

MUSIC AS AN ALTERNATIVE TO LEARN ENGLISH AS FOREIGN LANGUAGE

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*Description of the setting*

## **1. DIAGNOSIS**

### **1.1. Seminario Menor de Nuestra Señora del Rosario –SEMENOR**

It is located in Manizales city, behind Santander Avenue, in La Leonora neighborhood. It is a private school belonging to a medium-high socioeconomically stratum.

#### **1.1.1. Facilities:**

The school has three buildings. It has a library, a laboratory, two computer rooms, an arts room, a coliseum, and a cafeteria for all the staff, five bathrooms, a synthetic court, a sand court and pavement.

The institution offers a Transition level for those students aged between 4 and 5 years old. This area is composed of three classrooms, three bathrooms and a playground.

The school has 38 classrooms for primary and high school.

#### **1.1.2. Population and administrative staff:**

**Administrative Staff:** The institution has a Principal, a vice rector, one academic coordinator and two community coordinators.

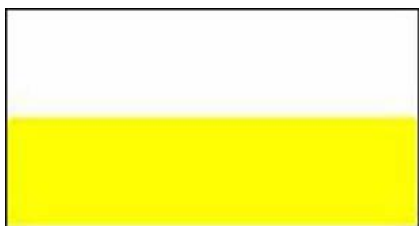
**Teachers:** The institution count with 48 teachers, each one for a special area and school level.

**Students:** The school has 1.069 students for transition to 11<sup>th</sup> grade.

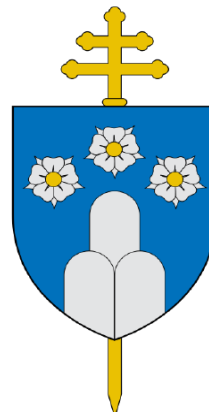
Besides, there are 8 General Service employees, 4 psychologists, a college chaplain, a receptionist, a treasurer and a secretary.

### 1.1.3. Institutional symbols

#### 1.1.4. Flag



#### 1.1.5. Shield



#### 1.1.6 Hymn

##### I

Como faro que alumbra el abismo, de la vida sin rumbo y sin sol,

Nos señala la senda del triunfo,

SEMINARIO MENOR, ¡SEMENOR!

##### II

A tus puertas, vencidos llegamos con el alma, buscando el amor,

El consuelo, la luz, la justicia, la verdad, la feliz comprensión

##### III

Y tus puertas al hombre se abrieron, sin mirar en su piel el color,

Sin buscar en su dote o su cuna, veleidosa y falaz condición

##### IV

Hoy marchamos, por ti, vencedores de la vida, con rumbo y con Dios,

¡Oh, colegio de nuestra señora, del rosario, oh gran Semenor!

### **1.1.7. The English Area**

The school has seven teachers for high school section and five teachers for elementary school. Among them there are five teachers holding a Bachelor's degree in Modern Languages from Caldas University. One of them has a degree in Fine Arts and has been focused on English courses, there are two teachers from "Escuela Normal Superior" coursing X semester in the undergraduate program in Basic Education with emphasis in English and there is one teacher holding a Master's degree in Teaching English as a *Foreign Language*. The English area has a lot of material for teaching classes such as play recorders, speakers, flashcards, posters, video beam. Moreover, the Elementary Section is working in each level with two books and a folder with mini-books.

## **1.2. Chunky Monkey Academy**

It is located in Cairo, Egypt in 21<sup>st</sup> road 263 Maadi neighborhood; it is a private nursery.

### **1.2.1. Facilities**

The nursery counts with a well-equipment in a big house. The nursery has a gym, a Montessori classroom, two rooms for administrative staff, a kitchen, a dining room, theater room, four bathrooms, and a smart board room. Around the house there is the garden with a playground for children. The nursery has 9 classrooms for babies and preschool.

### 1.2.2. Population and Administrative staff

Administrative Staff: The institution has a manager, a chairman and an academic supervisor.

Teachers: There are 9 teachers (6 foreigners, 3 Egyptians) and 9 assistants.

Students: There are 95 students.

Moreover, there are 5 General Service employees, a psychologist, 2 receptionists, 2 treasurers and the driver.

### 1.2.3. Institutional symbols

#### 1.2.4. Shield



**1.2.5. The English area:** the nursery has 6 foreigners' teachers for preschool and 3 Egyptians teachers for baby's class, art and Arabic class. The nursery purpose is to prepare children for the interview in the best schools in Cairo, that's why they have foreigner's teachers that can communicate with them just in English, and all of the classes are in English, except Arabic time.

The English area has a lot of material for teaching classes such as play recorders, speakers, flashcards, posters, smart board, computer, video beam, books and games.

*Description of the problem*



## **1. DESCRIPTION OF THE PROBLEM**

Through 6 general observations inside the classroom the following situations were identified; at two schools: Seminario Menor de Nuestra Señora Del Rosario (Manizales, Colombia) and The Chumky Monkey Academy (Cairo, Egypt).

Some features are part of the English class in one school from Manizales-Caldas in the 2.2 grade and one nursery from Cairo, Egypt in pre-kindergarden level.

### **1.1.1. SEMENOR**

Students from Semenor in second grade (2.2) use to be students that like to be part of the institution; they respect the environment and also the things that they find there. Students always participate in all the institutional activities with a very good attitude, learning everything from the academic aspect till the formative aspect.

Students live in a constantly reflection atmosphere of values, also students use to ask, reflect and discuss about all the situations that they live inside and outside the classroom. Children know and respect the rules of the classroom; they always try to improve themselves in all the academic and personal views; but also they help others to achieve new goals in academic or personal works.

Sometimes, they as children also argue about their opinions or situations that happened in the break time during games and playing situations; for them the rules in games are very important, and they use to argue and create conflicts when someone does not accomplish the rules; also the students from second grade use to talk about what other students do in the break time, if they say bad words, if they are impolite, if they broke rules or if they maybe disrespect each other. They always talk about everything that happened whatever it is, but also they use to tell how they try to restore the misunderstanding, because from the

psychology's accompaniment they have been working by months in intelligent decisions semaphore (stop-think-decide).

Learners go to school from 7:20 to 11 o'clock in the morning and from 1:30 to 5 o'clock in the afternoon. In this time, learners see six classes per day; they work with, notebooks, books and special worksheets for each area or signature. They enjoy variety, the pictures, videos and different ways to learn. Most of the students from 2.2 grade are kinesthetic students, they learn better by moving while they processes information internally, most of them use to listen to the instructions, but sometimes they do not follow them strictly, the tend to imagine results and then do what intuitively they think its appropriated.

Students use to express many of their feelings about people, situations, activities and also about classes, sometimes learners use to talk about English class when it starts. Students used to say at the beginning of the process that they do not like English classes, they used to talk about previous experiences of English learning, where they didn't feel comfortable; now students use to refer about English learning like difficult because it's something that they do not understand, and they do not kwon hoe to use it, they only must use a book and work on it; and they prefer to play or do something different.

### **1.1.2. CHUNKY MONKEY ACADEMY**

Chunky Monkey Academy is a nursery that works based on Montessori curriculum, this to provide for the children variety, entertainment and knowledge. The children study from 8:00 to 5:00 with a diversity schedule that includes time for play, for study, for eat, for art and for share with the classmates.

The children that are studying in this school know that there, they must talk in English all the time; situation that maybe is frighten for them, because their mother language is Arabic and all of the time they are exposed to talk in this language, not in English as a second language. That's why when some children arrive at 8:00 to the nursery, they start crying a lot and ask about mommy or daddy and in class they are always quiet and when the teacher asks them something in English during the class, they do not answer it.

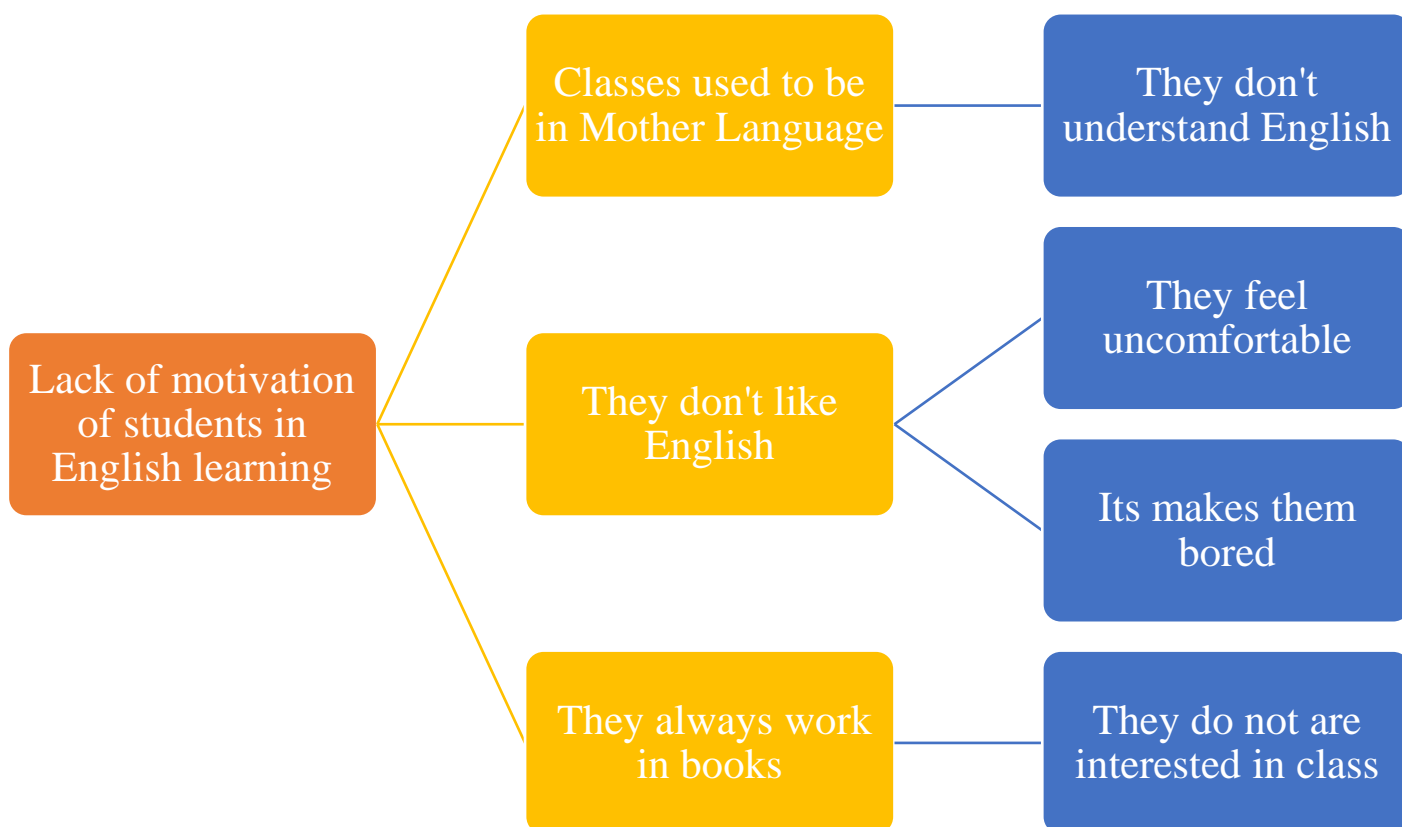
In the nursery all of the time they are exposed to English language and all of the activities are in English, with the purpose to help them to learn English and teach them how to use it; therefore the children are asking why they can't talk in Arabic there, why they can't understand when the teacher talk in English, why they need to learn English, why we are doing the same all of the time, why they can't go to the garden all of the time.

This shows that the motivation of the students to learn English is low, and the interest for them is go for playing and enjoy but not to attend class, because they do not find something that catch their attention in order to learn new things.

*Taxonomy of the problem*

## 1.2. TAXONOMY

According to registrations done in the field diary and focalized observations made in elementary school, some problems were noticed that are described below, as particularities in the two schools taken over by us.



### 1.1.3. SEMENOR

**1.2.1.1. English class used to be in Mother Language:** Students use to ask about why English class is in English; they say that their English classes used to be normal; it used to be in their mother language (Spanish). At the beginning students used to be confused and sometimes they use to show them like insecure and uncomfortable while getting familiar with the foreign language.

**1.2.1.2. They don't understand:** Teachers use to use the foreign language in English classes to say instructions or expressions, but they do not use other tools that help students to understand what they are already telling them; students used to listen and wrote a lot of vocabulary about many topics, but the majority of learners do not understand the meaning of the ideas, or the language's use of many exercises that they do. They do not know how to use it in real life.

**1.2.1.3. They don't like English:** the teachers do not use the language in a good amount because the students do not understand them; the instructions are given in Spanish. If teachers don't like to use the language and the teachers feel it like difficult, and they do not like it, students will get the same feeling. Students use to say, "I don't like English" "my mother neither" or something like that.

**1.2.1.4. They feel uncomfortable:** At first sight students feel anxious when teacher says something in English, they used to ask for translation to Spanish, they do not try to understand, and teachers do not try to explain them in English and help them to understand.

**1.2.1.5. It makes them bored:** Students use to say that they are bad in language learning and that they prefer do other activities for fun.

**1.2.1.6. They always work in books:** Learners love books, pictures and stories, but they do not know how to use a book like a good tool or maybe teachers neither know how to use it

to motivate students and help them to practice what they learn in the good way. Learners feel books like an extensive work about completing lines. As well as they feel that the class is a routine, and don't have anything new for learn.

