

MUSIC IN THE CLASSROOM OF SPANISH AS A FOREIGN LANGUAGE (ELE)

JHON FREDY REYES SOLARTE

**UNIVERSITY OF NARIÑO
FACULTY OF HUMAN SCIENCES
ENGLISH AND SPANISH BACHELOR DEGREE
SAN JUAN DE PASTO
2018**

MUSIC IN THE CLASSROOM OF SPANISH AS A FOREIGN LANGUAGE (ELE

JHON FREDY REYES SOLARTE

Research paper to achieve the bachelor's degree of English and Spanish

**ADVISOR:
GABY IBARRA MUÑOZ**

**UNIVERSITY OF NARIÑO
FACULTY OF HUMAN SCIENCES
ENGLISH AND SPANISH BACHELOR DEGREE
SAN JUAN DE PASTO
2018**

NOTE OF LIABILITY.

“The ideas and conclusions provided in the following degree work are the sole responsibility of the author”

Article 1 of the agreement No. 324 of October 11, 1966, emanated from the Honorable Board of Directors of the University of Nariño.

ACCEPTANCE NOTE

Judge

Judge

San Juan de Pasto, January 7th, 2018

Acknowledgements

To all the people who supported me in this long trip I took. Special thanks to my good advisor who was extremely pleased to help me in this project. To my judges who did their best in order to push me up. Endless thanks to my judge Luz Marina Arias, without her help, I could have never achieve the inspiration and motivation to continue doing this work.

Dedication

I want to dedicate this project to all the people who may feel invisible in front of the world. For those of us who wait for something to happen. For those people whose passion and knowledge have taken different ways. For those of us who carry music in the deepest place of the heart. For those who feel with the brain and think with the heart. For the people who know that are special but do not show it to the world. For the ones who dream awake with the promise of a better tomorrow. For those of us who are willing to make a change. For those people who are just like me.

For my family, for the ones that supported me and loved me even when I couldn't do it. This work is just a pure prove that the way is made the feet that walked through it. And of course, for the little paradise in earth that I won't forget: Jamaica. For all of you. Thank you so much.

Jhon Reyes.

2018

Resumen

La música, al igual que las canciones, han sido una compañía muy agradable para el ser humano desde el inicio de su existencia (Shen, 2009). La música y la lengua son dos elementos interrelacionados que van de la mano para cumplir un mismo objetivo: la comunicación (Köksal, Yağışan and Çekiç, 2012). Del mismo modo, las canciones son una herramienta llena de cultura en el aula de idiomas (Murphey, 1992; Ajibade & Ndububa, 2008, citado en Engh, 2013). Que se pueden usar positivamente para enseñar normas culturales, modismos, expresiones, pronunciaciones y acentuaciones que solo ocurrirán en el lugar donde se habla el idioma extranjero (Gravenall, 1945; Jolly, 1975, citado en Engh, 2013). La música debería tener su propio espacio en el aula de idiomas, ya que contribuye a mejorar la motivación y genera una atmosfera atrayente para la interaccion (Kelly & Rieg 2008; Schön et al., 2008; McGowan & Levitt, 2011; Miranda, 2011, citado en Leganés, 2012). Este trabajo investigativo tiene como propósito fundamental incentivar y difundir la música como material primordial en la clase de español como lengua extranjera, presentado cuatro canciones originales creadas por el investigador que pueden ser usadas libremente.

Palabras clave: música, español, lengua extranjera (ELE), pronunciación, material. Enseñanza, didáctica de la lengua.

ABSTRACT

Music, as well as songs, has been an enjoyable companion for humans since they have existed (Shen, 2009). Language and music are two interrelated elements; they go hand in hand to fulfill a mutual objective for humans: communication (Köksal, Yağışan and Çekiç, 2012). Likewise, songs are a full-culture tool in language classroom (Murphey, 1992; Ajibade & Ndububa, 2008, as cited in Engh, 2013), they may positively be used to teach cultural norms, idioms, expressions, pronunciation, accentuation that will only occur in the place where the target language is spoken (Gravenall, 1945; Jolly, 1975, as cited in Engh, 2013).

Key words: Spanish, language teaching, songs, music, didactics, pronunciation,

TABLE OF CONTENTS

Introduction.....	10
Objectives.....	11
General objective.....	11
Specific objective.....	11
Justification.....	11
1. Literature review.....	14
1.1. Suggestopedia.....	14
1.2. Multiple intelligences.....	15
1.3 Communicative competence enhanced by music.....	16
1.4. Benefits of using music in language teaching.....	17
1.4.1 Environmental benefits.....	17
1.4.2 Linguistic benefits.....	18
1.4.3. Psychological benefits.....	18
1.5. Earworms.....	19
1.6. Pronunciation enhanced by music.....	20
2. Pedagogical implication.....	22
2.1. Jazz chants.....	22
2.2. Expressions of emotions.....	23
3. Didactic proposal.....	24
4. Conclusions.....	26
5. Recommendations for future research.....	26
References	

Introduction

Music, as well as songs, has been an enjoyable companion for humans since they have existed (Shen, 2009). Language and music are two interrelated elements; they go hand in hand to fulfill a mutual objective for humans: communication (Köksal, Yağışan and Çekiç, 2012). Likewise, songs are a full-culture tool in language classroom (Murphey, 1992; Ajibade & Ndububa, 2008, as cited in Engh, 2013), they may positively be used to teach cultural norms, idioms, expressions, pronunciation, accentuation that will only occur in the place where the target language is spoken (Gravenall, 1945; Jolly, 1975, as cited in Engh, 2013). Music should have its space in language teaching because it contributes to enhance motivation and generates an auspicious atmosphere for interaction (Kelly & Rieg 2008; Schön et al., 2008; McGowan & Levitt, 2011; Miranda, 2011, as cited in Leganés, 2012).

