different tasks performed individually, the rhythmic composition is achieved collectively. That is, the different sounds by means of using percussion instruments and other ones. Stimulating and strengthening the motor coordination to play and perform.

It is important to consider the attitudes that students take before this type of activity. Greater integration was observed in the group, respect for the person who assumed the leadership of the collective labor standards and to themselves, uninhibited performance before an audience, caring, responsibility, management and maintenance of the classroom instruments and own.

Enhance personal effort promoting the habit of study for both subjects: music and English. Students demonstrate high motivation and interest in acquiring more knowledge regarding the various codes and musical language, where the motivation becomes the linchpin for active participation during class.

To end this unit, we perform an activity to evaluate students the use of the improvisation to develop individual creativity as well as the internalization of what was worked and performed, the exercises to develop coordination of the group, developing auditory discrimination, learning and noise sounds: Recognize, reproduce, and discovering others. It can be seen in the lesson plan 4 of the unit 1. Appendix 4.

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This recreational activity, promoted communication among students, facilitated and strengthened relationships and self-esteem. Since students feel it is a competitive activity, they are willing to give the best of themselves for the benefit of his team. Equally, tolerance and respect for their peers to engage sensations, feelings and thoughts are strengthen.

The students enjoyed and learned in a meaningful way, using music as a medium that combined with English, enriches the sensory and cognitive process. The rhythmic exercises performed, allowed to strengthen and developing auditory capacity to memorize them and repeat them correctly. When trying to make the exercise some of the students had errors because of the lack of concentration. By listening to different rhythms, thought, memory, attention and concentration take part actively, making the speeding up the mind, stimulating the imagination and creativity.

The results were positive in this activity, students demonstrated the skills that allow them to identify and seize the rhythms that were requested. Ease was evident to produce different rhythms depending on the complexity that each student is required. In terms of communicative competence was observed as a fortress, the desire to learn vocabulary to interact with peers and teachers, leaving aside the fear of making mistakes and be made fun of others.

We present the second unit, "Reading Music". Three Lesson Plans are implemented and it can say, firstly, students are motivated when introduced in a playful way

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the concepts of musical notes using the example of a pizza. For that, they need the knowledge of concepts related to the concept of fractions, allowing the recognition of the relative value of these. Music is mathematical. The rhythmic quality of music fosters students' ability to track time and counting sequences.

The name of the notes in the American system are the first letters of the alphabet, so notes have a letter name from A-G. Once a note gets to G, it starts over again at A. remember the meaning of these letters:

A= LA B=SI C=DO D=RE E=MI F=FA G=SOL

To implement meaningful activities like this, we stimulate learning that develops and enables a better understanding by the students about the practical meaning of fractions and basic learning in reading scores.

Also, the development of capacities, habits, skills, insights and skills acquired through the assimilation of prior knowledge increase and its application in practice contributes to the development of reasoning skills against a given situation, the ability to think in terms of symbols and abstractions. Not to mention the execution of exercises involving the human body as a natural instrument.

The fraction representation to be explained to the musical notes is to contextualize the student of a whole which is the main note value (round) and fractionated is representing the ranking of each of these with its own sound value (whole notes, half notes, quarter notes, eighth notes, and sixteenth notes).

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At first, the students felt uncertainty by asking what it means for them to read music, expressing a degree of complexity and uncertainty to achieve the objective of this unit.

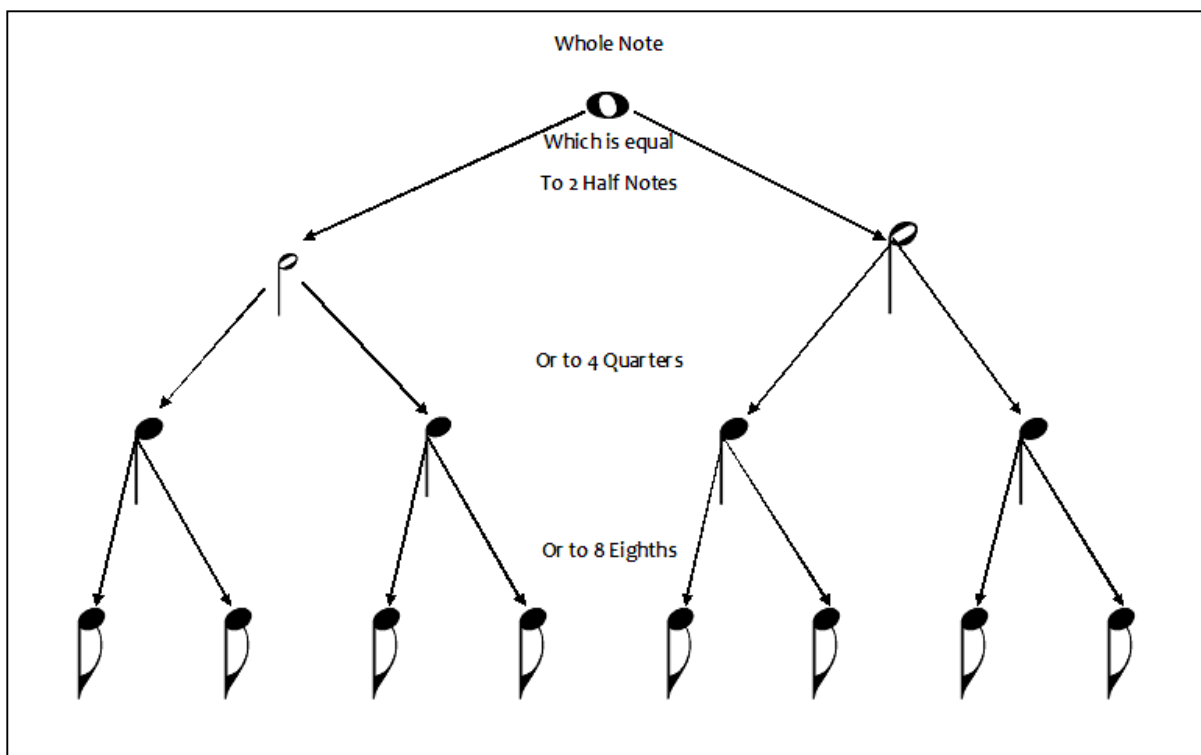
Talking about musical notes for them included a series of misunderstandings about the value of these. Not knowing how to interpret and even more, put them into practice, losing the opportunity to understand, communicate better and more easily linking their musical ideas to others.