**1.2.1.7. They are not interested in class:** Students do not like English because their past English learning experiences; they do not understand what they are listening to or doing, so they prefer to look for other things to do in class and ask when it is going to finish.

#### **1.1.4. CHUNKY MONKEY ACADEMY**

**1.2.2.1. English classes used to be in Mother Language:** Students use to ask about why English is important for them because in their homes their parents always talks in their mother language (Arabic). At the beginning students use to be confused and sometimes they use to show them like insecure and uncomfortable while getting familiar with the foreign language.

**1.2.2.2. They don't understand:** Teachers use to use the foreign language in English classes to say instructions or expressions, but they don't use other tools that help students to understand what they are already telling them; students use to listen and write a lot of vocabulary about many topics, but the majority of learners don't understand the meaning of the ideas or the language's use of many exercises that they do. They don't know how to use it in real life.

**1.2.2.3. They don't like English:** the teachers do not use the language in a good amount because the students do not understand them; this makes that they lose their attention and interest in learning English.

**1.2.2.4. They feel uncomfortable:** At first sight students feel anxious when teacher says something in English, they used to ask for translation to Arabic, they don't try to understand, they prefer to ask in Arabic for one of the child in class what the teacher say.

**1.2.2.5. It makes them bored:** Students use to say that they can't understand some concepts in English, so they search for something else to do in class.

**1.2.2.6. They always use flashcards:** Learners feel flashcards as something that is part of their routine, so they don't even pay attention to the picture, they just talk as a memory. As well as they feel that the class is a routine, and don't have anything new for learn.

**1.2.2.7. They are not interested in class:** Students do not like English because their past English learning experiences, they did not understand what they were learning or doing, they know a lot of vocabulary but they prefer not to attend class and start asking at what time we are going to play or have fun.

According to this information we consider the following research question and objectives:

### **RESEARCH QUESTION**

How to develop communication skills in English as a foreign language in children?

### **GENERAL OBJECTIVE**

To develop children's communicative skills.

### **SPECIFIC OBJECTIVES**

1. To enhance children's motivation towards the English learning.
2. To promote the target language use in the English classroom.
3. To encourage students participation in the English class.



## JUSTIFICATION

The immersion in English language like a foreign tongue begin in the classroom like a phenomenon on the natural context of studying for children, it awakes the curiosity and interest of students at first sight. When this phenomenon comes to the classroom accompanied by music like a strategy to make possible foreign language learning; it produces more inquisitiveness about what they are going to learn or do. It allows them to be more participative in classes and also give more meaningfulness to what they see, listen and do.

Learning a mother language has many factors that influence it. If we take human been from their totality, we can recognize a special importance in the culture, traditions and expressions that they use to listen to, because are those circumstances which allow them to learn, understand and use language from a social and natural communication with others; that's why it's so important that teaching processes response to learning' nature.

Looking for changes and new alternatives to favor the educative processes of learning a foreign language, this investigation looks for the communicative skills develop of the students in English, in a natural and integral process of learning, and it allows learners to use the foreign language in the future and be competent in a globalised world. For that reason, this investigation expects that students could learn English from their first ages at school, taking into account that kids has an ample cerebral possibility to learn whether it is in the right way.

According to this, is important to recognize some overpowering elements in English teaching as a foreign language, because it is not only a learning for necessities of this ages, it is a learning process that improve different processes of students; that's why the linguist *Noam Chomsky*, which with her Linguistics and cognitive science, believe that: "we born with programmed software in our head, called 'Universal grammar'" this allow us to know that

human being have natural abilities for language, this help her to understand that “We do not born with the ability to talk a specific. We born with the ability to talk any language” (Noam Chomsky cited by John Medina, 2011).

That’s why, it is essential, help students to learn a foreign language from a social stimulation that allow them to learn from their own environment.

Regard to kids’ communicative skills, it had been studied for ages, and it shows that some social aspects are involved in the advance of some educative processes in the world, that why we have a view from the *Common European Framework*; this standard purpose some common bases in teaching English in different countries, that allow us to create new syllabus, hunting for a foreign language learning in an organized and structured way. With the purpose of help students to learn, understands, enjoy and use a foreign language, this investigation want to explored the way how music influence the development of linguistic abilities, their fluency and how they are getting involved in this new context of English learning.

# Theoretical framework

## Discover the world

### *English*

#### *Opportunities and necessities to learn.*

In our way to achieve the objectives and help students in the development of their communicative skills, it is relevant to know the strengths and weakness of students learning a foreign language. Therefore looking for a strategy that can response pedagogically to the learners necessities, it's very important to recognize worthy the social interaction with others and the stimulus that they receive from the environment, like a fundamental part in the development of the communicative skills; like Vygotsky (cited by UNESCO: International Office of Education, 1999) expose: "Through the intermediary of the others, through the adult, the child is given to his activities. Everything absolutely in the behavior of the child is fused, rooted in the social". And then he said: "Thus, the relations of the child with reality are, from the beginning, social relations" (p3); this aspect is lived in class, when students can interact with others, say what they think and ask about what they listen to and see.

Children learn their mother language, from their constantly interaction with adults and with their surroundings; for that reason, learning a foreign language must come from the natural interaction that the teacher allows in the classroom to help students to know more about other cultures and other expression of other language; promoting situations where students could participate in real conversations sharing with others, in favor of development of their communicative skills in the foreign language while they stimulate other new abilities in relationship with different mental functions of thinking like attention, and concentration. Some researchers during the (AAAS) cited in the Article "Learn languages the best brain gymnastics to prevent Alzheimer's" denote that: "Studies with individuals at different stages

of their learning, from infants to adults, have shown that bilinguals have greater ability to concentrate and learn.” “They say that children who have two languages seem to have more confusion but that is not so, since very young learn to separate languages and avoid interference” said María Teresa Bajo, from the Department of Experimental Psychology at the University of Granada.” Showing that besides linguistic abilities that learners can develop in the learning process; also, they can improve their ability of interference of stimulus in favor of attention and concentration area.

As students are involved in speaking and listening situations, learners acquired through their own possibilities a certain competence, in this case communicative, that according to Hymes (cited by Mauricio Pilleux, 2001): “Is to be understood as a set of skills and knowledge that enable speakers of a language community to be understood” here, the person should comprehend messages from others and also say what they need to express in the spoken foreign language at the moment.

That’s why, the first contact with English as a foreign language, must help students to promote the acquisition of a communicative competence in that language, through speaking situations.

According to this, its relevant to recognize that interaction and socialization it’s a irreplaceable element in foreign language learning; because taking into account the model of *natural socialization of Lev Vygotsky (1984)* we can recognize that students learning, depends of the quality of communication where they being part; their interaction with family, also in the school and in the society; although his research shows that heredity is an essential element in the foreign language learning, his investigation:

Shows that, even in this case, inheritance is not a sufficient condition, it is also necessary the contribution of the social environment in the form of a very concrete type of learning. According to

Vygotsky, this form of [learning] is nothing but a common construction in the process of activities shared by the child and the adult, in the framework of social collaboration. (Vygotsky, cited by UNESCO 1999, p.4)

Hence that Vygotsky makes a call to allow children from their school life to have contact with new cultures, so when facing the social world, the learner can be competent and have tools that have been worked since childhood and he/she will be able to intervene assertively within the society, an aspect that is very favored in the classroom when speaking with them in English, because they are allowed to know new elements of other cultures making them participants of a new world of expressions daily.

In this sense the research addresses the study of a communicative approach, which emphasizes and attaches great importance both to the cognitive and social process by which students pass in the learning of a foreign language, since as has been discussed above socialization and the elements provided by the environment are vital sources of stimuli and information for the child who from this creates new learning and therefore new neural channels and mental processes. This communicative approach, which emerged in the 1960's at the end of the 20th century, seeks to promote and promote communicative competence. It aims to enable children to have an excellent and authentic oral and written communication with other speakers of that language. According to Howatt 1984 (quoted by Muñoz Restrepo, 2010):

There are two versions of the communicative approach: one strong and one flexible. The first emphasizes the communicative aspects of language while the flexible version suggests the integration of structural practices with communicative elements. In other words, the strong version emphasizes fluency and the second emphasizes both fluency and language prescience (p.6).

These versions of the communicative approach proposed by Howatt reveal that the student and who learns a foreign language, has the need to learn to use correctly and with maximum potential the language that is learned since it will depend on the success of the speaker. It is to understand that learning a foreign language requires time and will be a slow process, since it must begin with an interaction with it, then be understood and learned as such, in this sense Howatt's position on the aspects communicative of the language points out a horizon of meaning where a clear and precise goal has been reached, but to reach it one must go through a few moments in which the child is discovering and strengthening this learning and the teacher helps to meet the needs that have, since the problems of pronunciation and fluency that usually occur in those who learn a foreign language, are those that have weakened these processes showing linguistic gaps and little motivation for learning the same and it is therefore of vital importance to implement new strategies that help and enable the student to reach a high level in their communicative competence, expressing themselves with confidence and and form both, oral and written form.

The teaching of English through active musical stimulation, interpreting songs and instruments will then be a tool that will allow the student in each moment of learning to engage in speech situations, being consistent, and showing new forms of expression, giving meaning to those new learning by relating them to their culture and their mother tongue, learning and endowing both the musical and linguistic stimuli with meanings while stimulating their communicative skills. In this way, it will be possible to display fluency in the oral part of the foreign language, since as mentioned by Howatt a flexible level of the language should be reached where there is an articulation between what grammatical structures are with pronunciation and the accentuation of it, which will only be immersed in the culture of language and making it close to its reality and contextualizing it in its everyday environment. for this, music will be a point of connection, since it is a factor of great interest

and motivation for the children, while it touches their sensitivity and their will to continue learning and exploiting their communicative capacities that will lead to a fluidity of the foreign language.

Therefore the research takes into account different topics that are fundamental to enable the development of such communicative skills in students; that is why the topic of motivation as a preponderant category in foreign language processes is dealt with, as Howard Gardner (1993) puts it: "Motivation is a set of factors that includes the desire to achieve an objective, the effort directed to that achievement and the effort associated with learning" (p.4) stating that in order to develop new skills and give meaningful learning where the student understands and finds meaning to the new information, it is necessary to awaken the interest of the student, enrich the environment with these key elements that lead the children to learn, endeavoring to deduce and discover; for that reason everything that they find in the environments of learning must be elements that cause curiosity and are object of analysis and study, obtaining that the trainees are truly related with what is being taught, thus the school and teachers are the ones in charge of endowing that environment with the factors that are directly related to the object of study and are pleasing to the student, in order to take the children to the construction of real and significant knowledge; in order to captivate learners interest in acquiring a new learning, because this context in the classroom will allows students to be willing or not to develop processes, demonstrating day by day that everything depends on how you have captivated their emotion and interest.

It is also noteworthy that learners make evident that one of the most influential factors for motivation is what allows a free expression of their body, their speech, and their thinking and as Gardner puts it must have a desire to capture every learning And put it into practice in their social environment, but where the child must put his effort and his will to reach a level of full linguistic development and make his learning a source of emotion and vision for a future.



According to Gardner, the strategies and use of materials are determinant in motivation, since the child will describe its process as easy and tangible, and will be able to recognize in that process an essential value in its academic formation and more specifically to the learning a foreign language.

Once the child is open to receive new knowledge, he begins to explore and search for meaning where the teacher will be a guide that will allow the child to begin to question and to inquire, from their situation in the mother tongue to reach meaningful learning of a foreign language. All this process has its origins in the motivation that arises in the processes and of the strategies used by the teacher that are going to be fundamental in the teaching of a foreign language, as evidenced not only the need to learn but to understand that new world of expressions and for this it is necessary the interest and effort put by the students. This is why Vygotsky (1988) argues that: "Motivation is what leads a person to practice an action, that is, stimulates the will to learn", is where the teacher must intervene and give reasons to their Students to be involved in a voluntary and interested way, since motivation is not a method or a strategy but a cognitive component that must be present at any moment of learning, which demonstrates the success of students at the time of learning and even more when it comes to the study of a foreign language. Sometimes, when the child is confronted with a number of concepts, vocabulary and terminologies, he creates a barrier of fear that prevents him from learning at his own pace, but when each new knowledge brings with it motivating elements through strategies that are understandable, agreeable and that come to impact him, the student begins to be much more active in his learning because he feels that it is a fun aspect and leads him indirectly to show a greater effort, without fear of erring but with emotion for enriching his experiences and learning.

In this sense it is important to consider that according to the manifestations of learners in pedagogical practice, the mere fact of allowing children to hear expressions in another

language is already a factor of interest that unconsciously conditions them to attend, and even more so when it is associated with the musical aspect, the student begins to be motivated and to be involved in the learning processes in a confident and fun way facilitating all meaningful learning, because rather than listen, the child sings, dances and mobilizes both his body and his thoughts, stimulating their brain activity which is the enriching source in any learning process.

Thus the research is oriented to motivate the students through the stimulation of music and singing, so that the children have a better performance in the learning processes of a foreign language (English), where curiosity and interaction become protagonists and are ways to achieve the objectives proposed in each class through such stimulation and language.