Similarly, it is argued that musical structures are managed in the same region of the brain in which language has a space (Patel, Edward, Ratner, Besson & Holcomb, 1998; Koelsch, Gunter & Friederici, 2000; Koelsch et al., 2002, as cited in Engh, 2013). Subsequently, if they both are processed in the same area, humans' brain might identify musical and linguistic patterns in the same way. Then, if music and language are strongly interconnected, why not using songs in the language classroom? Even though some teachers believe intuitively that bringing music into the language classroom may be advantageous, they may not know the theoretical background to strengthen that idea (Engh, 2013). Songs are extremely full of emotions, they make humans feel love, they evoke great times in the past, they make people dream awake; these and many other students' feelings should not be left apart by language teachers in the classroom (Shen, 2009). Therefore, this paper will support the idea of using songs into the Spanish classroom as a main material to foster its pronunciation.

Objectives

General objective:

- To improve pronunciation skills through music in the classroom of Spanish as a Foreign Language.

Specific objectives:

- To implement teacher-made materials different from textbooks and guidelines.
- To bring music in the language classroom in order to alternate and advance in the use of new materials
- To create a dynamic environment in the classroom through music
- To let students recognize the different grammatical accents that Spanish has

Justification

Language is a subject that has limitless possibilities to be taught: students can read a book, a magazine, see a movie, listen to music, talk about any topic, play video games, etc. it does not matter as long as the materials show the target language (Kramsch, 2000, as cited in Johansson, 2006). According to Lewis, (2017) materials are the means used in the classroom by which the teacher supports and guides the learning objectives set out in the lesson plan. There is a wide variety of materials, such as games, videos, flashcards, music, songs, pictures, books, and many others. Teaching materials are varied, from shape, size, color, technologically advanced; however all they share the same similarity: being helpers of the student learning process (Ministry of Education of Guyana, 2016). Nonetheless, hundreds of language teachers just closed their mind to teach through very few materials like textbooks and sheets of grammar exercises and do not pay attention to powerful teaching materials like music. According to Hardwood (2005, as cited in Albedaiwi, 2014) a vast amount of teachers stick to textbooks in a slavish

manner. Therefore, there is a need of implementing new materials and strategies to teach language skills and to make them effortless to remember.

There are numerous reasons why people learn languages nowadays, since monolingual speakers would experience increasing difficulty in employment and political life (Graddol, 2004 as cited in Gallagher, 2004). Around 7000 different languages are spoken today, however very few of them are utilized by the most population of the world to communicate (Instituto Cervantes, 2010). One of those languages is English. Crystal (1997, as cited in Sánchez, 2013) affirmed that one third of the global population is exposed to English because of cultural, economic and academic circumstances.

It may be seen that English is the only language needed for international communication, however, there has been an undeniable increasing importance of Spanish in different aspects. Spanish has been positioning itself as one of the most important languages worldwide. According to the British Council (2013) Spanish is the second most spoken language in the world, with most of 400 million of native speakers. In fact, since the last century, Spanish has been stated as already overtaken English in number of native speakers (Grimes, 1996, as cited in Pountain, 1999). Spanish is the official language of 21 countries, which are: Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Equatorial Guinea, El Salvador, Guatemala, Honduras, México, Nicaragua, Panamá, Paraguay, Perú, Puerto Rico, Uruguay, Venezuela and Spain. Moreover, according to Instituto Cervantes (2010), Spanish is the second largest language in international communication. Similarly, the world population of Spanish as a native language is growing up thanks to the demography of the countries, on the contrary, Chinese and English speaking population is decreasing.

Spanish is an official language of the United Nations, International Criminal Court, World Trade Organization, International Labour Organization,

International Telecommunications Union, Latin Union, African Union, Central American Common Market, European Union, Mercosur, North American Free Trade Agreement, Organization for Security and Cooperation in Europe, Organization of American States and the Union of South American Nations (British council, 2013)

Likely, according to the Spain Government (2014), Spanish is the third most used language of the internet, with an approximated amount of 2.1 billion users; it is the second most studied language around the globe. According to Covarrubias (2016) “Thousands of journalists, chroniclers, information providers, reporters, translators, employees, interns, volunteers, students and lay people of more than 20 nationalities provide thousands of reports in Spanish every day for a great variety of media outlets in the United States” (pp. 2), therefore it is expected that in 2050 United States would be the country with the largest number of Spanish speakers (Instituto Cervantes, 2010).