In order To carry out the theory to the practice, students enjoyed the performance of short instructions that had as purpose to recognize the value of musical notes, which they did in the first instance with clapping, humming, footwork and then we facilitated the melodic instruments as flutes, panpipes. This may be seen in the lesson plans 1 and 2 of the unit 2. Appendix 5.

Once internalized the values and symbols of musical notes, we explained the location of these notes within the staff in G key so that the Ss deduced the order of the notes. It can be seen in the graphic 1.

Figure 1. Character **and Value of the Notes**

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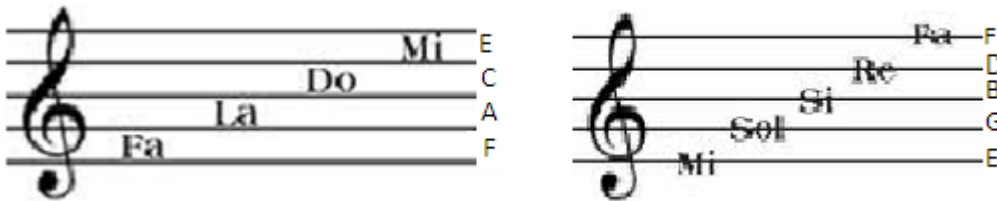
We proceeded to perform exercises with the instruments, which are necessary to explain the location of the notes the staff in G clef. First a student draw five parallels lines on the whiteboard and the teacher located the G clef starting from the second line calling it as G line. It is important to identify the clef because it is the first symbol written on a staff.it tells us which lines and spaces on the staff correspond

The following method allows the students learn to read the music from the staff in G clef at easy:

Lines: **E**very **G**ood **B**oy **D**oes **F**ine and Spaces: **F** **A** **C** **E**

Remember the musical notes in the American system are the first letters of the alphabet: A(la), B(si), C(do), D(re), E(mi), F(fa)and G(sol)

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Attention and interest are seen to this content. This may be seen in the exercise 1.



Exercise 1. Rhythm 4/4

The answer to this activity is favorable because they developed the tasks assigned with the musical instruments in order to increase the ability not only to play the instruments, but also to locate the notes from the staff in this one.

Once detected the confidence to read and interpret the symbols that represent musical notes, the teacher shows the students a simple composition where the song is a children's song (the chicks). Students, ignoring this issue, tried to discover the melody of the song by means of the reading of the following score.



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Before presenting the interpretation of the last song and thanks to students who have more advanced musical skills, others were able to infer the name of the song, causing them emotional, laughter, curiosity to see that when we learn simple things at first, it caused high grades of difficulty and the music is not the exception. They lived this experience at the moment to read musical notes.

The response of the students is immediate. The comprehension and practice of music is motivating. It shows concrete results. They have access to read and create their own songs through the game and the graphical representation of sound, the time and space, appreciating the music as another form of knowledge. From a representative and symbolic knowledge and learning about the world through action, perception and imagination. It can be seen in the lesson plan 3 of the unit 2. Appendix 5.

The first thing to do is be able to identify the staff. It is a set of five lines and four spaces. Each space and line has the name of a note. On the staff, we will find notes, a time signature, a clef sign

(G clef). All of these things work together to create the music that is going to be read, played and sung.



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Finally and based on what instrument students would like to play or what voice students sing according to their tune of voice (tenor, bass, alto, soprano, etc.), teachers pass them the activity in order to read a sampling in which teachers appreciate not only individual perform, but also a collective activity.

The teacher does not write the name of the song on the paper because student will infer its name at the end of the musical reading.

In the Unit three: "Family of instruments", four lesson plans are presented. We concluded students performed basic exercises to recognize the environment. They listened to different kinds of sounds such as the sounds emitted by animals, the nature, the objects, vehicles, some musical instruments, among others, allowing students imagine and recreate a specific context thus they develop their auditory ability to perceive, assimilate, understand, be aware of the sounds around them so that they be able to enjoy these activities. If the auditory development of a person is bigger, their communication and receptive skills will be better, living in several ways, each of the auditions. It can be seen in the lesson plan 1 of unit 3. Appendix 6.

Then the students listened to the sounds of musical instruments to identify, classify and name them. Due to lack of vocabulary in this area of learning, the participation was passive. For that reason, they were receptive in learning the names of the instruments in English from the images and names of the instruments

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studied in class. This can be seen in the poster 1 of the lesson plan 1, Unit 3. Appendix 6.

Once the students learn the musical vocabulary, we discuss about the similarities and differences among the instruments in order to classify them in their respective groups. The activity was productive, students identified in appropriate ways, and conscious without making mistakes, promoting learning when teachers increase vocabulary and language.

Then, we play songs in a tape record not only to identify the musical instruments, but also to identify different types of rhythms such as 2/2, 2/4, 4/4, 3/4 and 6/8 meters. Genres listened to by the students such as rock, bachata, reggae, regueton, bambucos, san juanito, and among others are included in the below meters.

In order to reinforce the goal in this unit, we carry out another activity. It consists in identifying the family of the instruments by means of handing out the correct color card selected in the following way: a red color for brass recording, the blue color for string recordings, the yellow one for woodwinds and the green for the percussion. This may be seen in the lesson plan 2 of the unit 3. Appendix 6.

After making the last explanations, we play special songs so that the students identify what they heard by showing the appropriate card. They were motivated because the activity was easy to understand and they had previous knowledge about the classification of the instruments.

This allowed students differentiate errors and develop the capacity for participation in the classroom

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in a better way in order to improve relationships with peers and with teachers sharing and interacting with others through musical activities and primarily the development skills in both language and music contents.

The next activity sensitized students about the importance of creating and caring for their own musical instruments. It can be seen in the lesson plan 3 of the unit 3. Appendix 6.