In this tour are also known other categories that apply to the moments of learning with music and language as a natural act of response of the being that need to be emphasized, the body and its dynamism are a vital part of learning and even more when it is given by musical means since it inevitably has to be mobilized, giving rise in an amazing way to an integrated learning where all the senses are stimulated and concrete learning becomes possible thanks to the social experience that is given in a particular way in each individual. All of the above can be provided by musical activity, such as singing and the interpretation of musical instruments that have their own language, where the body is not only a gesture medium for communication, but also an intrinsic element so that the language can be understood for all people. Hence the foreign language not only supposes a series of structures that mobilize thought but according to the creativity and innovation of the teacher open doors to the mobilization of the body and the senses in a fun and concrete way, and with even more intensity for children who from their young age put their body into operation as a means of expressing and communicating their desires, questions and opinions.

Music is then taken in this research as a resource for motivation and learning of a foreign language, which in fact in reviewing the article by Marins de Andrade (2010) who has studied what activities are most motivating and convenient in learning a Foreign language, working with Brazilian students, we can know perspectives of different authors who refer to the topic of strategies for learning a foreign language, as Oxford (quoted by Madrid, 2000) when saying that: “Learning strategies are specific actions taken by the learner to make learning easier, faster, more enjoyable, more effective, and more transferable to new situation”

Evidencing that according to the strategy used by the teacher to teach a foreign language, will determine how the student, according to their perceptions and how they become involved with the new situation, will understand, enjoy and understand the new information thus building their own learning; in this way the teacher is called to make teaching-learning moments a pleasant moment for the learner where he can learn and understand easily. In this sense it was possible to recognize through the school experiences a great value in enriching widely the senses of the students with information that favors the learning of the foreign language through everything that the learner sees, listens, sings and repeats.

For the human being and especially a child among more senses involved in learning more effective will be, since he tends to experiment and his body is the first means of receiving a stimulus that will then be internalized and directed to the brain, hence Are a determining factor in the success of learning; therefore the learning strategies mentioned by Oxford have such validity, not only to make learning enjoyable but significant and understandable for boys and girls.

In this way, the teaching of the foreign language through music is a strategy that allows the learning of new vocabulary and expressions typical of English culture are learned spontaneously and effectively since the student engages with their whole mind-body and practices everything that is provided in each class, which allows the child to record this

information in his memory thanks to the listening and constant use of said language, with English learning being rooted in the experience already practice continues.

Oxford (quoted by Marins de Andrade, 2010) points out that these learning strategies have a classification: "Direct and indirect strategies", within the direct strategies strategies are combined: "Memory, (to retain and remember the new information ' compensatory (to help students overcome knowledge gaps in order to continue communication)', and within the indirect strategies are strategies: cognitive, (to coordinate the learning process),' affective (to regulate the emotions)' and, 'Social (so that the student learns with others to increase their level of interaction with the target language) "(p. 145).

Thus all these strategies presented by Oxford are structured in a joint and interrelated way since all enable a full development of the student's communicative competence as well as meaningful learning, since they seek the child to associate, analyze, argue, ask and use of the language that is studied and also has the capacity to contextualize it and bring it to its daily life. These approaches, presented by Oxford, show to be of great relevance in the school routine, since sometimes children in the process of learning English as a foreign language show difficulties, which are addressed through these strategies at the cognitive level, helping understand the new vocabulary and use it in different ways to communicate, manage their emotions when interpreting an instrument or sing, interacting with their teachers and peers, and of course to enrich and strengthen new knowledge as the student gives a broader meaning to their knowledge in everyday use, since they involve thinking, acting, and producing the learner leading to the end result that you want to reach with your effective learning process.

These strategies also bring with them fundamental components in learning a foreign language as the child first needs to be involved, to find a sense of why learning a foreign language, then through interaction with his peers, with teachers and with elements of the

culture of the language being studied (English), the student learns simple words and expressions that unconsciously cling to his lexicon and learning the language, then memory is a vital brain function for this process since new information will be perceived by the child and therefore analyzed and then treasured, becoming part of itself as evidenced in the classroom where each student according to their possibilities uses this information to try to communicate and respond to those who speak to him in that foreign language; in this way it will be the teacher's mission to allow the child to socialize, respond and make use of his new learning with his peers, interacting and giving new affective meanings to the experiences that live with the practice of this new language. So when the child has in his mind the new vocabulary and can begin to make use of it, he shows more confidence to communicate and has the desire to learn much more, motivation that leads him to become an active subject in the classroom, like a potential inquisitor and in a projected human being.

Thus learning strategies point to a certain source of resources that from the teaching work can be used in the moments of learning a foreign language through musical stimulation, since they bring together factors such as memory, association of images and sounds, codification and decoding of messages, analysis, interaction and in the meantime the practice of all those communicative contents that favor the development of language skills while establishing conversations and relationships between the same group of students as between teachers and children; transforming each day into a valid strategy of building learning through daily living, where interaction with others, with the environment and with art are fundamental elements.

From the musical strategy as motivation and pretty for effective learning, it is possible to derive the development of many other skills, being not only a stimulation that positively affects the cognitive and linguistic aspect but also to the extent that the child involves all his body and its senses will be able to experience the sensation of satisfaction influencing profitably in the process; a fact that has interested students like Asher, which shows that the

body plays a fundamental role as a means of expression to favor the process of learning a foreign language. According to the above Asher (cited by López, L 2003) gives rise to the Total Physical Response (RFT) or (TPR in English) method; that "offers the understandable input, a period of silence and prioritizes the relevance of the content instead of the grammatical forms", in the search that the teaching-learning processes of a foreign language do not have as main purpose that the student produces Grammatically correct expressions at the beginning of contact with it, but instead, the RFT method focuses on verbal instructions such as 'get up and put the book on the table' "(p.234) also observe the way in which the student physically responds to the stimulus will allow the student to know if the child has reached new levels of comprehension of the previously taught or studied vocabulary; this TPR proposal proves to be a valuable tool for foreign language teachers with children since most learners initially express an understanding of the vocabulary and everything that is spoken to them through physical responses using their body as evidenced most of the time in the classroom with the smallest, since they point or show the objects named, make gestures and actions, which show from the beginning if the child understands what he listens to, and has learned new vocabulary in the foreign language being studied, in this case the English language.

*Be in contact with the context*

The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying

communicative and comprehensible input, and not from forcing and correcting production.

Therefore this theory presents elements that can be taken by the investigation, since it brings with it methods and forms of working in the class classroom and more specifically in the foreign language class, that can be interrelated with the active and passive musical stimulation for that there be effective learning processes where the learner can, based on the knowledge acquired in each class and supported by their classmates, put their knowledge into action through interaction and practice with the teachers and with the teacher who will be the first speaker of the language, and of course achieve a development of language skills as well as the strengthening of other brain capacities.

Considering that the theory proposed by Krashen is structured in a systematic way; this research focuses only on studying the elements proposed by Krashen that can be taken and interrelated with the research and methodological proposal to promote the learning of English as a foreign language in children through constant and daily musical stimulation; the aspects that are studied according to this theory are five central hypotheses; the first is called by Krashen as: "The acquisition learning" this first occurs naturally, based on the stimulation provided to the student by the context, their culture and their family; Krashen understands the acquisition of a foreign language as a process of acquisition similar to that of his mother tongue, because in his first years of life, the child is immersed in everyday situations that endow him with symbols and meanings, which according to the child's need to communicate and express himself acquires notions and forms of communication in an unconscious way, acquiring his mother tongue and interacting with her every day. This same process then is that according to Krashen and what is observed in pedagogical practices must guide the acquisition and learning processes of a foreign language, through interaction with expressions of the culture and context of the language to be learned; since it is a learning experience,

natural and understandable for the student, and not just an element of repetition and rote learning.

In this way the research conceives this element proposed by Stephen Krashen as fundamental to carry out in the moments of learning of foreign language, since the interpretation of instruments, the singing, the speech and the continuous listening, plus the elements involved in the daily experiences related to the learning of English, allow children to evolve in the development of a communicative competence in a natural way, based on the child's understanding of it from what is provided by teachers and the school context wherever you are. In addition, music brings with it not only lyrics and rhythms but also is impregnated with the cultural and emotional stamp that the performer puts to it, therefore it becomes a pleasant channel for his beginnings in learning since as Krashen exposes the acquisition of the foreign language part of the interaction with her and for that the music is a direct channel that not only allows a desire to know and learn but also to interact.

The second hypothesis put forward by Stephen Krashen is the "Input", where it is a question of explaining how the student acquires a second language and how it takes place in his intellect, so this second hypothesis is strongly related to the first, because from what that the student receives naturally thanks to the interaction with the environment, there comes a moment of perfection and voluntary learning; It is there that the teacher begins his work and tries to reach the apprentice through strategies that serve for him to understand the new concepts, so it is estimated the great importance that the teacher should have clarity when expressing in a foreign language because the child is going to memorize what his teacher says and will have as a tool for a later expression, which implies that there is no opportunity for confusion on the part of the teacher; since according to the input that the subject in formation receives there will be the possibility that he has or not an advance in his learning and his language skills.



In this sense, the teaching of the English language through music, means that children can take that new information (input) through pleasant activities like: "listening and reading", because everything that is presented to them in relation to a foreign language through activities of listening, reading songs, where they can see, compare, relate and deduce allows learning that will then take the student to the "output" also raised by Krashen as the result of a process where the student takes the information (Input) and after understanding that input, begins to produce and demonstrate their learning, through "speaking and writing" (Krashen 1983), because when speaking and writing the student demonstrates the level of understanding and development that has reached day after day, thus stimulating their brain activity as a source of meaningful and meaningful learning for the student.

This leads to the child being able to take the new information according to their possibilities and the stimulation received, and then gave their first signals to the communication in English, aspect that through constant active and passive musical stimulation, and the new vocabulary heard daily can be secured by children, who can then use it to communicate. In this sense music, singing and the interpretation of percussion instruments allows the child to have an input according to their natural sensory and movement needs, using the emotion that this activity generates in him and the ease of understanding the language when you have a rhythm that is nice.

Through this research it is sought that the learning of English is consecrated from a dynamic and experiential perspective, based on the enjoyment and use of simple expressions according to the age and the particular possibilities of each student, and not to be built in a rigid and systematic way.

The third is "The monitor hypothesis", presented by Stephen Krashen like: "The relationship between acquisition and learning, and defines the influence of the latter on the

former.” (Krashen cited by Schutz, 2014) being thus, the monitor is an essential part of the process of language since it controls and accompanies both the evolution and the difficulties that can present in the way on the part of the students; for this reason in English as a foreign language classes, the teacher should always be attentive to student demonstrations to favor their process, supporting those who present difficulties and enhancing the skills of those who are evolving satisfactorily, while taking into account the evolution or delay in the process presented by the student in front of this field of study.

That is why it is very important the careful observation of the children as it has been shown, each of the students progress in a different way, so the teacher must be prepared to contribute to each need appropriately, as there are those who achieve the goal of a quick and skillful way, understanding the new vocabulary, expressions, playing with them and using them easily, but there are also children in the classroom who have a slower process but who also evolve thanks to the constant reinforcement and meanings that are they live in the classroom in this sense Krashen allows to see a complementation between what is the profession and the vocation that starts from the teacher feeling the desire to give the best to his students and is always attentive to what can happen in this transit towards the knowledge.

The fourth hypothesis proposed by Krashen (quoted by Schütz 2014) is: "The natural order hypothesis: Is based on research findings (Dulay & Burt, 1974; Fathman, 1975; Makino, 1980 cited in Krashen, of natural grammatical structures follows 'natural order' which is predictable "this natural order then supposes certain paths that can be followed in the process of teaching a foreign language, such as: " listening ", " speaking ", " reading ", " writing "And" grammar awareness ", these five are proposals that make possible an effective process of learning a foreign language, and which, as Krashen puts it, is a natural order in which the child can progress as he or she does so voluntary and consent, as well as to the extent that the teacher uses strategies for this achievement. Thus the teaching of the foreign language through music

will be the means for the child to begin by engaging with new knowledge of a foreign language through listening, while enriching his ability to understand and try to respond to these stimuli oral as well in a foreign language, since before it will have been related to new vocabulary and the pronunciation of words; from this point on, you can begin to involve the student in this language (English) by other means such as reading these songs and therefore the new vocabulary, where he can recognize the words, his pronunciation, as well as his writing, thus reaching new levels in their communicative competence, both oral and written language that according to evolution can be evolved to have a grammatical awareness of what is heard, spoken and written. The music and song singing in this aspect is what allows the child an easier reproduction of linguistic expressions, giving way to the processes raised by Krashen in a pleasant and more playful way, where it is the learners who put their will and the teacher of his vocation to achieve greater learning.

The fifth and final hypothesis presented by Stephen Krashen is "The affective filter", which: "Embarrass Krashen's view that number of 'affective variables' play a facilitative but non-casual role in a second language" Krashen (quoted by Schutz, 2014), as previously noted, motivation plays a vital role in the learning of a foreign language, since when it is able to arouse the interest and the emotion of the student, the student in turn fulfills the role as a filter Affective that allows him to manifest spontaneously and confidently before the learning moments eliminating any mental block and allowing the "input" to be comprehensible as well as memorized in a simple way since it will be given in an experiential and practical way, and therefore will be product of experience.

When the child feels secure in learning, it is easier for him to have a broad vision and to lose the fear of making mistakes, since he will not feel that the qualification is a system of measurement but a means that leads to an effort, all your will can do it.