Nowadays, the economic growth is closely connected to the management of a second language (Sánchez, 2013). Colombia, a Spanish native language country, is not absent from this worldwide phenomenon. Nonetheless, Colombia seems not realize the economic benefits that Spanish may carry. Latin America registered a very low rate of students of Spanish as a Foreign Language (ELE) in comparison to Spain, which supplies the 82% of the worldwide demand of Spanish learners (Quintero, Avilés, Suárez, 2014). Therefore, there is a need to operate on the benefits that a language would bring.

On the other hand, music is a very useful material in the classroom, nonetheless teachers lack of understanding why using music in the class is beneficial. There has been many studies abroad of Spanish teaching as a foreign language, however in Colombia, even being a Spanish speaking country, there is not plenty of them which relate music into the classroom of language. This study is essential to realize since it may contribute to

Spanish teachers in enhancing and fostering their classroom environment, and what is more, this paper would be the first undergraduate study of Spanish as a foreign language of the University of Nariño, and the first study conducted in an English-speaking country: Jamaica. It will open the gate for further investigations in Spanish as a foreign language.

Consequently, this paper presents a group of four songs as a teaching material created by the researcher in order to teach accent of Spanish verbs, which might be a rewarding material in the language classroom,

1. Literature review

As part of the theoretical foundation in this research paper, some of the methods that have used music as a vital element in the languages teaching processes will be mentioned to emphasize its importance. In the same way, a very significant article developed by Dwayne Engh, in 2013, about the benefits that has the use of music in the language classroom will be discussed.

1.1. Suggestopedia

Developed by Georgi Lozanov, was brought to light in the 80s. This method made use of dialogues, acting-situations, visual and relaxation exercises. However, Lozanov highlighted the use of soft classical music as an essential element of the language learning process, in order to make learning more comfortable and effective (Richards & Rodgers, 1990, as cited in Rustipa, 2011). Hornby (2005, as cited in Rustipa, 2011) states that this method attempts to make learning interesting and swifter than other methods, since it makes learners to be and feel relaxed, attentive, and with positive attitude. Lozanov believed that the use of music may reduce tensions, nervousness, and anxiety so as to let the student ready to acquire new knowledge (Yzidi, n.a.). Even though this idea seems to

be infrequent, results obtained were three times better than those achieved in intensive English American academies (Rustipa, 2011). However, this method may have some disadvantages depending on the class settings. For example, some people might find it difficult to study in noisy classrooms. Similarly, most of the classrooms worldwide may consist of more than 35 students. Lozanov affirmed that the classroom should not have more than 12 students. In the same manner, Lozanov avowed that in the suggestopedia class, there should be a child-like environment, known as the *Infantilization* process, which might be disliked by students who are mature enough and would feel that the class is not more than a waste of time.

1.2. Multiple intelligences

Stated by Gardner in 1993, this theory affirms that human beings have unlike manners to be intelligent. That is, humans' intellect is not merely a matter of knowing numbers (Richards & Rodgers, 2014). Gardner suggested eight types of intelligences that everybody has, but some possess one of them highly more developed than others. Musical intelligence is one of these, which is the ability and sensitivity to perceive sounds, to produce and appreciate rhythms, timbres and pitches (Gardner, 1993, as cited in Mills, 2001). Some specific tasks that can be useful with musical-intelligent students in order to learn any language skill include playing recorded music, singing out loud, playing instruments in the classroom, group singing, students-made instruments, and jazz chants (Richards & Rogers, 2014).

Nonetheless, Gardner was highly criticized by his theory since, as it was taught, he was misunderstanding the word "ability" or "talent" with intelligence. In the same line, Gardner considered terms like "morality" or "spirituality" as intelligence, present in the intrapersonal intelligence. Then most of the characteristics of human beings are intelligences. In the same line,

there is not vast research or scientific evidence that support this theory. What is more it would be challenging and impractical to strengthen each individual intelligence by lessons with large number of students, which means an increasing workload and intense class preparation to involve all the intelligences at once.

1.3. Communicative competence enhanced by music.

The ultimate goal of any language in the world is communication between their users (Sánchez, 1987, as cited in Báez, 1994). Communication is the essential element for the human being in order to understand relationships with him/herself, with others and with the world. According to Berenguer & Roca (2016), the communicative act is effective when two or more speakers of a language can interact each other flawlessly through the same code. Therefore, the communicative competence is the tacit knowledge and abilities of a language that let people from a community to understand each other, that is, the capacity to use and to interpret the social meaning of different linguistic signs in any real case of speech act (Hymes, 1971, as cited in *ibid*, 2016). That is why it is vital to achieve a high level of communicative competence in language learning.