All the materials are presented to the students so that they deduce the instruments they could build, Identifying basic features like shapes, sizes, possible sound they can produce, and so on. Watching the straws for instance, students guessed a woodwind instrument could be made. All the instructions to make instruments were clear and because of the knowledge acquired, students identified and classified the instruments with success.

The students were motivated because they had the opportunity of interacting with current instruments such as flutes, Zampoñas, tambourines, drums and guitars. They tried to play these instruments as well as possible exploring the nature of these ones. For instance, students who liked to play the Zampoñas, they ask the teachers recommendations such as the position of the notes, special techniques to make the instrument sounds as well.

This activity promotes our cultural heritage through the use of materials, showing an individual and collective creativity and lofty imagination. A task based on making musical instruments has the potential to be

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exciting, practical and of high appeal to all kinds of learners. Because of the need to think through the process how students make their own instrument, knowledge about functional design will be enhanced. They will understand why certain materials and formations make particular kinds of sound.

The teacher explains to students the directions thoroughly before they begin. They will be well prepared. They will have fun mixing, matching and designing in anticipation of the coming practical work.

After having made their instruments, they will each have a functional instrument to play. So teachers gave the students a simple composition in order to perform the last instruments in a rhythm activity. Through this activity, students reinforce the knowledge acquired before.

Finally, it was presented the last activity of this course, which aimed to assess the knowledge acquired during the development of this program. With this activity the students explored various aspects of music such as rhythm, harmony, melody, song, instruments and more.

It was carried out a dialogue in which students expressed safety about the arguments they raised with respect to music, taking in to account their interests and thoughts. For example, some of them expressed the love of music because this activity relaxed them and because music is present everywhere. Some other called to mind special occasions while others put attention to the message of the song.

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When talking about the kind of music, students recognized many kinds of rhythms such as bachata, reggaeton, rock, salsa, Andean among others. In addition, they distinguished the beat 4 / 4 in some songs, melody and harmony appropriating the concept and exemplifying them in other contexts.

The teacher presented the song "English man in New York" and invited the students to listen without paying much attention to it. Students said they felt calm, relaxed, feeling of being in another country or a big city due to the rhythm of the song. In addition, they mentioned some instruments that they identified, including: sax, guitar, drums, among others. They used words like wonderful, good, great, and abroad to describe what they heard in the song.

The written song was delivered on a sheet with blanks which had to be filled with words missing and only be achieved by listening to the song again. It was asked the students to hear the song a second time, regardless of the rhythm or the instruments but the lyrics of the song even if they did not know the words that were missing.

There were some problems because the students found difficulty in the pronunciation of the language (British English) ignoring some words. So then they were asked again to hear the song without paying attention to the pronunciation, instruments, rhythm and that they focused only on the lyrics of the song.

At the end they managed to fill the most of blanks, socialization takes place to know the errors and it was

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observed that the students wrote the words they did not know as they heard but denoting the meaning given the context of the song. They are asked to assign a title for the song but they inferred it from its chorus. This Can Be Seen in the lesson plan 4 of the unit 3. Appendix 6.

Having in mind that at the beginning of this study a pretest was conducted to finish and to contrast the achievements made by students, a post test is applied. Figure 1.

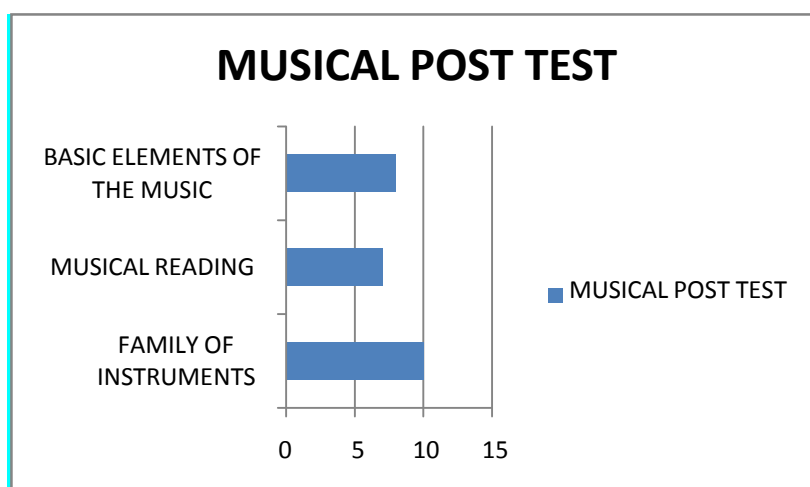


Figure1.

The results were so much favorable for both the participants and those who carried out this project. The students showed greater use of terms to refer to concepts of music, they make proper use of instruments, which was positive because young people are motivated to keep practicing and learning about their musical instrument of interest.

In addition, students handled properly the reading of rhythms and melodies with musical notes, creating in them the initiative to try to read and write short

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rhythmic and melodic compositions, encouraging creativity and inspiration to express feelings, anecdotes through the writing of music.

The results of this course show students' interest in learning from the error, it is more important for them, when they are wrong and they prefer it happens in order to feedback knowledge from the experience. During the activities it was taken into account the negotiation of meaning, particularly at times when the teacher presented the content of the activity with some degree of difficulty so that it was made for them. The students performed the activities the best they could and proposed new ways to reach the content. Thus obtaining in this way favorable results for them, being also able to put into practice their knowledge in simple reading scores, handling instruments like zampoñas and flutes for the intonation of songs.

CHAPTER FIVE

Conclusions and Recommendations

Conclusions

The research process carried out in order to describe the effects of applying Content-Based Instruction and Task-Based Approaches in music instruction with EFL students was significant. It can be concluded that music occupies a less important place in some elementary schools and high schools, though musical literacy is acceptable. Our society does not have high musical expectations for the average individual, this has made schools stopped implementing the subject of music in their curriculums. So that most of the students agree with the implementation of these measures, giving importance to this kind of educative projects like the one named INTRODUCTION TO MUSIC EDUCATION LEVEL 1, because it offers new possibilities of learning about a new subject and the opportunity to improve their communicative competence in a foreign language like English.