The motivation to learn a foreign language has a great impact on the cognitive process of the child, since it will mean that learning does not become a burden but an experience of enjoyment, enjoyment, even more so when it has the possibility to involve his entire body and becomes the author of his own learning with the singing, expression and interpretation of musical pieces with percussion instruments; so that affectivity must be a key piece that the teacher must always have in mind when facing the academic load in a classroom where the raw material with which he will work are human beings thinking and able to transform society; where every mark that the teacher marks in their lives will be one more motive and one more tool when faced with changes, and where everything he does is done with effort and pleasure; and even more so when it is recognized that the child of modernity is immersed in an individualistic world where he from a young age learns to have responsibilities in his home, in his school and in society, where he learns to see his own way and learns to work for himself, for his well-being and his integrity; and the fact that the teacher is always accompanying him in academic processes gives him refuge and gives him security when faced with a professional competence, just as Krashen argued in his last theory affectivity plays a decisive role in the learning of the foreign language not only because it is a complex process and requires spaces previously planned but also the confidence for effective learning comes from the relationship with his teacher who will be the facilitator of spaces that allow a better academic performance and a better learning in all your students. This good relationship can close gaps in which the teacher is seen as an authority where there is no respect for his being and his knowledge but there is fear of him and will generate in the child a vision of example and model to follow that in the future will be appreciated by the child.

The learning of a foreign language is seen as a need for learning that today's world imposes, as it becomes more and more competent and the study of a foreign language itself, generates a chance to compete in the workplace of the future. This learning as mentioned

above requires time and development of brain abilities, which means that the foreign language must be worked in the school together with other areas of knowledge in order to achieve the objectives expected with this process.

The school is not only seen as a transmitter of scientific knowledge, but also as a teacher of integral human beings capable of developing in different spheres of civil life, human beings capable of transforming their environment and of impacting on a world that is increasingly more competent and more demanding. For this reason the school is called to promote these changes from its educational model and from the phenomena of study that are to be brought to the classroom, so that the child is useful in his daily life and that he finds sense and taste at learning and sharing in school.

It is there where these approaches should be fostered with the foreign language since the first years of life since it is a development need of modern society, so it is vital to understand that learning a foreign language requires some methodological strategies that facilitate the student's understanding, correct pronunciation and recognition of the same, leading to a high linguistic development, developing successfully in a conversation and making meaningful productions in a foreign language.

Music thus comes as one of the most attractive strategies that can be used in the different areas of knowledge, since through it can be given different themes and in a way that is pleasing to the child, which facilitates their understanding and that captures its attention immediately, and it is no less useful to use it in the learning of a foreign language since it requires a motivation and didactics that is different from the others; but it is vitally important to recognize that the English class with music should not only become listening to a song, but raise in it a fundamental component to the teaching work, which also involves the use of visual material to facilitate understanding of the song , as also the function of the body as

another means of expression, since from a song the teacher can trigger a game, a story, a theatrical performance or an activity in which the child is totally captivated and excited, and where himself is the one who looks for the non compulsory but voluntary learning.

Taking into account the above, it is possible to arouse in the music a research interest that will help to open paths and answer the questions that this research poses for the learning of a foreign language, as a challenge for the formation of the child and that if it is done with captivating strategies will become very significant.

## Music, motivation for the world

### *Music*

*Singing, singing I'm encouraging.*

Music has always been characterized as a means of social and cultural interaction in which plays a role of universal language, taking all the *folklore* of each region to expand and become known worldwide. Through music, human beings can communicate feelings, experiences and histories; revive their deepest memories, and experience joy and dreams through each melody and word, while building knowledge and knowledge about a culture and other aspects present in this. As it is known, music has extremely valuable aspects that from the first days of life influence the development and growth of the human being making possible a great variety of processes that favor the development in the child since it is in the womb of the mother forever, since the same environment, nature and other agents present around her allow you to obtain sound and musical information that stimulate both your ear and other brain functions.

### *Music emotions*

Music has a strong emotional component because it depends on factors such as melody, rhythm and other properties that it has, allows people to meet with themselves while perceiving new elements and situations from the outside, which generates an unfolding of deep emotions and memories that in many cases can be controlled by the listener since it has the capacity of auto dominion and is able to generate reflections from the same one; but in other cases it is not so, since when you have a memory rooted in thought music becomes an evocative of sensations; this is how it is recognized as a trigger and a way of expressing our own feelings and emotions.

The music offers different views about the reality that each person lives, through it you can tell experiences, you can transmit messages of reflection and you can give various criteria, as much as the composer wishes. It is not only from the lyrics of the song that emotions are generated, but also from the rhythm, tempo, melody and musical instruments that are in it; Because when you have a slow tempo, a soft rhythm, a captivating melody and piano sound instruments you can have feelings of sadness, melancholy, bitterness, failure, among others; however if you have a fast tempo and a rhythm, melody and musical instrumentation varied and strong sound you can experience emotions such as joy, peace, anxiety, desire for projection, etc. All this is part of the affective dimension of the human being that is becoming more vulnerable to external stimuli that can be had and that if you have a self-control these can become tools of improvement and growth.

As much as music transforms emotions, the human being is in the capacity to transform to make a projection of life and change their future, their conditions and their environment.

In the school environment can be observed great reactions of children when a class that has the musical component is given, since it is done as a process of motivation but in turn as a learning strategy, music then permeates in them joy and disposition, in addition if one has a corporal expression as support to the auditory and linguistic part.

### *Senses and music*

It has also been known that musical stimuli are processed globally in various parts of the brain, but not only in the areas of sound and language processing, but also in alien centers such as sight and touch; which are senses of qualification and which become the first means by which knowledge enters. Hence music has an evocative power that stimulates the visual imagination, the linguistic environment, memory, etc. It serves as a cross-cutting tool for the



empowerment of each dimension in the human being. The senses are par excellence channels of all the knowledge that has the human being, since through them gives a communication between the environment and the brain; being the senses active receivers of learning and even more musical where all the senses can be integrated since when the sound vibrations enter the body the body begins to move either consciously or unconsciously, whereas sight, smell, And touch are joined to this learning by means of the unconscious exploration of it; this applied to education is a concrete learning tool with a successful goal, which generates high levels of thinking and more so in children who are exploring and questioning each content.

Achieving high levels of thinking becomes a challenge of today's society, for which music has been a fundamental tool that as mentioned above from it come sensory stimuli that turn out to be the first means of learning and facilitators of all kinds of truth to which one wants to reach, as motivational paths of knowledge are undertaken.

### *Music in the school*

Undoubtedly music in recent times has had a great impact on the school area since it generates an articulation of art as a means of free expression of the human being, beauty as the capacity for admiration, and music as a sensitive expression of society with other areas of knowledge.

When we talk about music in the classroom, we are referring to the inner being, where each child feels it and lives it because it generates motivation, as well as providing it to receive the new knowledge. The child has the need to express himself not only with his oral language but also with his body language and for this the music is an innovative and fun tool for them, being thus a means of pleasant expression.

This has in some way allowed a turn in what was traditional education where children were only like empty boxes that had to be filled with knowledge and where they were molded and uneducated; where obedience was an act of fear and respect was an authoritarianism that prevented providing spaces of pedagogy, sensitivity and expression. Now education has allowed children to be more spontaneous, more restless and freer, leading them to enjoyment for learning, a free development of personality, a more varied expression of their thoughts and an education for the integral development of the child and in many cases mediated by music as it generates in the student a feeling of fun, exploration and expression both bodily and linguistic, also when feelings are generated the influence this has to be kept in memory is very marked because the human being is affective by nature and when he wants to express himself he does it because it gives him a feeling and a need for socialization, that same thing happens with music, it is made from the emotion of the composer and his interpreter, who will be called to give a message and / or knowledge about a certain topic.

Children are recognized for their creativity and imagination, characteristics that will help them to be the interpreters of this feeling, but always having an academic and pedagogical intention that leads them to see learning not as monotonous but as a phenomenon full of joy, socialization, learning and production for each one of them.

To incorporate in the classroom the music as a strategy for teaching the different phenomena of study is to involve the child with his daily life since he is permanently heard the sounds that come from nature and communication with others, as well as his music favorite and listening in their family environment, this way the child will feel this musical stimulus provided in the school as a known phenomenon and that disposes both emotionally and mentally to participate, attend and listen as he remembers and brings to the classroom all the information baggage you have acquired throughout your life.

Based on the above, music helps the child to be able to link with other cultures through the rhythms he listens to and the lexicon proper to the population that presents the song, so that it can provide an easier and more profitable approach to learning to be purchased. In the case of learning a foreign language, the music will lead the child to learn expressions of that language and according to the musical stimulus that accompanies it will be recorded in his memory in a simple way so that the student can then use that new knowledge as resource for communication with others, having known the context of which they are speaking, hence the importance of the song has a captivating rhythm for children.

In fact, thinking about bringing music to the classroom is to question the change in the teaching scheme in which children are currently developed; turning the classes into moments of learning more enjoyable for them and many times more enriching.

Thanks to the songs you can practice repetition exercises without the students perceiving them as such, without becoming a monotonous thing but as a necessary practice in the song and that generates an easy understanding and memorization of the content, therefore in a communicative context and natural the teacher will be that facilitator of the dynamic environment, playful and understandable in the eyes of the child.

### *Music theories*

Studying the book of Diaz Mara villas and Giráldez Andrea (2007), (*theoretical and methodological music education Contributions: a selection of relevant authors*) can recognize different views and theories proposed by various authors and musicians from their professional, educational and musical work have studied and proposed better ways of working to stimulate learning with children.

Therefore initially they are taken as reference approaches musician and composer *Carl Orff* (cited by Diaz Wonders & Giráldez Andrea, 2007) was the initiator of one of the systems most influential musical education of the twentieth century, as he states:

A way of teaching and learning music that starts from the natural interests of the child - singing, reciting, dancing and playing instruments - with the aim of developing their expressive and perceptive capacities. The combination of music, movement and language, as the three fundamental pillars of this form of teaching, enrich the learning experience. And it is precisely the synthesis and the combination between them that makes one come to a deeper knowledge of the musical fact. (P.73)

In this way the linguistic part is also influenced since what is sung is easier to learn it and better to communicate it because there is more freedom and more tools to do it as there is also a corporal and gestural change that is defined by the type of music that it does. It is thus possible to develop a learning of a foreign language by seeing in a more innovative and captivating way that allows the student to conceive of learning as a fun process and full of possibilities, since the foreign language has some characteristics to which the student must respond Assertively; but it is also necessary that during his process he is given the tools so that he can infer it and can make it part of his macro learning, and one of these characteristics is the pronunciation, which varies according to the accentuation of language and preferential selection that is done, granting to the school the concept of the first place of learning that must provide firm bases so that what the child learns in its future, are understandable concepts. To reach this process he must understand and reproduce sounds according to his level of learning, which can be acquired first in the school and putting the music as a medium because it has an accent and a clear pronunciation that allows him to memorize it effectively.

From the contributions of Carl Orff it can be said that the articulation of music with language and movement can generate a true meaningful learning as the emergence of a fun, captivating and interesting experience for the child; For this reason, this experience seeks to engage students with the English language through the practice of music and language as they sing, mobilize their body and put into operation all their potentialities; this in order to reach new levels in their communicative skills in the language being studied, putting imagination, creativity and interaction as main agents in the academic and pedagogical processes.

When the child engages in other activities such as those created through music, what is seen in schools today permeates: the textbook and the notebook to look at the vocabulary to learn by heart, which is a strategy in some cases effective but very traditional and for modern education does not respond to the variety of learning styles found in the classroom, coming to know a few that are cognitively adapted to work this way but also being of great difficulty for others without reaching the significant learning dimension from a fun experience that awakens the child's attention and interest and prevents a sensory motor experience in the classroom.

When talking about learning, it should also be taken into account that it is not a matter of memorizing a knowledge, but of grasping and extracting the essence of content, since each student has a different learning style and a different way of social communication, as observed in the context in which the pedagogical practice was developed that allowed to establish some very marked differences in the learning processes, since each child lives under different social, family, economic and affective conditions that influence their school context, and it is the task of the teachers contribute pedagogically to each educational need that the student has to be a meaningful and non-repetitive learning that enhances the individual skills of each one and thus favors both their learning process of a foreign language as well as their daily academic process, both musical stimulation and that of a foreign language suppose and a

better brain development of the child as it makes the brain work in an integrated way on several occasions and different functions work together to respond to new stimuli and create new learning from them.

The music aims to carry a message, even when we talk about classical music so it is only instrumental it generates an emotional and sentimental impact, since it has been known that this type of music is very effective in school spaces allowing the brain to reach levels of very high relaxation or activation of attention; even more the music that has lyrics, conveys a more explicit message as to the content of the lyrics which culminates in fulfilling a goal, which as mentioned by Orff leads the child to through his naturalness and spontaneity learn and interpret songs that are going to be more and more familiar and understandable for him and will be able to generate a learning, but still if graphic, corporal and manual strategies are used that lead him to an identification of the vocabulary and the intentionality of the song, adding also that the teaching-learning processes must always be in accordance with the reality and the daily life of the child, in which it is very important to recognize that music becomes a daily update of the child and according to its rhythm, also in a living environment which surrounds him, and to which he gives a meaning to himself.