Taking into account the above explanation, it has been found that music is a way strengthen the communicative competence, since music is a way to communicate feelings, ideas, stories, in a very particular way. Music is a vital element to use in different fields of education (cognitive science, anthropology, sociolinguistics, psycholinguistics, and Second Language Acquisition) as vast studies shows (Engh, 2013). In the case of language learning, the usage of music is advantageous because of its flexibility, and also for helping students to enhance their communicative competence. There are numerous purposes for the usage of music as a pedagogical tool in language teaching (Millington, 2011). As stated by Murphey (1992, as cited

in Millington, 2011), songs may help to increase students' listening and pronunciation skills. Likewise, Thornbury (2002, as cited in Šišková, 2008) affirms that learning vocabulary is to recall words over time, and be able to remind them steadily. In this sense, there might not be a better and plausible way to remember vocabulary than by means of music.

1.4. Benefits of using music in Language teaching

According to Campbell (1998, as cited in Engh, 2013), educational institutions should include more music in any activity, due to music has always surrounded human's life; likewise, Murphey (1992, as cited in ibid, 2013) utters that school is surely the only place in society which separates music from life. In the same line, the use of music in ELT has different advantages, from linguistic benefits to motivational interest that it produces in students. The problem lies on many Language teachers that do not use them because they lack understanding the reasons why songs are an excellent tool to increase students' cultural knowledge of the target language. The researcher Engh (2013) made a vast list of the benefits that may bring the use of music in the language classroom. Some of them are:

1.4.1. Environmental benefits.

- Utilizing songs into the classroom augments social harmony (Huy le, 1999).
- Music generates a secure place to live learning cooperatively and it contributes to the construction of community, which are elemental factors in an ELT classroom (Lems, 1996 & lake, 2003).
- Singing affects certainly both trust and cooperation, which are important factors for the progression of the group (Anshel & Kipper, 1998)

“To be sure, songs have a place in the classroom for helping create that friendly and co-operative atmosphere so important for language learning, but they can offer much more. They offer insights into the culture and especially the stories and myths of different societies, providing a window into the frames of reference and

values of the peoples whose language we are learning” (Candlin, 1992, as cited in Engh, 2013)

1.4.2. Linguistic benefits.

- The affective filter hypothesis, proposed by Krashen (1982), states that a better learning conditions transpire when students are vastly motivated, self-confident and have low anxiety, although it could be difficult to attain in an ELT classroom. Anxiety, for sure, will impede students’ second language acquisition, because it is related to many discouraging feelings such as tension, fear, frustration, self-doubt, nerves... (Larsen-Freeman, 2000, as cited in Shen, 2009), Music might be a tool for lowering the affective barrier in the learning of a second language owing to it aids students to be relaxed, lowering anxiety and consequently they are more amenable to language learning (Merriam, 1964; Coe, 1972; Claerr & Gargan, 1984; Wilcox, 1995, as cited in *ibid*, 2009).
- Motivation in students concerns to the attitudes and the affective states that definitely will impact the language learning. The legitimacy of using authentic language in the classroom through music, so that students can relate the differences between their world and the target language’s world, has been noted as a motivating factor for language students (Nunan, 1989; Bell & Gower, 1998; McGrath, 2002, as cited in Engh, 2013).

1.4.3. Psychological benefits.

- It is argued that musical patterns are achieved in the same area of the human brain where language has its space, there is a convergence in the right brain hemisphere where syntactic language structures and music meet one other (Patel, Edward, Ratner, Besson & Holcomb, 1998; Koelsch, Gunter & Friederici, 2000; Koelsch

et al., 2002, as cited in ibid, 2013). Consequently, “because they are processed in the same region, our brains may recognize aspects of linguistic and musical sequences in a similar manner.”(Engh, 2013). “Songs may trigger language acquisition and learning in both hemispheres of the human brain” (Carroll, 2000; Larsen-Freeman and Long, 2000; Williams and Burden, 1997, as cited in Shen, 2009).

- “Music and language are the two ways that humans communicate and express themselves through sound. Since birth, babies start to listen and produce sound without distinguishing between music and language, singing and speech”. (Chen-Hafteck, 1997: as cited Engh, 2013).

1.5. Earworms.

Why are there some songs whose melodies stuck in someone’s head for such a long time? Songs have a very particular characteristic thanks to the melody. Depending on its melody, and its repeating loops, they may turn into a sticky and easily storable song to someone’s mind and they can last there for a long time; this phenomenon is known as “earworms” (Levitin, 2006, as cited in Beaman & Williams, 2010), “Stuck Song Syndrome” or “Involuntary Musical Imagery (INMIs)” (Finkel, S., Jakubowski, K., Müllensiefen, D., Stewart, L., 2017). Earworms are basically the inability to get rid of a tune, a melody or a song, and prevent it to repeat again in someone’s mind. This “trick” is used for most of the contemporary musical producers and songwriters. What is more surprising, this same strategy is being used by a web enterprise named “Musical brain trainer” in order to teach more than 10 languages and its more used expressions. This is a very important topic since most part of language learning is done thanks to memory. Wallace, in 1994 (as cited in Konantz, 2012) researched about the role of memory in vocabulary

learning, she demonstrated that the melody and tune of music can facilitate learning process as well as retention of information in students' mind. Students remembered with ease the vocabulary when it was sung in lyrics than when it was spoken. Music has usually been associated with a better memory, and it has been demonstrated that situations where people repeat something, learning can be remembered well after a long periods of time (Konantz, 2012). Earworms are likely to happen more frequently in music students or with musical training. However, this phenomenon turns to be disturbing for some people. Liikkanen (2008, as cited in Beaman & Williams, 2010) found that INMIs were reported as occurring every day, turning into a frustration, which is highly connected to the symptoms of the Obsessive-Compulsive Disorder.