Therefore it is important to note that the study population is minimal in relation to the number of students that exist in each of the 10th and 11th grades of the institution in which was carried out this study. Nevertheless, it is significant that the application of CBI and TBLT could be favorable measures to work with subjects like music indifferent educational contexts from lower grades (kindergarten, elementary school) to higher grades (secondary), creating a high pedagogical demand.

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Taking into consideration that the combination of content and language instruction is effective, it could be said it contributes to minimizing the effects of the teaching and learning conditions in Colombia such as large classes, only a few hours a week for instruction, scarce materials. The students affirm that it is important and there is a necessity of learning a second language like English through music subject as a learning strategy and at the same time to learn from it as a complement of integral education between different areas of knowledge.

Considering the statements of the students, quizzes or tests that help to make a brief diagnosis to know the proficiency level of English students have can be applied. These tasks and assessments help teachers identify how students learn music and the information collected will in turn contribute to design activities according to the student' s responses. It is deduced from the different learning styles evidenced in the students that the vast majority learn, remember and understand information and instructions by viewing images, written words on the board and books. Similarly, often they learn alone, by using notes taken during class. Students say that the music and English subjects require visual material such as posters, slides, written texts containing music English content. Students also learn better when they have the opportunity to manipulate materials that is playing musical instruments and applying what they learning class; also physical

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participation related with activities, helps them to understand the information.

However, some students say they learn better in groups, by interacting with others and by complementing the work with other students. Stimulation the group receives from work helps them to learn and understand new information. Evidenced by the time the students play the tunes in groups interacting and learning from their mistakes correction made by the same classmates. It can be concluded that among the learning styles of students, more preferably for this study were auditory and kinesthetic, which lead to significant experience as the best strategy for learning and which contain one way or another too their learning styles mentioned above.

Otherwise, the combination of content based instruction allows students to obtain effectively both language and Knowledge from subject matter by receiving content input in the target language. Using different kind of materials and items needed to make feasible the process of learning such as forms of music, sounds and words, for instance; taking into account how students learn allowing them to look a constant search for new ways of expressions and meaningful experiences exploring interesting content while they are engaged appropriate Language-dependent activities like manipulating musical instruments having in mind motor skills, to be given to each one of them to task and assimilate the instructions and terminology of music in English, in a purposeful and relevant context.

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In addition, CBI allows more flexibility and adaptability to be built the curriculum and activity sequences according to the skills and strengths of the students it involves interaction of foreign language to introduce concepts and terms related to the subject of music more than focus on mistakes from L2.

Talking about the students, they are an active element in the process of learning of a second language where the interaction is a key strategy emphasized in the learning by doing and the teacher should be a facilitator of learning. Moving the students to assume attitudes de collaboration, interaction y leadership, uninhibited communicative performance before interacting in an audience; this can be achieved working with recreational activities, that promote communication among students, facilitating and strengthening relationships and self-confidence at the same time, tolerance and respect for their equals to involve sensations, feelings and thoughts in order to learn vocabulary and interact with peers and teachers.

It could be said that if the auditory development of a person is bigger, its communication and receptive skills will be better. The foreign language communicative competence is not an impediment to understand the directions given by the teacher, whose attitude is one of trust and respect, providing students with self-confidence to interact in English, to participate, asking for advice or repeating the instructions. Thus student' s work must focus on the negotiation of meaning in order to understand and be understood; for which they make use of

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their previous knowledge, differentiating errors and developing the capacity for participation in the classroom in a better way in order to improve relationships with peers and with teachers sharing and interacting with others through musical activities and primarily the development skills in both language and music contents.

Likewise, students must take part in the activities that promote the use of the L2 to perform meaningful tasks, starting from the experience of each individual and the need to progress according to their motivations and needs for acquiring knowledge in the areas of applied learning. Hence, to implement meaningful activities stimulates learning that develops and enables a better understanding, participating actively in the execution of simple instructions.

Having in mind the last considerations, it could be said tasks should contain input. It refers to the data presented for learners such as the name of the notes in the American system. They are the first letters of the alphabet. Roles specify the relationship between participants in a task for instance, students who liked to play the Zampoñas, and they ask the teachers recommendations such as the position of the notes, special techniques to make the instrument sounds as well. Actions are the procedures and sub-tasks to be performed by the learners, for instance interacting with current instruments such as flutes, Zampoñas, tambourines, drums and guitars to identify basic features like shapes, sizes, possible sound they can produce. Outcomes are the

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goal of the task, when students perform short instructions that had as purpose to recognize the value of musical notes, which they did in the first instance with clapping, humming, footwork and then we facilitated the melodic instruments as flutes, panpipes. And feedback refers to evaluation of the task, combining the different tasks performed individually; the rhythmic composition is achieved collectively. A task based on making musical instruments has the potential to be exciting, practical and of high appeal to all kinds of learners.

Finally, a meaningful principle that allows the student to understand the information from the content to be studied is the presentation of texts, speeches and materials, being these tools available since they allow the student interact with others and explore the knowledge, to get to the deduction of itself. Among these materials may be mentioned: slides, worksheets, scores, musical instruments, posters, videos, flash cards, among others; that involve interaction of foreign language and terms to introduce concepts related to the subject of music; instructions for handling of musical instruments and exercises, symbols of musical notes, short written and oral interviews, different musical instruments, and songs. This leads to conclude the importance of providing the knowledge of the subject rather than the language to get the outcomes that are expected, being the students able to absorb and reproduce whatever they have learnt becoming a part of their very nature. Music Education is very important for children and it helps them to learn this art without trouble.

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In conclusion, the combination of CBI and TBLT are really significant. Students agree with the implementations of these communicative approaches to teach music, making a request so that educative institutions establish a proposal to be implemented from the beginning of the school year in order to be more productive and perform a more profound and complex content, where the results are transcendental. Students support the project to be carried out as an extracurricular activity as they do with other activities which helps them to take advantage of leisure time activities and avoid falling in idle activities that prejudice their personal and academic formation.

Finally, taking into consideration the absence of research related to this topic in our region, this paper could also be considered as a starting point for further research in the application of Content-Based Instruction and Task-Based in music instruction with EFL students.