The message of each song reaches the student through pleasant and amusing stimuli, which generate spaces of integration and trust, allowing the child to take the message and decode it thanks to the representation and meaning that he, with the help of the teacher and his learn new vocabulary and ways of expressing himself from that new language he studies, since it can be difficult for him to understand every part of the message so he must work as a team and / or look for other sources of information such as the teacher to arrive to a truth and idea of what is meant, strengthening minute by minute not only by listening, but also by speaking, observing and relating.

This also supports to a large extent the linguistic and gestural processes, since by means of the songs, the correct pronunciation of words is presented and the child by means of the imitation will try to reproduce the sounds that in these they give, taking it to a development Of communicative, relational and intellectual competences that will benefit the child for his performance in the other fields.

So too *Justine Bayard Ward* sustains Who has stood out for being a master of Gregorian chant choirs of the best in the world. He posits interdisciplinary as one of the most successful sources of learning, with music being the bridge to achieve this, because for this author music "acts directly on intelligence, will and sensitivity" (Pp 34-35) (Bayard, Cited by Díaz Maravillas & Giráldez Andrea, 2007) but not only brings the benefits mentioned there, but also generates adequate learning environments as well as brain states able to receive new knowledge.

When we appreciate music as a means of creativity, sensitivity and innovation students will feel how learning English is not so far away from them and that it is possible to acquire it, because the motivation in the different areas of knowledge is of vital importance, so if the student is in symphony with the phenomenon of study and with the class and thus to be able to participate with greater intensity and interest in the processes that are carried out, in addition it allows to obtain better results of the objectives raised during the pedagogical research practice, which takes a rigorous observation and is reflected in the pedagogical journals of which leads to a process that will draw conclusions about the pedagogical work in the first and fourth grades of primary, and which reflect that in the children from the beginning there was the will to acquire learning.

For students, the area of the foreign language has always been of little interest and great difficulty for fourth grade children who are between 9 and 11 years of age since their interest

in knowledge is another and does not involve so much memory activity as it becomes monotonous, unfunny and difficult; even more so when they have the age of 6 and 7, since they attend the first grade and there is a process lector writer of a mother tongue that implies a stable cognitive development, and with the foreign language can be made difficult since they In their social context little is heard and at a young age is not very useful to find it, and in addition to this children as they do not use what little they learn in school about a foreign language easily forget that which concerns him and give way to keep in his memory a learning or phenomenon that has impacted them and that they see useful for their life and are practicing daily, hence, when children are told to learn a foreign language, they are tense and intimidated by placing the unwillingness and availability for new learning, because from the beginning they do not know that they have the skills to do so and some have also heard from other people that is very arduous and requires a lot of effort to learn it then there is a fear that makes your brain does not respond satisfactorily. Thus, the teacher is in charge of finding the best strategies for students to feel confident and motivated, and to put their full potential into action by facilitating their learning.

Hence Bayard Ward argues that music is a very useful resource in schools that want to provide a quality education and for all who are in it, as a motivational and pleasing resource to children that allows a better learning of the contents that are going to give a display of sensitivity to produce knowledge, even more adapted to the foreign language class where the child is little expressed by their level of difficulty, feeling bored, seeking to evade new learning which on many occasions generates indiscipline or submission against the will of the child in front of this space in the classroom; that is why music allows breaking these traditional schemes and learning becomes easier when it is usually done within the spaces of active pauses in the classroom and where he is entering in confidence and seeing in a clearer and more solid their learning, filling it with the will for that purpose.



When the child sees that the music gives him a freedom of expression, a facility for his learning and that fulfills his expectations in the classroom is motivated, which acts as a springboard to generate in the student interest and of course a feeling of joy and, as Bayard Ward puts it comes to touch his sensitivity and makes him much more creative and willing to learn something new and little every day, since the children always find themselves in the expectation, the changes and the new stimuli, since their curiosity takes them to be wrapped in new worlds which puts in a maximum of activity their imagination and emotion and that also favors all type of learning, so that in addition to learning a foreign language, memorize and use the new information when you need it to communicate with others because this learning will have been given in an experiential and fun way and become a significant one.

It should be tried to always rescue the fact that music is very complete and therefore allows an approach to the interdisciplinary looked at from the motivational part and artistic expression of each area, and more specifically from English, since on many occasions children consider this class as the least understandable for them, for their high level of vocabulary, grammatical structures and their little contact in their environment and in their daily life.

But because music is the bridge of interaction between culture and foreign language with the child, it is possible to speak of a sensitivity as expounded Bayard Ward since he can know new cultures and bring them to their daily environment parallel to that he learns to use this learning in his life and internalizing it to the point that it will be of great satisfaction each knowledge that has and will receive with will and a better capacity of retention new things presented or taught.

Interdisciplinary and motivation not only were raised by Justine Bayard Ward but this was a controversial issue that aroused desires in *Shinichi Suzuki* to observe these processes and

answer their questions as a musician and educator, first talking about motivation he observed the children he shared with and he said: "they do not think about the possibility of making mistakes, they have confidence and they do not hesitate, they only know how to love and not they hate, they like justice and scrupulously observe the rules, they look for joy they live happily and they have an extraordinary vitality "(p. 82) (cited by Díaz Maravillas & Giráldez Andrea, 2007) all this because they find social motivation and see the beauty of The childhood that is the enjoyment and enjoyment for each moment they share with those who surround them additional to assimilate new learning intended by the teacher. Hence music can be a source of joy and interaction with his peers so that it does not become a time to listen, learn and recite, but he from his innocence can see the fun side so that it can be a more profitable learning And durable over time.

On the other hand Suzuki (cited by Díaz Maravillas & Giráldez Andrea, 2007) followed very closely what was the acquisition of a musical ability and a linguistic ability creating great concerns about it, so:

He inquired about the mechanisms of acquisition of the mother tongue and its parallelism with the study of an instrument, fascinated with the ease with which children learn the language deepened in the reasons and conditions that allow them such an easy, and the following question was raised: If this system works so well in language, why does it not apply to other domains like music or math? He then observed that acquiring the language requires a prolonged period of listening, which continues even when the child begins to speak. He noticed that the positive attitude of the near beings is a primordial stimulus for the children in the linguistic development. On the other hand the daily practice of language is also one of the essential reasons that allow us to speak fluently. (Pp 82-83)

Undoubtedly Suzuki raises a whole range of moments for learning a mother tongue, but as this occurs from the time of pregnancy and goes through a stage of development both physical and cerebral can extrapolate these moments to the learning of a foreign language since the child begins to generate different sounds that need a different gesture part and to carry a logical sequence of words. As Suzuki puts it, music can be of great importance and also very useful as a tool that can be applied to all areas of knowledge, so that you can work together and you can get satisfactory results, even more so when learning the language foreigner because Suzuki also says that in order to learn the language one must have a very long period of listening, and what better means for this than music and more when it creates in the child an emotion and a feeling. From this can be worked different skills as they are:

1. Kind of conversation or n: Can be used to discuss content and foster a debate as is done with other au í poetry written speeches in the classroom. This requires knowledge of large vocabulary concerning the topic and some grammatical structures or lids and well dominated by the speaker. It is a Music, used as tool to easy memorization or vocabulary required as it also manages a give a good trick dependent on an analysis to be done to the letter is sure to reach a making of a knowledge in school life from practices of socialization or any times response questions but have clarity on to an analysis of the song or exposed to this topic.
2. Class Vocabulary: The songs are especially lines for introducing a new vocabulary that create a context and allow learn in a nice way and not teaches a number of words in an useful way for understanding written texts, conversation, oral conversations and themes, since during the class can write the song. All identify words that are necessary for learning object that is working, or what the

identification are written, but also can be supported with in to genes or body movements that represents and give particular meaning to these words.

3. Grammar class: In the songs, the grammar used a structure in a natural context that helps to disclose their use in different situation.

In the music grammar is very rigorous and that if he teach them consciously will empower and he himself identify from the sound of phonics and various auxiliary finding how to structure sentences or questions, and after the explanation or teacher will understand in a more easy way to ask, and the child can capture what is in the context of the song.

4. Class pronunciation or the tones, rhythms and accents of the music conducive learning pronunciation ion, in addition to s each song or n brings permeated the touch of culture that the composer has deposited in his writing and the it is sung done with the original accent, which is something that benefits the student when he wants to make a conversation or n oral, because it has some knowledge of the correct pronunciation or any or he himself listened or in song. For this it is necessary for the teacher to play the song or with CHILDREN have the vocalization or pronunciation like the song or for the coming list or imitate sounds.

Suzuki also raised the affective sense that the music has impregnated and as it did in its comparison that for a child to acquire the linguistic language also influences much the attitude and the testicular part of the speaker and the listener since the body has its own language. Accordingly we can say that all information provided to the student concerning foreign language being studied should always keep in mind the emotional and truthful factor, since the student will take the information provided by the song and the teacher, and conceive as a learning it may not make mistakes in pronunciation or the attitude that is shown to children as

they learn often by imitation and even more when they do not recognize their own abilities and knowledge to achieve the objectives.

For this purpose it is essential that children can feel and can enjoy the song in a free manner where by means of representations and body movements easier to internalize, interpret and learn the song, the meaning and purpose of it, as the body handles its own language and through it can express many feelings, thoughts and attitudes that will convey a message to the person who observes, because part gesturing is something often involuntary but in one way or another will to denote our position against some aspect.

The same happens with the children, because they need to integrate their learning movement processes to facilitate understanding; and that's how music allows excellent experience physicality is taken and not only the part but also use facial gestures that intrigue whole body for a single purpose is learning.

Thanks to music learn the lyrics of the songs is made easier and faster by the impact that this generates in the brain way, making your memory retains immediately a letter when you are accompanied by good music and genres music that are pleasing to the ear of the child, so also *Suzuki* argues that for that language can be internalized, understood and memorized by the child is necessary to be in constant contact with him and requires daily practice, although in the classroom a little difficult to adapt the time intensity to each particular need and especially the part of the foreign language that is coveted by many but valued by few; from teaching must involve the foreign language in everyday school environment as active breaks where the song learned without delving into it, but simply singing and repeating it during moments of class remember that while developing activities of other subjects or when the moment of this can be heard and played by the child coming so that his memory remains etched more easily as it will be a daily and recurring factor, which result as an element of

higher learning and allow the child to sing and more fluently speak a foreign language will be habitual enabling the student into her confidence and security likewise be created in moments of learning, which it is a fundamental condition for any time where knowledge is given so that the child involved, express, argue and develop thinking while you learn and interact with their surroundings, peers and other cultures, bringing knowledge and skills of all kinds.

When the music reaches the classroom creates a more comfortable environment, which breaks a little student-teacher barrier and reach a respectful communication by both as an interaction between teacher who is given to provide the possibilities for children to learn and the student who is the receiver and primary responsibility for their learning. The teacher will then direct facilitator of ester process and who has to close the gaps raised above in relation to learning a foreign language and open fields fun through strategies that come to address the phenomenon of study explicitly to then be fed back by the teacher and that captivates the attention of the child and change the way he sees learning from it.

As music teaching strategy, which it will be the channel opening towards new learning children and take them to connect with new stimuli language fun and age appropriate arises.

Worth also consider Professor *Larry M. Lynch* (cited by Ruiz, 2008) who is a bilingual copywriter, expert author and specialist in writing and education of foreign languages in South America photographer, he raises nine reasons why songs should be used for teaching English as a foreign language are:

1. "The songs are almost always contain authenticable and natural language": the music has no established standards for interpretation or thereof, as it is known as a means of expression or universal in allowing accent or own of the interpreter utilization or gene cultural phenomenon which should be favored by the composer who need be to primarily responsible for generating culture through his/her song.

2. "A variety of new vocabulary that can introduce students with songs": the songs are capture the attention of children and are easy to imitation, which leads to reproduction and memorization of words of the language and adaptable to view the subject in the classroom.
3. "The captions are usually very easily obtainable": the songs are educational resources that can be played in many electronic media and that is so useful and so necessary are easily accessible and very good quality.
4. "The songs can be selected to meet the needs and interests of students": Every child has a different reality, which creates a style of varied learning, so the teacher must find strategies that will serve to cover the individuality with a general tool, and songs, as has been mentioned above, are mobilizing thought, emotions and senses.
5. "Grammar and cultural aspects can be introduced with songs" music is varied and each rhythm represents a population and its culture, learning and even more when speaking a foreign language, this becomes so beneficial because it allows interaction or between the listener and the speaker who share cultures in different linguistics, but the same interest in teaching and learning.
6. "The length of time is easily controlled": Most song ones tend to be short and is to n within a time span of two minutes to eight minutes when long stretches; This facilitates successful management time and evokes the desire to learn r to quickly, one pair plus the full development of the class as it has very little time for so many learning objects.
7. "Students can experience a wide range of accent cough": Each song has a culture that the author has, and indirectly each which is to listen a song or is has a series of words of a culture that promotes better development in learning the foreign

language, because when knowledge is taken from high, have the ability to synonymy with every word.

8. "The lyrics of the song can be used in relating to situations in the world around us": Songs with lyrics a means of communication become among the author's ideology and society who will be the cataloger service or not the song. The realities of living human beings are daily and constant for that music becomes a means of reflection and participation where the child has the opportunity to launch judgments either true or false but somehow also is the author to his, notable brings to the social and community development.

9. "Students think songs are natural and fun": For children the fact listen to a song consider the features ably to participate in development of the subject and extrapolated words or expression from the song.