Different studies have verified that music awakes memory and recalls data from years ago, very important aspects in language teaching (Engh, 2013). For instance, Fonseca Mora (2000, as cited in Engh, 2013) proclaims that songs produce an encouraging outcome in students, that is lexical patterns (words, phrases, expressions, phrasal verbs) are deposited in the long-term memory and those can be retrieved easily by rehearsing mental exercises. Likewise, Shen (2009) advocates that songs reminisce "the golden past", some songs will remain forever in students' minds and could never be forgotten. They are as well learning implicitly and unconsciously the language sub-skills (grammar, pronunciation, vocabulary) by engaging activities, instead of memorizing grammar textbooks (Shen, 2009).

1.6. Pronunciation enhanced by music.

It is a skill that has not been studied deeply, is vital when learning a second language. According to Meléndez (2014) most of the teaching methods across time, did not take into account the phonological system of a language, showing that it has been forgotten so far, and that more attention was being paid to other elements of the language such as

syntax, grammar, idiomatic expressions, morphology, among others. These methods were more focused on fluency than accuracy, not taking into account the diverse learning styles of L2 learners, reason why these methods are not useful in different learning settings (e.g., Brown, 2001; Kumaravadivelu, 2003, as cited in Meléndez, 2014). According to Engh (2013), many internal composition of a language as pronunciation, as well as phonetics, may be easily taught in the classroom by means of music; it undoubtedly may be affirmed by Leith (1979, as cited in *ibid*) who avows that “there is probably not a better nor quicker way to teach phonetics than with songs. Phonetics instruction is one good use to which songs can be put even in beginning classes (pp. 5)”.

“The repetitive nature of songs makes them effective use for pronunciation drills” (Bartle, 1962; Techmeier, 1969; Shaw, 1970, as cited in Engh, 2013). Pronunciation, the phonological system of the language, is formed by phonemes whose presence or absence incises on the meaning of a word, but lack of meaning by themselves (Londoño, Ospina, 2016). By the conjunction of phonemes, syllables are created. Every Spanish word has a syllable with a stronger accent than others, its name is tonic syllable (*Sílaba tónica*) and the type of accent is named prosodic accent (*acento prosódico*). The vigorous importance of prosody is that it has an effect on the meaning of the word just with changing the accent from one syllable to another (Berríos, 2005). For example, the next word */Habito/*, ***/Hábito/*** */habitó/* whose phonemes are exactly the same, the meaning varies three time because of the accent. The first one refers to the verb *inhabit*, the second one refers to a *robe*, and the third one is the simple past form of the verb *inhabit*. Moreover, accent is a highly crucial language component since it may bring some socio-pragmatic consequences, closely

related to pronunciation, for those who mispronounce their discourse or have a notable foreign-accent like, may be treated differently from native speakers (Lord & Fionda, 2013).

2. Pedagogical implication

After taking a glimpse to the strong relationship between music and language learning, it is fundamental to set up a strategy in order to fulfill the objectives of this paper. The final aim of the pedagogical implication is to create original songs to teach few pre-selected first person Spanish verbs and its pronunciation in future tense.

Knowing your students and their contexts is an important starting point. As stated above, each student is different from other, therefore, likes in music will be definitely different from one another. After recognizing the average like of music of the classroom, then songs must be chosen. When creating songs, it is important to write the lyrics based on students' interests (love, friendship, nature, war, among others) so that students get interested in. This paper will present five different songs, each one with different genre, topic, and lyrics. The chosen song to develop the pedagogical implication is called "Te esperaré", which talks about an idealistic and utopic love, since this topic is catchy for young learners. This song comprises five verbs in future tense, such as: *cantar, esperar, ser, llevar, amar*. The lyrics can be seen in the annexes.

2.1. Jazz Chants

Jazz chants, a technique created by Graham (Holbová, 2008), could be used in order to practice pronunciation, pace of speaking, intonation, and fluency. This strategy consists in putting a rhythm behind a set of words making use of claps, foot sounds, pencil sounds, finger snapping, or any other sound easily produced by the students (Berlín, 2013). Nonetheless, it is preferable to make a Jazz Chant by using verbs with the same number of syllables (Ibid, 2013). The next is an example of jazz chant:

Cantaré, llevaré, amaré,

The above underlined words show the right moment where to clap. The teacher may increase the difficulty by putting another rhythmical pattern to it. For example:

**cantaré, *llevaré, *amaré, *esperaré*

The asterisk used in the example above may mark any other sound (feet sound, pencil sound...). The crossed out words keep showing where to clap. After practicing these chants, teacher should introduce a dialogue, sentences, and examples of real usage of the verbs. For example: (underlined segments show the accentuated syllable of a word, and also where to clap).