Recommendations

To implement communicative approaches and methodologies in the process of teaching of a foreign language is a necessary an interactive practice to support the system of education in order to promote improvement and development of the region and country.

The results of this research process presented, the Application of Content-Based Instruction and Task-Based in Music Instruction with EFL Students is an option to take into consideration because its effects were positive. In the same way, is necessary to consider some aspects as follows:

If teachers or student-teachers want to implement CBI in their lessons, they can start with a theme-based model where instruction is organized around topics that interest students and are in tune with their context. Additionally, the tasks organized by teachers also need to be connected to their context and include activities that students might need to perform in real-life. Similarly, teachers can implement CBI from lower grades so it can be a process of assimilation in which strengthen foreign language and seek new ways of teaching subjects such as music and to obtain favorable results for students in achieving of adequate levels of communicative competence standards required by the Education Ministry.

It can also be considered to perform the combination of CBI and TBLT for teaching music with EFL students keeping in mind that the contents of the course should be relevant to their age.

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Also as one of the objectives is to promote identity for our region. It invites teachers and students to continue innovating in music to contribute to social and cultural development on the basis of English as a foreign language. It allows externalizing our knowledge, traditions and values as a region.

Another aspect to be considered is that the applications of these methods are relevant because they contribute to help the students to focus their energies, interests and motivations in productive activities.

It favors their integrity as human beings making them persons with sensitivity to the social situation exposed in their daily lives. Therefore, teachers are invited to create and carry out educational proposals which include contents of subjects that have been omitted from the curriculum as is the case of music making use of English as a foreign language.

For those interested in continuing this project, it is recommended to do a previous diagnosis to find the needs and interests of students, creating an academic program which be attractive, fun, functional and innovative conducted in any educational institution, whether private or public sector.

In the same way, it is not recommended to generalize students if their lack of communicative competences in foreign language avoid to learn the subject' s content, because this is not an impediment for them to understand the instructions but rather, it is the best way for students to assimilate and learn them so that it could become something natural and as part of its own context.

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Other key issues to be considered are the characteristics of the tasks that allow achieving a meaningful learning from the experience leading them to deduce solutions to the activities generated in these results from the negotiation of meaning between teacher and students. It is necessary to provide variety of activities to reinforce learning.

Also it is important to have in mind the continuous training to be carried out with teachers from different subjects in the institutions in order to have knowledge about communicative approaches used in other countries to return some contributions that lead to promote the teaching and learning in our education system without losing the identity we already have.

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APPENDIXES

**Appendix 1. Perceptual Learning Style Preference
Questionnaire**

Item	SA	A	U	D	SD
1. When the teacher tells me the instructions I understand better.					
2. I prefer to learn by doing something in class.					
3. I get more work done when I work with others.					
4. I learn more when I study with a group.					
5. In class, I learn best when I work with others.					
6. I learn better by reading what the teacher writes on the chalkboard.					
7. When someone tells me how to do something in class, I learn it better.					
8. When I do things in class, I learn better.					
9. I remember things I have heard in class better than things I have read.					
10. When I read instructions, I remember them better.					
11. I learn more when I can make a model of something.					
12. I understand better when I read instructions.					
13. When I study alone, I remember things					

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better.					
14. I learn more when I make something for a class project.					
15. I enjoy learning in class by doing experiments.					
16. I learn better when I make drawings as I study.					
17. I learn better in class when the teacher gives a lecture.					
18. When I work alone, I learn better.					
19. I understand things better in class when I participate in role-playing.					
20. I learn better in class when I listen to someone.					
21. I enjoy working on an assignment with two or three classmates.					
22. When I build something, I remember what I have learned better.					
23. I prefer to study with others.					
24. I learn better by reading than by listening to someone.					
25. I enjoy making something for a class project.					
26. I learn best in class when I can participate in related activities.					
27. In class, I work better when I work alone.					
28. I prefer working on projects by myself.					
29. I learn more by reading textbooks than by listening to lectures.					

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30. I prefer to work by myself					
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Appendix 2.**Music Theory Pre-post Test**

Name: _____

Date: _____

Read the following statements and choose the correct option.

1. Music is the art of
 - a. Listening to the music
 - b. Combining sounds under certain rules
 - c. Playing guitars
 - d. Making instruments

2. Is an example of melody when you
 - a. Play various notes in the guitar at the same time
 - b. Listen to an orchestra
 - c. Various musicians play at the same time
 - d. Listen to the voice of the singer

3. Is an example of harmony when you
 - a. Listen to the voice of the singer
 - b. Play various notes in the piano at the same time
 - c. Play note by note in the guitar
 - d. Listen to a flute

4. La Guaneña is a song in a
 - a. 6/8 meter
 - b. 4/4 meter
 - c. $\frac{3}{4}$ meter
 - d. 2/4 meter

5. A staff contains

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- a. Two parallels lines and one space
 - b. Eight notes
 - c. Five parallels lines and four spaces
 - d. A symbol written
6. The following instrument is NOT a woodwind one
- a. The flute
 - b. The piano
 - c. The clarinet
 - d. The tuba
7. Are string family instruments
- a. Drums, cymbals and tambourines
 - b. Violins, guitars and pianos
 - c. Flutes, trombones and trumpets
 - d. Xylophones, maracas and a sax
8. In English, Do, Re, Mi, Fa, Sol, La, Si is equal to
- a. A, B, C, D, E, F, G
 - b. F, G, A, B, C, D, E
 - c. C, D, E, F, G, A, B
 - d. D, E, F, G, A, B, C

Appendix 3.**Elementary Principles of Music Level 1.****The Municipal Educational Institution San Juan Bosco****Teachers.** Víctor Ernesto Yépez Araujo.

Yanneth Salazar Benavides.

Course Description

The course is designed to help foreign language students acquire an understanding of the fundamentals of music and to prepare prospective teachers with the skills needed to provide musical experiences for elementary school children through singing, listening to music, and playing of melodic and rhythmic instruments by means of implementation of Content-Based Instruction and Task Based Approaches.