For teachers often becomes very difficult teaching a foreign language for its high content of thematic and linguistic development that children should have, since often parallel to the mother tongue, he acquires competence in a foreign language though this is very ordinary in their environment; making this not a meaningful or vital student learning, but a more subject-oriented school; for this reason it is vital that children are actively involved in areas of interaction with the foreign language studied in this case English, so it does not become a difficult theme, but a place of learning and knowledge opening doors and social, academic and training opportunities. Foreign language also requires learning a range of vocabulary difficulty giving the child if done through speech; for this Lynch proposes using music as a bridge to learning new vocabulary and dynamics of the process of learning a foreign language, as the innately child has the ability to verbal communication but not the phonetics of the same and often difficult for having to bail you master their mother tongue and in turn



teach him to communicate with a foreign language. That is why music has property that surround the listener, in this case with children who are skillful but not monotone and like to use your voice and body to communicate, allowing them to learn easily extreme elements of the target language without problem and without difficulty for both students and teachers.

A foreign language class should have a space within the time intensity but cannot be a long period of time because there are key areas within the curriculum to be covered in full and that Lynch also refers when he says that music can be a means of immediate connection and immediate content that will generate learning faster and more effective in the classroom, taking the children to an ongoing, everyday process involved regularly in learning a language foreign; so that when the spaces feedback language content is for educational and entertaining means for them as it is conducive music.

When music becomes a source of joy and it is nice for children, it offers the possibility that the subject matter in it remains as learning either lyrics or rhythm convey emotion and teaching. There are moments in the classroom where you need to remember the learning object seen before so that it can articulate which will give, for which the teacher uses songs for children to remember it immediately and can have a vision of the following content. Thus, it should be noted that to bring knowledge to children and even more for a foreign language, it is essential to instill in them the motivation and it is articulated with the phenomenon of learning as well to make it easier to reach child and cognitive development.

For children to have contact with music is a source of joy and closeness to them because in today's world music is presented with a universal language which discloses cultures and Ambient many moments of our lives and as Lynch refers in his article songs in a foreign language proposed a variety of accents that drive children to improve their ability in terms of expression of their ideas and correct and consistent manner, also states that a variety of

rhythms that are close to their environment or counterclockwise come to acclimate in a different way the classroom recognized the rhythmic and melodic value of these foreign rhythms, which will help also to extrapolate part of the culture of other countries and to articulate the foreign language with other areas of knowledge.

Music as a strategy for learning a foreign language allows exploration and generates motivation for taking her to the classroom, but it should be noted that not only has to enhance the listening itself but it must be accompanied by a series of images, keywords and movements that meet the needs and different learning styles that can be found in a classroom so that children can see this as not only linguistic strengthening but also cognitive, that makes it easy to learn a foreign language and power significantly different brain functions and thought, which allow you to communicate and function in a more active and confident with their environment and each other form.

The student through musical stimulation can learn and express themselves in harmony with your mind and body as the music reaches the classroom as an innovative and motivating factor that allows children to be more confident, participatory and therefore be more relaxed before the learning moments which allows brain activity to wake up and it works integrated both together with the body as with other brain functions form, which will enable each student to get a better cognitive development and learning significant that favor their full academic process and training throughout the years, since they have encouraged a variety of brain functions, and have built knowledge of a foreign language since childhood, which will help to some extent each student from its role as a social being in a globalized world and competent.

*The best machine in the world**Brain*

Every human being has "the most powerful computer in the world" known as the brain. This one exerts a great amount of vital functions for the survival of the person that develop and take sense from the external stimuli that arrive through the senses, being these ones, the first channel of knowledge.

The brain from the first days of growth lives endless transformations that start from the thousands of connections that are created between the neurons and their wonderful process of myelination is known as the neuronal energy coating of the axes at high speeds. Neurons are cells that send nerve impulses through the dendrites, which make a process called synapses that are the source of great brain potential and that allow the consolidation of learning from the external stimuli that it receives.

The information captured through the senses that is the first contact with learning lives a process of transformation to endow the human being with knowledge; which has its beginnings in the senses such as taste, touch, sight, hearing, smell that become the first transmitters and cooperators of the brain to give way to nerve impulses.

The information arrives to be processed and distributed by the brain of which four are known to be:

One of the most primitive brains is known as the reptilian brain that is formed by the brainstem and the cerebellum and those parts are responsible for the survival and general functioning of the body; is characterized by being mechanical and always stay alert to respond to any voluntary and involuntary stimulus that concerns the body.

The next brain is known as the mammalian brain or limbic system that is formed by the thalamus and hypothalamus (within which are the hippocampus and amygdale), its function is to control the emotions that are generated from external causes and maintain a body stability in terms of the temperature, the circulation of the blood and the breathing that are involuntary and strictly necessary functions. It is characterized by being very emotional and dependent on interpersonal relationships, communication and daily events.

There is also the denial human brain that is formed by the frontal lobe of the brain, and is in charge of logical, analytical, mathematical, linguistic, and associative thinking that allow the human being to acquire higher levels of thought and concepts about the world that surrounds it. This is characterized by being reflective, normative and orderly at the time of generating concepts that concern the human being in his being but mainly in his doing.

The fourth brain is conceived as the totality of those mentioned above in which all the bodily, emotional and mental functions to constitute what is known as the human being.

The brain is divided into two hemispheres which have different functions, but when both hemispheres work in an integrated manner have the ability to control higher mental functions such as attention, memory, perception, learning, language, and problem solving. These hemispheres, in turn, are structured in such a way as to generate efficient brain activity, and these parts of the brain that are related to the different functions as outlined by Jane M. Healy (cited by Gordon Dryden and Jannete Vos, 1999) are:

The anterior frontal cortex: it is related to thought; the motor cortex controls the activity; the temporal lobe is the center of the language of the brain; the parietal lobe: manages its spatial ability; the lobe occipital: it is your visual center. The cerebellum (or small brain): plays a key part in the adjustment of posture and balance. It also acts

as an 'autopilot' when we carry out learned functions such as riding a bicycle or using a typewriter. (p.124)

So each part of the brain is responsible for some area of functioning of the human body, therefore, every learning process is supposed to take into account both the brain structure and the type of learning that each student presents to provide from school work a world of possibilities where each one is autonomous and can build a knowledge based on their needs and learning style; since brain activity and the states in which it is found are the main factors that make learning possible for being human as well as the strategies used by the school and teachers to respond to this wonderful machine with stimuli and information so that it can function effectively.

### *Learning styles*

Learning styles and different intelligences have been studied by many neurologists, psychologists, pedagogues and philosophers in order to respond to some of the situations observed daily in the interaction with the human being. Among the most common learning styles can be found different theories that emerged from the manifestations observed in classrooms with children from different contexts, ages, levels of social development and economic, with which the educational processes oriented were not satisfactory and many of the children did not reach the proposed achievements; hence, they began to study needs in each one and research was carried out about these concerns that originated in social practice. These issues raised the desire of Carla Hannaford who is a neurophysiologist and educator with more than thirty years of experience and exercise; she has worked as a biology teacher and teacher advisor for children with special learning needs. Since 1988 she is internationally recognized as an education consultant; and in one of his books entitled "How to Learn Your

Brain" (2011) provides valuable contributions to today's education that is characterized by being heterogeneous in terms of learning styles are spoken. During her book, the author explains the importance of the senses during a learning process and how these processes can be supported; as:

The brain, as wonderful as it is, cannot learn by itself. You need information other parts of the body give him the essential information he uses to know about the world. The eyes, ears, hands and feet are also organs that are used in learning, because those exquisitely adapted detectors carry the sensations of the world outside the brain. All these body components contribute a lot to learning (p.4)

The experience in education has become a necessity to which teachers must respond effectively because in its early stages of life the child lays the foundations to follow a process that becomes more complex with the passing of the years until he arrives at a professional life.

From his restlessness about the senses he proposes some exercises to find out the dominant profile of the children, which "help to understand and prevent what kind of learners could have difficulties with certain tasks and types of information "(p.3) and how they can approach certain contents that are in the curriculum of a certain area but that have some degree of difficulty for some students, who need other tools or another strategy to effectively acquire a learning. It must always be borne in mind that each child is a diverse world and therefore needs a varied knowledge and that is oriented in pedagogical and not monotonous ways in order to reach satisfactorily the proposed objectives for the development of the phenomenon of study.

Carla Hannaford (2011) also poses learning styles that are:

1) "Visual learners: they have the dominant eye on the opposite side of the dominant cerebral hemisphere and can have access to visual information even when they are under stress". (p.13) this type of students need special conditions for their learning such as images, concrete material, videos, etc. They, to understand more easily, need to see the real and generate comparisons and associations that allow them to infer knowledge. These types of learners are characterized by remembering in detail every moment that has generated visual impact on them, likewise they are very observant and thorough.

2) "Auditory learners: have the dominant ear on the opposite side of the dominant cerebral hemisphere and prefer an auditory exposure when they have to learn difficult or challenging information" (p.16) since the observation It becomes very tedious and requires you to put more of your attention to do it. This type of students with the passage of time become very verbal, since they spin the ideas very well to express them to the recipients with which they are, but at the time of recording them on paper they do not do so efficiently. They like that the explanations are made in a clear and precise way, and also when consigning an object of study tend to express that it is done in the form of dictation because this gives them more security when it comes to learning.

3) The verbal learners: "whose dominant hand is on the opposite side of his dominant logical hemisphere (usually the left hemisphere and the right hand) are verbal learners" (p.20) that have the characteristic of expressing everything by means of gestures and especially with the movement of hands. They are characterized by being in the classroom the students who propose and ask constantly, and always want to take the spokesperson of the group as they have the ability to lead and specify actions through dialogue. They need classes with proactive and argumentative achievements that mobilize their ideas and can also transmit all their feelings.

4) Kinesthetic learners of fine motor skills: "When the dominant hand is on the opposite side of the dominant gestalt hemisphere (usually they are dominant right hemisphere and dominant left hand) we speak of a kinesthetic learner". (p.21) these students need that learning is tangible because they can organize objects in order to mobilize thought. They have the characteristic of catching and manipulating everything that is around them since they like to capture ideas and generate new transformations from what resources they have. In situations of stress these students are of "limited communication" because they express their ideas through their bodies and under a level of tension they do so with more emotionality.

5) Kinesthetic learners of gross motor skills: "A person with a dominant foot opposed to the dominant cerebral hemisphere is suitable for movement" (p.22) in the corporal sense. They are students who may have little time to attend to an explanation in the classroom, since they need to be moving and learn through movement. For them it is more learning the game, music, sports and dance than traditional academic processes, therefore they must be located in the back of the room so that they are not be distracters for other learners. It is noteworthy that they have an exceptional talent in terms of body expression, since their perfect instrument is their own body, and being in a constant playful exercise leads them to be more emotionally stable and more secure in their learning.

Learning must be characterized as something that the student enjoys in such a way that he searches for other sources and acquires it without having to feel pressured by a note in the school, but that he builds from his interests and generates strategies and tools that allow him to facilitate his own process.

It is important to highlight the work that teachers do when trying that each learning phenomenon that they are going to orientate has implicit the greatest number of different



possible activities so that all the needs of learning styles are met and their brain is impregnated with fruitful knowledge.

### *Language learning*

Based on the description made above about the functioning of the brain and its learning process, an investigative branch is proposed, such as development linguistic from the musical perception that articulated generate a true learning.

The acquisition of the language either maternal or foreign requires processes linked to the neuronal and psychoevolutive development of the child, responding to their human nature and the need for learning. For this reason, great pedagogues such as Jean Piaget and psychologists such as Lev Vygotsky have been anxious to explore and study the development that the human being goes through throughout his life; although the theories proposed by these authors disagree in several aspects, from the Piaget's perspective gives great importance to the biological and developmental aspects while Vygotsky points out the influence of social interaction and culture in the processes of mental development. In this way the investigation tends to study both perspectives in order to learn more about the psychoevolutive process that the child has and obtain a broader view of the processes of language acquisition and therefore adapt it to the acquisition of a foreign language in order to give birth to new criteria that will allow satisfactory learning processes to be generated.

Jean Piaget with his perspective explains how the child conceives the world as it grows and exchanges ideas with the external environment in which it finds itself, thus enabling its own mental development, from which Piaget & Barbel propose the existence of some stages and stages of this development in his book *Psychology of the child*. These two authors state that: "mental growth is inseparable from physical growth, especially of the nervous and endocrine

systems that continues until around 16 years of age" and from this point they begin to state the existence of the "sensory-motor level" (cap .1), which ranges from 0 to two years of age, and is a level conceived as an advance to the language from which the learning processes start in all areas of thought. It is there where ideas of what the world is generated from their emotional and experimental experiences are generated, since the experience will be what imbues the other stages with capacity; In addition, it is the foundation and from which arise the foundations that will sustain his learning throughout life as his brain develops and he in turn grows physically and develops natural motor processes.

During the course of this stage the intelligence is practical and is related to the solution of problems at the level of action, since it begins a stage of relationship between the movement, the objects, the environment and the meaning that it gives to them. they usually remain within him since he has not yet developed a verbal communication process; concluding that the structures present in this level are considered as the basis for the further development of thought.