- Yo cantaré una bella canción
- Te llevaré en mi corazón / te llevarás todo este dolor
- Yo te amaré por siempre mi amor
- Te esperaré por siempre mi amor.

This is an example of a longer jazz chant which utilizes sentences, and likewise it rhymes, which makes it easier to remember.

In order to put into practice what was already taught, students can create their own jazz chants by taking the previous one as reference. They might change the verbs, the noun, rhythm, rhyme, and make it more difficult by adding more sounds to it. The teacher may reward the best, the most difficult or the most creative jazz chant.

2.2. Expression of emotions.

Having the same song already learnt with the students, it is a very good strategy to make them sing it. Another exercise to make students practice and remember the song is showing the emotions exaggeratedly through singing. In groups of four people, students take out from a bag an adjective that will let them know in which mood to sing this song. Some of the adjectives can

be: *enamorado, apasionado, entristecido, enfermo, energético. Borracho*, among others. As the contest starts. The best performing group can be awarded by the teacher. The idea of this activity is to show that emotions and feelings are strongly related to language learning, as stated in the literature review.

In the researcher experience, teaching Spanish as a second language through music is enthusiastic. According his previous experience in 2017, he could apply the theories mentioned above, with a group of students from the University of the West Indies from Kingston, Jamaica, who were very pleased to work on different aspects of the language through songs created by the researcher. Specifically, the one mentioned through the pedagogical implication section. They showed themselves to be interesting and any topic was catchier for them than when working with worksheets and workbooks. In the same line, they could remember with ease the vocabulary learnt in class where music took place.

3. Didactic proposal

All the above mentioned foundation was placed into practiced in a real context: the University of The West Indies, in Kingston- Jamaica. The next are the real aspects and classroom settings in which the researcher had the experience to teach. Similarly, it could be used in many other places where Spanish is studied as a foreign language.

Title: Spanish as a foreign language

Level: beginners (A1 Level)

Length: four classes (eight hours)

Materials: songs, tape recorder, markers, lyrics, worksheets, projector, images.

Justification: this proposal is highly important because it differs pretty much from the traditionalist language teaching methods, programs and materials. Students will be more engaged in the topic relaying through music.

General Objective: at the end of the course, students will be able to pronounce clearly the accented words in Spanish. Especially, syllables of verbs that have the accent mark at the end of the word.

Specific objectives: students will acquire more vocabulary for their daily speech.

Students will get to know different accents in Spanish pronunciation. Prosodic accent, spelling accent and accent-marked words.

Methodology: students first need to know the topic in which they will be submerged in; in the same line, teacher needs to know students' musical likes. In order to do so, asking for their favorite songs and genres is a very good starting point. Then the topic is introduced by explaining on the board what accent mark is. Words are listed as example. After the explanation, they will listen to the music provided by the teacher with the lyrics. Proper examples of the meaning of the words will be provided by a projector.

Evaluation: after practicing what was learnt, there are several ways to evaluate. First, students will perform or create some jazz chants. It is a way to evaluate them. Similarly, creating a very short role play in couples or threesomes to practice the words mentioned before. Finally, students can get together in groups of four or five, and they can sing the song by imitating a Spanish adjective taken out from a plastic bag. For example, if a group takes out the word "borracho" they will have to sing the song in a drunk way. The best performing group may be rewarded by the teacher.

Content: accented words. Prosodic accent, Spanish pronunciation, simple future Spanish expressions, common Spanish sentences. Dialogues between each other.

4. Conclusions.

- As stated by different authors, music should be more included into Educational institutions because music is a social phenomenon which is almost impossible to stay away from, and it is non-sense that educational institutions avoid this entity in learning-teaching process.
- Spanish is on the top five of the most used and important languages in the world. There is an urgent need to give to it the importance it deserve starting by the Spanish speaking countries, by applying programs of ELE in native contexts.
- As stated along this document, music is a good tool in ELT classrooms for learning and teaching many aspects of real language. Listening to music is not merely a hobby, through it students may learn phrasal verbs, idiomatic expressions, slang-language, expressions, real native pronunciation, and accents of the target language, which are real context vocabulary that may not be included in any school book.
- Although scholars state in their theories and hypothesis, the benefits of learning by means of music, it is reflected in the researcher's own experience as well. This research paper's author took the initiative to investigate deeply in this field due to the fact that his personal learning technique was strongly based on music, which evidenced effective results.

5. Recommendations for future research

- It is possible that students don't like the songs and therefore there won't be good outcomes. For this reason, it is recommendable to vary the songs in different styles,

lyrics, and genre. If there is no good outcome, it is better to change immediately the technique. Teacher should adapt to students' world.

- It is recommendable to not exaggerate in the usage of song in the classroom. Songs may be applied in specific content but not always, otherwise the new technique material will turn into humdrumness as well.