Competences Developed by the Students

At the end this course the students will be able to:

- Identify the most elemental principles of music.
- Recognize and use terminology belonging to the field of music.

Content

- A. The Music. Definition
- B. Basic Elements of Music. Rhythm, Melody, Harmony.
- C. Instruments and Classification
 - a. Brass Family. French horn, Trombone, Trumpet, Tuba.
 - b. Keyboard Family. Celesta, Harpsichord, Organ, Piano, Synthesizer.

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- c. Percussion Family. Drum set, Timpani, Xylophone.
- d. String Family. Cello, Harp, String Bass, Guitar.
- e. Viola. Violin.
- f. Woodwind. Bassoon, Clarinet, Flute, Oboe, Saxophone.

Methodology

The methodology will consist on a combination of content based instruction with task based learning. The course will be based on the tasks which will be performed every class.

Requirements and Grading

Be punctual, do the assigned tasks and participate in class discussions.

Additional Activities

It will include individual or group work, worksheet.

Schedule	In-class work	Activities
Unit 1 RHYTHM	What is Music? Some basic elements. Class info. Assessment.	Lesson Plan N° 1. STUMP THE STUDENT. Lesson Plan N° 2. RHYTHM CHARTS Lesson Plan N°3: RHYTHM ACTIVITY Lesson Plan N° 4: RHYTHM FACE OFF

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<p>Unit 2 Musical reading</p>	<p>Names, character and value of the notes and corresponding rests.</p> <p>Class info. Assessment.</p>	<p>Lesson Plan N° 1: NOTE VALUE PIZZA</p> <p>Lesson Plan N°2: NOTE PYRAMID</p> <p>Lesson Plan N° 3: CHILDHOOD SONG</p>
<p>Unit 3 FAMILY OF INSTRUMENTS</p>	<p>Instruments and Genders .</p> <p>Class info.</p> <p>Assessment.</p>	<p>Lesson Plan N° 1, MUSICAL INSTRUMENT FORTUNE TELLERS</p> <p>Lesson Plan N° 2 INSTRUMENT FAMILY IDENTIFICATION</p> <p>Lesson Plan N° 3. INSTRUMENT MAKING</p> <p>Lesson Plan N° 4 AN INTERDISCIPLINARY MUSICAL ACTIVITY</p>

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Appendix 4.**UNIT 1.RHYTHM.**

LESSON PLAN 1: Stump the Student

OBJECTIVES: to repeat the play sound done with the instrument to identify the rhythm.

MATERIALS AND PREPARATION: Two drums

PROCEDURE:

Teachers give a drum to a student chosen from our seating chart and we also have a drum and play a rhythm on our drum and the student with the another drum has to play that same rhythm back to us. They get a point for every rhythm they get correct and the rest of the class has to help us keep up with the points. If the student plays the rhythm incorrectly, teachers have stumped them and we go on to the next student. The student with the most points by the end of class gets a prize (usually a sticker). We almost always start with an easy rhythm like 4 quarter notes and each rhythm gets gradually harder as we go on.

VARIATIONS:

As these kinds of activities can also be applied to the human body, Teachers repeat the last exercise with the body.

LESSON PLAN 2: Rhythm charts

OBJECTIVES: to create original rhythm charts in 4/4 meter.

MATERIALS AND PREPARATION: A variety of rhythm instruments

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Copies of blank rhythm charts

A baton for the students to conduct with

Students are shown a copy of a sample rhythm chart. (X means you play)

Students volunteer to perform this chart for the class.

PROCEDURE:

Hand out blank rhythm charts. Discuss this rhythm. Have them select 2 or 3 instruments to write a rhythm chart for. In pencil, students write a rhythm chart, experimenting with the instruments.

Have students perform their rhythm charts for the class. Let each individual "composer" select the musicians. The composer should also act as conductor, keeping a steady beat with the baton. Have the students briefly analyze (verbally) what they heard.

The next step is to have the students compose their own rhythm charts.

In order to perform the rhythm chart for the class, the teacher will need to perform the melody while the "rhythm band" performs the rhythm chart. Students can also devise their own evaluation sheet to "grade" each rhythm chart. This will keep the students who are not currently performing on task and attentive to the students who are performing.

Instrument	Beat				Beat				Beat				Beat			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Hand drum		x		x	X		x		x	xx					x	x
Triangle	x		x		x		x		x		x		x			
Tambourine			x	x			x	x	x	x			x	x		

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Name _____ Date _____

Exercise 1.

	Beat															
Instrument	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
#	_____															
1	_____															
#	_____															
2	_____															
#	_____															
3	_____															
#	_____															
4	_____															

(Be sure to draw in vertical lines to separate the different beats)

Exercise 2.

VARIATIONS:

As the human body is the original musical instrument and the only instrument that every student possesses, students can imitate the sounds of any instrument with this instrument, the body.

This lesson plan can be expanded to other meters (6/8 and/or 3/4) and a more complex rhythm chart can include eighth notes. Some students will naturally want to create more complex rhythms. Teacher should encourage this.

Blank rhythm charts are easy to create, but the aim of this class is based on 4/4 meter.

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LESSON PLAN 3: Rhythm activity

OBJECTIVES: to identify rhythms 2/2, 4/4, and 6/8 meters.

MATERIALS AND PREPARATION: A variety of songs, a tape record.

PROCEDURE:

Teachers play various songs in different meters, establishing differences among them in terms of rhythm. So students listen to the songs, experimenting and identifying different kind of rhythms for the class. Then, have students identified them by their selves.

VARIATIONS:

If the teacher can play the music, much better! Or play DVD' s.

LESSON PLAN 4: Rhythm Face Off

OBJECTIVES: Write and read a series of notes on 4/4 meter.

MATERIALS: Board

PROCEDURE:

Two teams are created. One student from each team comes to the board. One person from team A is the writer; one person from team B is the reader. This will alternate each round. After the whole class has gone, the readers become writers and vice versa.

The writer is given 10-15 seconds to write out a series of notes on 4/4 meter. If they use the entire time allotted, that becomes the amount of time the reader has to recite the rhythms (using Ta and Tee sounds and or clapping etc.) The less time the writer uses the less

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time the reader has. No matter what, the reader is given enough time for at least one attempt.