Then it is stated that: "the development of perceptions" (chapter 2) where perceptions are sources to reach the level of concrete operations, so this level is also known as preoperational that occurs between 2 and 7 years of age . Here the child's intelligence is already symbolic but its operations lack logic; he constantly worries about understanding the meaning of things and about responding to a number of questions that are asked from his own social environment and the things that surround him. Here the game and movement are of great value, as it begins to mobilize your entire body in a coherent way and as it grows it is uncovering more skills and will turn it into a researcher par excellence. The experience within this stage is done through images and real concepts of things in order that they can easily manipulate all the knowledge that is provided to them.

In chapter 4 references are made to "The concrete operations" where the child thinks logically and so can apply it in experiments and concrete situations. Here the child is already able to conceive the world in a more critical and reflective way, as well as feel secure when communicating a thought through his verbal language, is also able to organize ideas in a coherent way and translate them. At this stage the body movement is also part of its development since it produces a mobility of thought in order to generate alternative tools for learning. In this stage is generator of alternatives to their difficulties as it begins to have a degree of self-control that allows you to make decisions but always with the endorsement of an adult who is with him. This stage is proper of the strengthening of the bases in terms of knowledge refers, since the later studies will need that the concepts seen during these years are very clear and dominated by him. This stage can be associated to the primary basic grades.

Finally, chapter 5 describes the stage of formal operations entitled "the pre-adolescent and proportional operations" (Piaget & Barbel, 2007). Here, formal logic and the ability to verify hypotheses do so in a systematic and exhaustive way. In this stage all the learning that the child had during the previous stages is collected, and that were the basis for this last stage to be successful.

Within each of these levels or stadiums, substations are also exposed, which explain in a more profound way each of the processes through which the child passes, the capacities it develops and the factors that make these processes possible. All this Piaget vision integrates the way in which the human being throughout his life transforms and can achieve a mental development taking into account factors and schemes present in the processes of adaptation, such as assimilation and accommodation where the first allows the child take new information and incorporate it into existing schemes, while accommodation requires that the previous scheme be modified in order to adjust to the new experience. The above allows this investigation to know more in depth the processes and stages by which according to Piaget

the human being passes in his physical and mental daily life; thus taking into account the development of thinking and the stages in which each child is located are essential to develop satisfactory learning moments in the classroom, benefiting the cognitive and cognitive development of the child and academic, as well as the learning of English as a foreign language.

On the other hand you can see the theory proposed by Lev Semionovich Vygotsky, for whom both culture and social factors are relevant, studying for years the influence that human interaction has on the human being and the elements of culture that interaction contributes; since he conceives the human being as a social being from birth. In the book "Infantile education" the sociocultural theory of this psychologist is exposed where he says that:

Vygotsky believed that the mental, linguistic and social development of children is supported and enhanced by social interaction with other children. This point of view is opposed to Piaget's perspective, in which children are isolated promoters of their own intelligence and language (cited by Morrison, 2005)

According to the above, Vygotsky proposals are also taken into account, since for him "social interaction fosters development 'Learning is aroused through a variety of developmental processes that can operate only when the child is interacting with people in their environment and in collaboration with their peers "(p. 99), in this way like Vygotsky with the methodological and investigative proposal that is proposed to carry out development processes, great importance is given to the interaction of the students, the environment and the socialization that is lived in the school environment, since these factors are a source of learning and reinforcement for the perceptions of the students. The processes of socialization in turn allow a sharing of ideas that can bring benefits to private education as Piaget posed, since the medium is an experimentation tool that the child has and from there he is able to

generate approaches that what they will submerge in their reality, to which the school cataloged as the second place of socialization must respond in an assertive manner, achieving an exchange of knowledge that builds a new theory of society. The human being is sociable and affective by nature because since he is in his mother's womb he interacts with her and perceives all the external stimuli, hence when he is born he always looks for company, which will always last from his family, school or friends with which you will share many moments and to which you will communicate your thoughts and feelings. From there comes the learning, the experiences of the other and the communication that is generated with it; although it is not possible to separate from the vision of autonomy that the child must have, so that he is able to be independent in any circumstance of his life.

The brain as well as needs tools for learning, also develops from the interaction with others, since this generates emotions that will support the process of developing ideas raised from a desire to impact a changing society and have projections towards a professional, family, economic and social stability.

Among the research positions mentioned above, the work of Howard Gardner, who is a neuropsychologist who has dedicated his life to the study of the brain and multiple intelligences applied to education, is also awarded with the MacArthur genius prize; this prize thanks to his multiple intelligences thesis in 1938; which makes a great contribution to this research when it manifests the existence of a linguistic and musical intelligence.

This first one: "supposes a special sensitivity towards spoken and written language, the ability to learn languages and to use language to achieve certain objectives" (cited by Dryden & Vos, 1999) that will be necessary for social and school interaction both with its natural context and other cultures that speak the English language. The above shows that each of the students has a certain innate linguistic capacity, which has its origin in the sounds he has

heard from his mother's womb and that has been strengthened according to his development and cultural stimulation, giving origin to the consolidation and acquisition of the mother language, in which predominantly influence communicative cultural aspects that the child has to develop in community and to become an active part of it.

This innate ability must be enhanced by means of external stimuli, in this case given by the school, since this will be his second means of socialization and a place of learning for him; this will allow children to learn a foreign language through spoken and written language in interaction with the environment, with their teachers and other colleagues.

The human being, then, possesses great cognitive capacities and potentials for learning, he only needs to be provided with the appropriate environment, the sensory and emotional information pertinent throughout his life and his training so that by means of his whole mind-body can be given in the brain new interconnections which enable the construction of concepts, meanings and learning that are entrenched and ordered with the day-to-day experiences. Learning is a process that requires the human being to be stimulated on a large scale, to be provided with information that is real enough and according to their needs; where they can put into play all the potentialities and skills that he has, because the above will ensure that everyone can have a satisfactory development and can successfully learn what is proposed. For this reason, in the classroom, teachers must always provide spaces that favor and take into account the talents and abilities of the students who participate; the teaching of a foreign language requires that the learning moments and the strategies used here be rigorous and rich in experiences since it is something that is not present in the child's daily life, so it is important to be involved and be allowed to know it in a fun way and awakening their interests, that is a process that captivates him in such a way that he does it by his own will and putting all the effort on his part to receive satisfactory results.

For this it is considered that the best way to achieve this is music, since the child is thus immersed in situations that make possible emotions, joys and as Vygotsky proposes it allows for moments of learning with classmates, the teacher and with the environment and so it will develop as a social being that the child is, feeling confident and cared for in the classroom with what he learns. It should be noted that this process must be constantly developed within the classroom, thus reaching an everyday goal that generates a display of communicative skills that will be used in any context.

The school should allow the child to build their interest based on constant dialogue, since in this way it is possible to recognize that the child has capacities that are so great that he or she achieves high achievements and can more than learn vocabulary and expressions of a foreign language, develop others skills by stimulating their thinking, their senses and their mind through musical and communicative events.

The teaching processes of the 21st century must provide the student with everything they need in a clear and effective way and one of the best strategies to do this is communication, if it is achieved from the teacher's task to strengthen and enhance this aspect, the student will be able to communicate fully in any environment in this case making use of the English foreign language and perform satisfactorily in different situations of daily life.

The learning of a foreign language is therefore based on a brain process that requires a series of pedagogical strategies to be significant and remain in your memory, as it is recognized that students present different ways of perceiving new information as well as to learn it, as expressed by Dryden and Vos (1999): "In a classroom or seminar, if our main perceptual strength is not met with the teaching method, we may have difficulties in learning, unless we can compensate it with our secondary perceptual strengths "for this a pedagogical material is required that facilitates the understanding of the new information presented to

students and that meets the expectations of a critical-social audience that will be the evaluators of each process that is observed in the student, either the family as a daily evaluator or the state as a periodic evaluator.

In order for this objective to be achieved, a strategy is needed and, as previously mentioned, a pedagogical material that can be adapted to each student's learning style, as was investigated by Carl Jung in 1921 and illustrated by Lloyd Geering in his book. In the world today when: "He described how people perceived things from different way and classified them as emotional, thinking, sensitive and intuitive people." This classification leads us to know and understand that each of the students can have extroverted thoughts, which are typical of innovative, creative and spontaneous people, otherwise to those of introverted thought, which internalize and sometimes arrive to take on burdens the problems and frustrations, and even more so when it comes to academic aspects. For this, the use of music is cataloged as a means to sensitize and motivate students to a free and spontaneous development and communication of their knowledge and thoughts, while favoring their personal and academic formation.

Howard Gardner also exposes a second intelligence that is musical intelligence which:

Supposes the ability to interpret, compose and appreciate musical patterns. In my opinion, the intelligence is practically analogous, structurally speaking, to linguistic intelligence and lacks sense, both from a scientific and logical point of view, to call "intelligence" one of the two (usually linguistics) and call the other "talent" (usually the musical one)

That will be two definitions that articulated emerge learning. Music is a catalyst for school environments; since she focuses attention, awakens interest in the object of study, which at the same time becomes fun and playful, facilitating learning and psychic processes that allow



us to remember the object of long-term study. In addition, music also facilitates socio-affectivity among children and increases self-esteem by feeling confident in their learning through singing and musical rhythms; hence, if different musical instruments are used, this will result in greater fun and intellectual, emotional and social development.

When music becomes a source of joy and is pleasant for children, it offers the possibility that the phenomenon treated in it is transformed as learning, either through the lyrics or the rhythm and melody transmits emotion and teaching. During the teaching processes, feedback must be constantly and more when speaking a foreign language, for which music is a fundamental tool since children make a process of remembering and associating the phenomenon of learned study. The musical sensation here goes from being emotion and hearing and becomes learning.

To bring knowledge to children and more when dealing with a foreign language, it is essential to instill in them the motivation and that it is articulated with the object of study, so that it is easier to reach the child and his cognitive development. The music serves as a channel for ideas, which is through a song that captivates the child by its rhythm, lyrics and that allows him to involve his whole body with co-ordinate movements to register long-term knowledge. Therefore, music is conceived as a learning enhancer that makes your brain associate knowledge, internalize it, analyze it and memorize it more easily so that integrated learning can be achieved that meets all the needs of learners.

*Processing information*

At this point it makes more sense to say that the learning of a second language must be accompanied by an artistic part in this case of music; since as Gardner exposes it, the music is directly interrelated with the language in this case of English and can become a source of learning, awareness and fun for all students adjusting to each of the styles and learning preferences.

In this way the research considers other more concrete and popular theories, which more than cataloging allow to know and understand the students as: visual students, auditory students and kinesthetic students; where visual learners must learn by observing elements of the object of study, as well as reading and writing the song in the foreign language of English, auditory learners must learn by orally listening and reproducing the letter of the song in English that is being studied, whereas kinesthetic learners must learn by actively mobilizing their entire body and thought while interacting with their context using strategies such as dramatization, singing and corporal expression.

The brain is an expert in integrations and reproductions, so it is necessary to motivate the child with activities that respond directly to his learning style and that his will be the one that drives to learning that marks his whole life, and even more knowing that language is not something alien to the brain but it is one of the most magnificent abilities of the human being.

*Methodology*

## METHODOLOGY

### Action Research

According with Kemmis and McTaggart (2000) Action Research allows people to have a participative study following their own cycle of reflections. All comes from the initiative of planning, order and implement a change; an action, also look for the result of the process from that actions. This process allows us to analyze, observe, re-planning and reflect.



### Sample of the study

Semenor: 12 students belonging to second grade, their ages oscillate 6 and 8 years old.

Chunky Monkey Academy: 10 students belonging in pre-kindergarten grade, their ages oscillate 4 and 5 years old.

### Data gathering

The following chart shows the instruments applied which can help determinate the possible situations that can be formulate and improved.

## SEMENOR

INSTRUMENTS TECHNIQUES	OBJECTIVE	APPLIED TO	FINDINGS
<b>PEDAGOGICAL DIARY</b>	To reflect upon the way the English has been taught inside the classroom.	Researcher	Students are not well motivated to learn English.
<b>SURVEY</b>	To identify some factors that influence children's English learning.	Second grade students.	The English class does not match with the students expectations.
<b>ENGLISH TEACHER'S QUESTIONNAIRE</b>	To analyze how English classes are carried out.	Primary English teachers.	Teachers use both English and Spanish in the English class.

## CHUNKY MONKEY ACADEMY

INSTRUMENTS TECHNIQUES	OBJECTIVE	APPLIED TO	FINDINGS
<b>PEDAGOGICAL DIARY</b>	To reflect upon the way the English has been taught inside the classroom.	Research	Students are not well motivated to learn English.
<b>INFORMAL TALK</b>	To analyses the student's experiences about the learning of English as a foreign language	Preschool students.	English class is being monotonous and boring.
<b>ENGLISH TEACHERS` QUESTIONNAIRE</b>	To know the practices used by English teachers in the English classroom.	Preschool English teachers	Teachers use the flashcards resources always for all the classes.