References

- Areiza Londoño, R., & Flórez Ospina, M. P. (2016). Variantes del Español Colombiano y su Efecto en la Enseñanza del Español como Lengua Extranjera. Marco Sociolingüístico. Cuadernos de Lingüística Hispánica, (27), 79-107. Retrieved from: <http://www.scielo.org.co/pdf/clin/n27/n27a05.pdf>
- Báez, J. (1994). Desarrollo de la Competencia Comunicativa en el Español como Lengua Extranjera a través de Textos Culinarios. *Centro virtual Cervantes*. Retrieved from: https://cvc.cervantes.es/ensenanza/biblioteca_ele/asele/pdf/05/05_0277.pdf
- Beaman, C. P. & Williams, T. I. (2010). Earworms ("stuck song syndrome"): Towards a Natural History of Intrusive Thoughts. *British Journal of Psychology*, 101 (4). pp. 637-653. ISSN 0007-1269 doi: 10.1348/000712609X479636 Available at: <http://centaur.reading.ac.uk/5755/>
- Berenguer, I. & Roca., M. (2016). La competencia Comunicativa en la Enseñanza de Idiomas. *Dominio de las ciencias*. Vol. 2, núm. 2, 2016, pp. 25-31. Retrieved from: <https://dialnet.unirioja.es/descarga/articulo/5761589.pdf>
- Berríos, O. (2005). La Ortografía del Acento. Módulo Instruccional para el Centro de Competencias para la Comunicación. Universidad de Puerto Rico. Retrieved from: https://www.elianaokeefe.com/uploads/2/9/1/9/2919975/acentos_paquete.pdf
- Berlín, J. (2013). Jazz Chants [video file]. Retrieved from: https://www.youtube.com/watch?v=ZXItVqHL_VY
- British Council, (2013). Languages for the Future. Which Languages the UK Needs more and Why. United Kingdom. Retrieved from:

<https://www.britishcouncil.org/sites/default/files/languages-for-the-future-report.pdf>

Engh, D. (2013). Why use Music in English Language Learning? A Survey of Literature.

Canadian Center of Science and Education, 6 (2). 114-120. Retrieved from:

<http://www.ccsenet.org/journal/index.php/elt/article/view/23819/15117>

Finkel, S., Jakubowski, K., Müllensiefen, D., Stewart, L., (2017). Dissecting an Earworm:

Melodic Features and Song Popularity Predict Involuntary Musical Imagery. *Psychology of Aesthetics, Creativity, and the Arts*. 11 (2). 122-135. Retrieved From:

<http://www.apa.org/pubs/journals/releases/aca-aca0000090.pdf>

Holbová, B. (2008). *Jazz Chant in English Language Teaching* (Diploma Thesis, Masaryk University, Czech Republic, Central Europe). Retrieved from:

https://is.muni.cz/th/244306/pdf_m/Jazz_Chants_text.txt

Instituto Cervantes. (2010). Spanish: A Lively Language. España Retrieved from:

<http://www.anpenorge.no/varios/sp-report.pdf>

Köksal, O., Yağışan, N. & Çekiç. (2013). The Effects of Music on Achievement, Attitude and retention in primary school English lessons. *3rd World Conference on Learning,*

Teaching and Educational Leadership 93 (21). 1987-1900. Retrieved from:

<http://www.sciencedirect.com/science/article/pii/S1877042813035817>

Konantz, E. (2012). The Effects of Music on Memory for a Word List. *The Huron University*

College Journal of Learning and Motivation. 50 (1). Retrieved from:

<https://ir.lib.uwo.ca/cgi/viewcontent.cgi?article=1072&context=hucjlm>

- Leganés, E. (2012). La Música en el Aula de Inglés: Una Propuesta Práctica. *Encuentro. Revista de investigación e innovación en la clase de idiomas*. 21. 115. Retrieved from:
http://www.encuentrojournal.org/textos/12.%20Legan_s.pdf
- Lord, G. & Fionda, M. (2013). Teaching Pronunciation in Second Language Spanish. University of Arizona, United States. Retrieved from:
<https://people.clas.ufl.edu/glord/files/LordFionda-proofs.pdf>
- Meléndez, N. (2014). Why Teaching Pronunciation to Spanish L2 Learners Matters. *Voices Journal*, 2 (1). 2328-5451. Retrieved from:
<https://escholarship.org/content/qt51q604qx/qt51q604qx.pdf>
- Millington, N. (2011). Using Songs Effectively to Teach English to Young Learners. *Language Education in Asia*. 2(1), 134-141. Retrieved from:
<http://dx.doi.org/10.5746/LEiA/11/V2/I1/A11/Millington>
- Mills, S. (2001). The Role of Musical Intelligence in a Multiple Intelligences Focused Elementary School. *International Journal of Education & the Arts*. 2 (4). Retrieved from: <http://www.ijea.org/v2n4>
- Pountain, C. (1999). Spanish and English in the 21st Century. Queens College, Cambridge. Retrieve from:
http://w3.salemstate.edu/~jaske/courses/readings/Spanish_and_English_in_the_21st_century.pdf
- Quintero, L. M., Avilés, L. & Suárez, K. (2014). Estado de la enseñanza del español como lengua extranjera en Santander. *Colombian Applied Linguistics Journal*, 16(1). 17-28. Retrieved from: <http://www.scielo.org.co/pdf/calj/v16n1/v16n1a03.pdf>