After one attempt and before time runs out, the reader is allowed to challenge the writer. If the writer can't perform his or her own rhythm, their team loses a point.

If the reader performs the rhythm, their team receives one point. If the writer can perform the rhythm after a challenge, his team gets two points. If the writer can't perform their own rhythm, they lose a point, and the reader's group gets nothing. If the reader can't perform the rhythm and doesn't challenge, they lose a point.

The students can create strategies of when to challenge and what to write. This method can be used for anything with a little customization.

Appendix 5.**UNIT 2. Musical reading**

LESSON PLAN 1: Note Value Pizza

OBJECTIVES: to know and identify the note value.

MATERIALS AND PREPARATION:

PROCEDURE:

Teacher makes a pizza having four slices to teach a whole note gets four beats (four slices.) The slices of pizza are the quarter notes, (a quarter of the pizza)... and so forth. I also let the students take turns making up a story about our pizza, for example, if we eat half the pizza, there is only a "half note" left equaling two slices. To make this really simple, we draw it on the white board with different colors.

VARIATIONS:

Not necessary most is a pizza, but any kind of representation, a cake for instance.

LESSON PLAN 2: Note Pyramid

OBJECTIVES: to clap and count whole notes, half notes, quarter notes, eighth notes, and sixteenth notes.

MATERIALS AND PREPARATION:

Laminated note value cards as described. Make these ahead of time. Use card stock to make 16 cards. Use a bold marker and make large notes. Use a full sheet for each card. One for 1 whole note; two for 2 half notes; four for 4 quarter notes; four for 4 sets of 2 eighth notes each; four for 4 sets of 4 sixteenth notes each; one for a dotted half note. These can also be used for

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flash cards if you put the correct information on the back of each card. Laminate.

PROCEDURE:

1. Start with the whole note card, and show and tell about the whole note. Place the whole note card on the wall where the class can see it. Have the students describe its appearance. Explain that it gets 4 counts or beats. Show the students how to count, clap and hold by clasping for the duration of the note. Have them try it until they show understanding and competence.

2. Continue with the half notes, placing the two cards under the whole note to make the second row. Have students compare and contrast the appearance of the whole note. Then let them clap the half notes, pointing out the mathematical side of the relationship-2 half notes = 1 whole note.

3. Continue with quarter notes in the same manner, and so on with all the notes. With younger classes, it may be better not to go beyond the quarter note line the first time through. By the end of this activity, students should be able to clap and count the entire pyramid. It is important to keep the tempo slow so the sixteenth notes are doable. The dotted half note is not used in the pyramid but is used in other lessons on rhythm.

The teacher observes and watches for participation.

VARIATIONS:

a) Two sets are made, 2 teams could have a contest to see who could complete the pyramid the quickest.

b) Sometimes instead of clapping, it is good for the students to touch each note on the cards as they are

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counted to help them learn to actually follow the notes with their eyes.

c) I have clapped simple rhythms and had the students use the cards to build what they heard. Rest cards can be added later. The possibilities are endless.

LESSON PLAN 3: Childhood song

OBJECTIVES: to read notes in 4/4 meter from the staff in G clef and play basic instruments easily to play.

Have the Ss increase vocabulary in English

Have the Ss apply the knowledge learnt in class

MATERIALS AND PREPARATION: Zampoñas, tambourines, guitars, drums and flutes.

PROCEDURE:

Teachers explain how to read music step by step from the staff in G clef.

There are common time signatures such as 2/2 time (cut time), 2/4 time, 4/4 time, 3/4 time, and 6/8 time, but We are going to perform in 4/4 because is easy to read and The standard hold for each note is written with the time signature of 4/4 in mind.

Whole notes, half notes, and quarter notes are common in sheet music. The notes work together with the time signature to determine how many beats per measure should be held.

Appendix 6.**UNIT 3. Family of the instruments.**

LESSON PLAN 1: Musical Instrument Fortune Tellers

OBJECTIVES: to discuss the instruments, their sound and their families.

MATERIALS AND PREPARATION: Different songs taken from Orchestra and a tape record.

PROCEDURE: Listen to the songs and identify the instruments, their sounds and their families.