- Richards, J. C., & Rodgers, T. S. (2014). *Approaches and methods in language teaching*. New York: Cambridge University Press.
- Rustipa, K. (2011). *Suggestopedia: How Does it Accelerate Language Learning?* Stikubank University Semarang. Retrieved from:
http://www.dinus.ac.id/wbsc/assets/dokumen/majalah/Katharina_Rustipa.pdf
- Sánchez, A. (2013). Bilingüismo en Colombia. *Centro de Estudios Económicos Regionales, Banco de la República, 191*. 3-32. Retrieved from:
http://www.banrep.gov.co/docum/Lectura_finanzas/pdf/dtser_191.pdf
- Sánchez, M. (2009) *Historia de la Metodología de Enseñanza de Lenguas Extranjeras. Tejuelo. No. 5*. Universidad de Extremadura. Retrieved from:
<https://dialnet.unirioja.es/descarga/articulo/2983568.pdf>
- Shen, C. (2009). Using English Songs: An Enjoyable and Effective Approach to ELT. *English Language Teaching, 2 (1)*. 88-93. Retrieved from:
<http://files.eric.ed.gov/fulltext/EJ1082242.pdf>
- Šišková, D. (2008). *Teaching Vocabulary Through Music*. Diploma Thesis, Masaryk University in Brno, Czech Republic, Central Europe. Retrieved from:
http://is.muni.cz/th/237375/pedf_m/Teaching_Vocabulary_through_Music.pdf
- Yzidi, F. (n.a.). *La Sugestopedia: Teoría y Casos de Aplicación*. Orán University, Vilayato de Orán, Argelia. Retrieved from:
http://cvc.cervantes.es/ensenanza/biblioteca_ele/publicaciones_centros/PDF/oran_2013/06_yzidi.pdf

ANNEXE 1

Song: “Te esperaré”

Rhythm: rock ballade

En mi mente solo hay una mujer

Ella es la dueña de todo mí ser

Pero no sé si yo la conoceré

No sé si yo la encontraré

En mi mente solo hay una mujer

Cuando esté cerca yo la protegeré

Pero no conozco ni su nombre

Yo sé que pronto ella vendrá

Y salvará mi vida

La espero aquí

Yo **cantaré** por tener su amor

Será lo que yo siempre quise tener

Por siempre te **esperaré**

Y serás mi amor

Te **llevarás** todo este dolor

Yo no duermo porque en ella pienso

Pero la pienso y soñando ya estoy

Sé que me ama seguro yo estoy

No me importa que tan lejos esté

A mi lado la tendré

Ella es la dueña de mi corazón

Yo **cantaré** por tener su amor

Será lo que yo siempre quise tener

Por siempre te **esperaré**

Y serás mi amor

Te **llevarás** todo este dolor

Espero por ti mi amor. (Reyes, 2017)

ANNEXE 2

Song: “solo voy”

Rhythm: reggae

Siento el mar

Siento el calor

Yo siento esta vida

Que viene y que va

El sol brilla más

El agua también

El viento que juega

Con su vaivén

El tiempo nunca espera

Para disfrutar lo que nos ha dado

La pacha mama

El fuego en nuestras venas

No se apagará

Mi corazón late

De felicidad

Por eso solo voy

Con una sonrisa

A donde voy

La felicidad que llevo en mi interior

Siempre se expandirá con todo su esplendor

Cada minuto cada segundo que me

mantenga vivo

Intentare eliminar las penas y el dolor

Soy adicto al amor, soy adicto al calor

Soy adicto a todo lo que Dios nos regaló

El color azul del mar

Mis pasos al caminar

Paraísos al viajar

A mi voz y a mi cantar

Solo voy

Con una sonrisa

A donde voy

Aunque solo no estoy

Porque llevo vida

A donde voy

ANNEXE 3

Song: “por tí”

Porque tú no estás yo estoy

Rhythm: vals

Viviendo en dolor, no soy

A mí alrededor

Lo que solía ser, pero debo ser

Yo veo y no estas

Fuerte porque mi mundo está de pie

Ya no sé qué hacer

Eras mi mujer

Eras mi vida, mi sol

Mi razón de ser

La oscuridad cayó sobre mí,

Mi sol y mi fe

Ya no hay más luz y todo esto es por ti

Cuando tú no estás

Me siento muy solo en la oscuridad

A mí alrededor

Mis lágrimas no dejan de correr

Me siento muy mal

En mí ya no dejará de llover

Te di mis sueños

Me siento vacío en la soledad por ti

Mis sentimientos

Mi vida está quedando atrás

Estoy en dolor

Y todo esto es por ti

ANNEXE 4.

Song: “el tiempo es hoy”

Rhythm: pop ballad.

Desaparezco

Cuando tú no estás aquí

Y siento que muero

No podré sobrevivir

En este momento

Yo tengo que continuar

La vida cambiará

Para bien o para mal

Y NO, no puedo seguir así

Viviendo un pasado que

Ya pasó por aquí

Es hora de actuar

Vivir mi presente

Vivir mi realidad

Que yo construiré

El tiempo es hoy

No daré un paso atrás

El tiempo es hoy

No volveré hacia atrás.