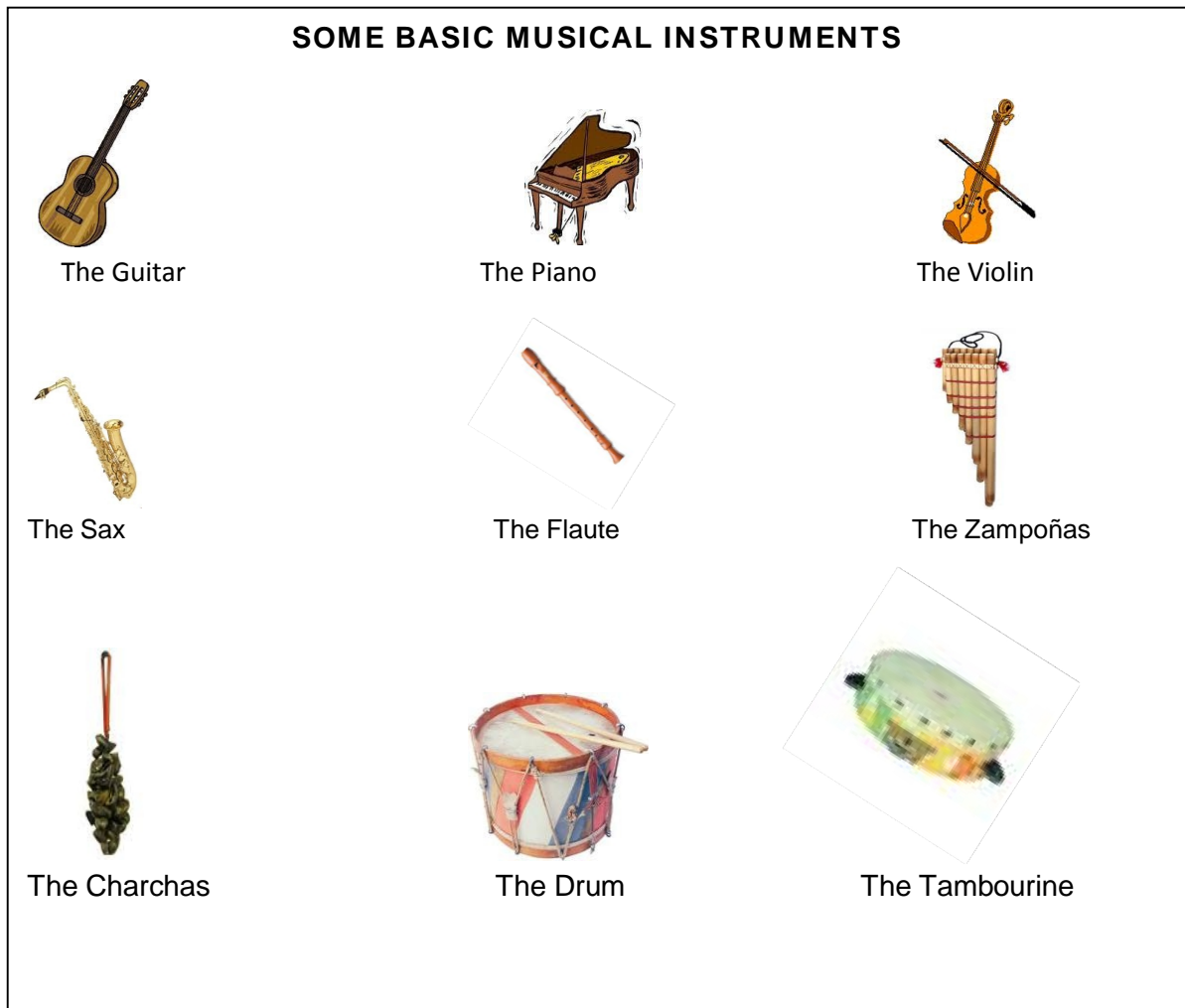
"What family is the flute in?" and "Name an instrument in the brass family."

It's a great way to check if they know the instruments and their families.

VARIATIONS:

Not only songs can be taken from Orchestra, but also the recordings of the sounds of the musical instruments in order to identify the nature of the instrument.

Poster: some basic musical Instruments.



LESSON PLAN 2: Instrument Family Identification

OBJECTIVES: The students identify what they heard by showing the appropriate card.

MATERIALS AND PREPARATION: Recordings of string quartets, woodwind quartets, percussion ensemble and brass and cards separated into four card units - one of each color.

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PROCEDURE: Hand out a set of cards to each student, so everyone has one of each color.

red - brass

blue - strings

yellow - woodwinds

green - percussion

We started by having the students listen to Recordings of pieces being played exclusively by one family of instruments and told the students to put their cards in order for the families of instruments that they heard.

VARIATIONS:

The student listens to the sound of any instrument and show the right color card to the whole class.

LESSON PLAN 3: Instrument making

OBJECTIVES: The students make simple music instruments in order to perform rhythm activities.

MATERIALS: Scissors, straws, rubber band guitars, a sturdy box, a lid, a hat elastic, pencils, 2 balloons, 2 large coffee lids, a hammer, 1 nail, a pencil, a string, bead, spot, rope and caps.

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PROCEDURE:

Try a zampoña. Cut tubes in different lengths. Seal or close an entrance so that air cannot enter at one end with glue to close an side. Tune the instrument to obtain a series of musical notes that are pleasant to listen to.

Try a guitar. Use a plastic bottle. Cut a circle in the center for the sound hole. Elastic bands tied at the top of the bottle and separated by the piece of wooden. Bring them to the other end and repeat the procedure. Then use silicone to glue stick to the base of the bottle.

Try a drum: Get a can of drink or anything. Top the cover with a piece of plastic. Use sticks or pencils to produce sound.

Try charchas: drill and bend around 20 caps, wire threading, tying them with different lengths.

LESSON PLAN 4: An Interdisciplinary Musical Activity**OBJECTIVES:**

To identify some basic music components such as rhythm, melody, tempo.

To identify and classify the instruments.

To recognize and Identify cultural aspects from this song.

MATERIALS AND PREPARATION:**PROCEDURE:**

Teachers motive the students to participate in some topics for discussion:

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Why do we listen to music? (Sometimes music can create certain moods or tell stories...etc.)

How many types of music can you think of?

Close your eyes and think about the music that is being played (English man in New York). Can you identify the instruments that are making the sounds? How does the music make you feel? What pictures does it create in your mind? What words can you think of to describe what you hear? Can you name the instruments in each instrument family from this song? What makes the instruments in each family the same? What makes the families different? Now listen to the song again and try to fill in the blanks. What does the title of the song suggest?

(Suggested title)

I don't drink coffee _____ my dear

I like my toast done on the side

And you can hear it in _____

I'm an Englishman in New York

See me walking down Fifth Avenue

A walking cane _____

I take it everywhere I walk

I'm an Englishman in New York

I'm an _____, I'm a legal _____

I'm an Englishman in New York

I'm an _____, I'm a legal _____

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I'm an Englishman in New York

If "manners maketh man" as someone said
 Then he's the hero of the day
 It takes a man to suffer ignorance and smile
 Be yourself _____

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

Modesty, propriety can lead to notoriety
 You could end up as the only one
 Gentleness, sobriety are rare in this society
 At night a candle's brighter than the sun

Takes more than combat gear to make a man
 Takes more than license for a gun
 Confront your enemies, _____
 A gentleman will walk but _____

If "manners maketh man" as someone said
 Then he's the hero of the day
 It takes a man to suffer ignorance and smile
 Be yourself _____

What do these words have in common?

- modesty
- propriety

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- sobriety
- gentleness

Which of these two sayings do you agree more with and why?

- Be yourself no matter what they say .
- When in Rome, do as Romans do

Why is it good to be yourself sometimes?

If you were A _____ in New York, what would be your greatest challenges?

What are pronunciation differences between British and American English? What sentence in the song clearly captures the idea of differences in accents?

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