## STUDENTS QUESTIONNAIRE



Universidad de Manizales

Licenciatura en Educación Básica con Énfasis en Inglés

*Somos estudiantes de IX semestre de la Universidad de Manizales. Con esta encuesta queremos determinar ciertos factores que influyen en el aprendizaje del inglés como lengua extranjera.*

*Ninguna respuesta es buena o mala, solo necesitamos que escojas una de las opciones.*

**Objetivo:** *Identificar la manera como se da el proceso de enseñanza aprendizaje del inglés como lengua extranjera en estudiantes del grado segundo 2.*

**Aplicada a:** *estudiantes de segundo 2 de primaria*

**1. ¿Te gusta aprender inglés?**

Mucho  Poco  Nada

**2. ¿Qué te gusta hacer en las clases de inglés?**

Hablar  Escribir  Escuchar  Leer

Porque: \_\_\_\_\_

**3. ¿El profesor de inglés habla inglés en el aula?**

Mucho  Poco  Nada

**4. ¿Entiendes cuando tu profesor habla en Inglés?**

Mucho  Poco  Nada

**5. ¿Qué actividades de las que realiza tu profesora te gusta más?**

Interpretar canciones  Juego de roles  Leer

Otra ¿Cuál? \_\_\_\_\_

**Thank you!**

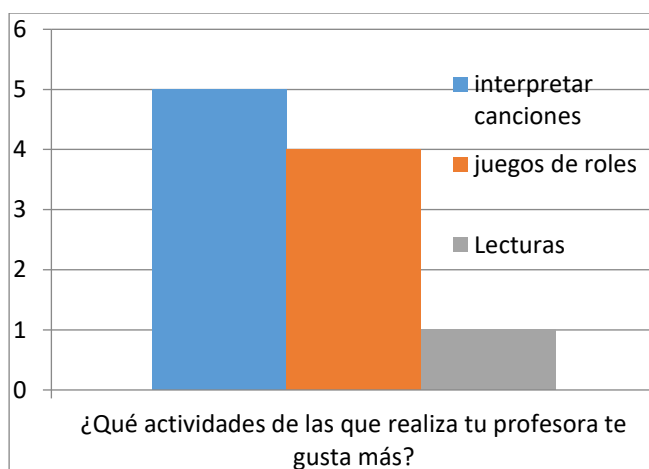
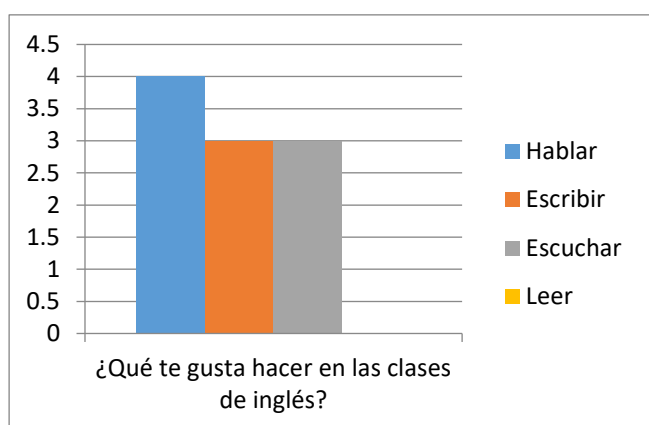
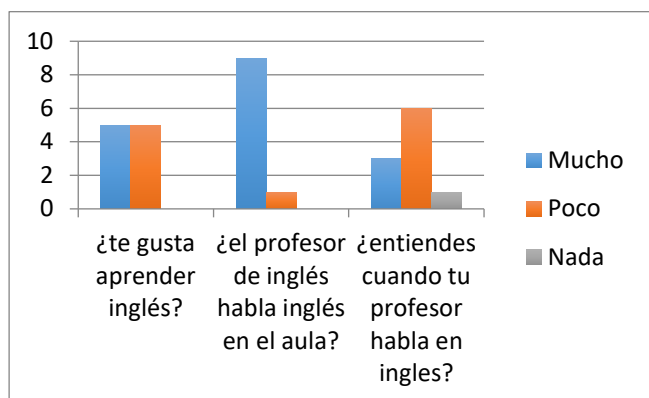
*Data analysis  
and  
interpretation*



## DATA ANALYSIS AND INTERPRETATION

The following questionnaire was applied to 10 second graders, from Seminario Menor de Nuestra Señora Del Rosario.

### Students from Seminario Menor de Nuestra Señora del Rosario



Regarding the questions mentioned in the chart, students show that half of the students that answer the questions like learning English, but the other half said that they do not learn a foreign language.

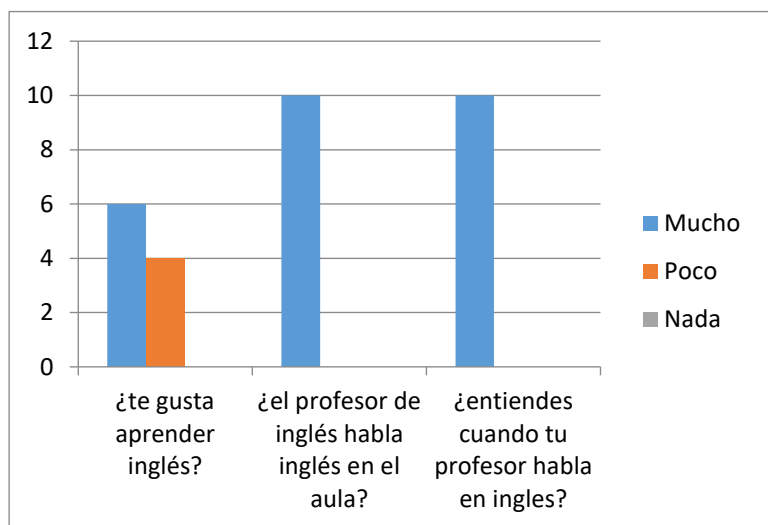
In the second question, students show that they have preferences for listening activities, 4 students like to listen, three students like writing activities, and other three students prefer reading activities.

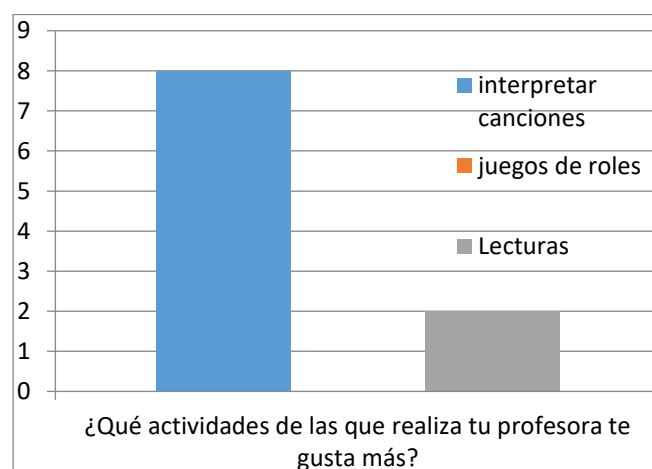
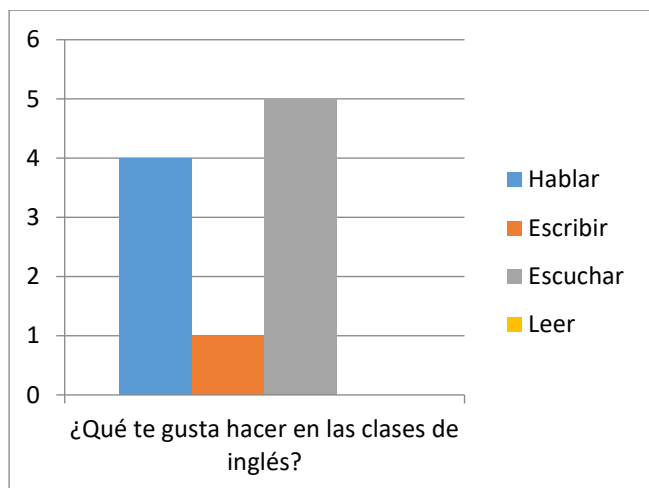
In the third question, most of the students refers that teacher speak in English during classes, only one student said that the teacher speak a little bit of English.

In question number 4, 6 students said that they understand their English teacher just a little bit, 3 students refer that they understand when their teacher speaks in English, and only one of the students refers that he does not understand anything.

And in the last question, 5 students said that they like activities were they can interpret songs, other 4 students refer that they like role playing and 1 of the student show that he prefer reading activities in class.

### Students from Chunky Monkey Academy





Regarding the questions mentioned in the chart 60% of the students who answered the questions show that they like to learn English, but the other 40% said that they do not like to learn a foreign language.

In the second question, students show that they have preferences for listening activities, 4 students like to listen, and one student like writing activities.

In the third question, all of the students refer that the teacher speaks in English during the classes.

In question number 4, all of the students said that they understand their English teacher.

And in the last question, 8 students said that they like activities were they can interpret songs and 2 students show that they prefer reading activities in class.

## TEACHERS QUESTIONNAIRE

### Universidad de Manizales

#### Licenciatura en Educación Básica con Énfasis en Inglés

*Somos estudiantes de IX semestre de la Universidad de Manizales. Con esta encuesta queremos determinar ciertos factores que influyen en el aprendizaje del inglés como lengua extranjera. Ninguna respuesta es buena o mala, solo necesitamos que escojas una de las opciones.*

***Objetivo:** Identificar la manera como se da el proceso de enseñanza del inglés como lengua extranjera por parte de los docentes*

*Aplicada a: Docentes*

**1. ¿A los niños les gusta aprender inglés?**

Mucho       Poco       Nada

**2. ¿Qué les gusta hacer a los niños en clase de inglés?**

Hablar       Escribir       Escuchar       Leer

Porque: \_\_\_\_\_

**3. ¿El profesor de inglés les habla en inglés a los niños en el aula?**

Mucho       Poco       Nada

**4. ¿Los niños entienden cuando el profesor les habla en inglés?**

Mucho       Poco      Nada

**5. ¿Qué actividades de las que se realizan en el aula le gusta más a los niños?**

Interpretar canciones       Juegos de roles       Lecturas

Otra ¿Cuál? \_\_\_\_\_

*Has terminado la encuesta, ¡muchas gracias por tu ayuda!*

**Teachers from Semenor**

In the questionnaire that was conducted to teachers of English, they refer that 50% of the students like English classes but, others do not like English classes.

Teachers answer for second question refer that students prefer activities of listen and write.

They said that as English teachers they only talk in English 65% of the class, because most of the students cannot understand what they say.

Teacher refer that most of the students does not understand little instruction sometimes, and they need other explanations in their mother language to do their work.

Teachers said that students like to play and sing, because students can use the language in games and activities with others and not only listen to the teacher.

**Teachers from Chunky Monkey Academy**

In the questionnaire that was conducted to teachers of English, they refer that all of the students like English classes.

Teachers answer for second question refer that students prefer activities of listen and talking.

They said that as English teachers they talk all of the class in English because is the only way for them to learn and also because they are foreigners.

Teacher refer that all of the students can understand them if they use their body language too.

Teachers said that students like to play and sing, because students can use the language in games and activities with others and not only listen to the teacher.

### **GENERAL ANALYSIS**

Students are always curious for what is going to happen in every moment and in every place, we as teachers must take advantage of those attitudes to make learning fun and meaningful. Students can improve their own communicative skills, but they need the correct strategy, that help them to understand what the teacher is talking about, to comprehend what they are doing, and enjoy learning. Students need to be motivated to talk in English and improve their natural abilities for language learning.

*Action Stage*

<b>ACTION</b>	<b>TIME</b>	<b>RESPONSABLE</b>	<b>RESOURCES</b>
<b>Musical Club</b>	<b>6-8 weeks</b>	<b>Natalia Betancur</b> <b>Juliana</b> <b>Marulanda</b>	<b>Stereo</b> <b>Colors</b> <b>Instruments</b>
<b>Teaching songs for children</b>	<b>Weekly</b>	<b>Natalia Betancur</b> <b>Juliana</b> <b>Marulanda</b>	<b>Worksheets</b> <b>Stereo</b>
<b>Song's interpretation and comprehension</b>	<b>Weekly</b>	<b>Natalia Betancur</b> <b>Juliana</b> <b>Marulanda</b>	<b>Writing songs</b> <b>Books</b>





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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Seminario Menor de Nuestra Señora del Rosario

**Teacher:** Natalia Betancur Zapata

**Subject:** English

**Time:** 10:00-11:00 am and 1:30-2:30 pm

**Date:** September 19<sup>th</sup>

**Group:** 2<sup>nd</sup> grade.

**Periods of class:** 2 hours.

**Communicative Objective:** Talking about weather conditions.

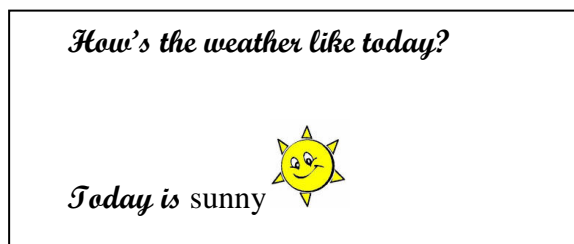
**Linguistic Objective:** Identifying the use of “WH questions” to ask about information.

**Formative Objective:** Practicing the value of respect through videos, songs and conversations in the TV set.

### **Warm up**

A. Have students listen to the song “How’s the weather like today?” And also they must watch the video about it. Then, the teacher will ask about the weather condition of this day,

and one student will pass in front of the class and he will put the correct picture in the chart of the classroom.



### Presentation

B. Then, have students sing out the song looking to the lyrics in the board. They will receive 5 pictures about weather conditions and they must organize it in order that those appear in the song. E.g.:

/How's the weather like today? /

It's sunny

It's



It's cloudy

It's



It's rainy

It's



It's snowy

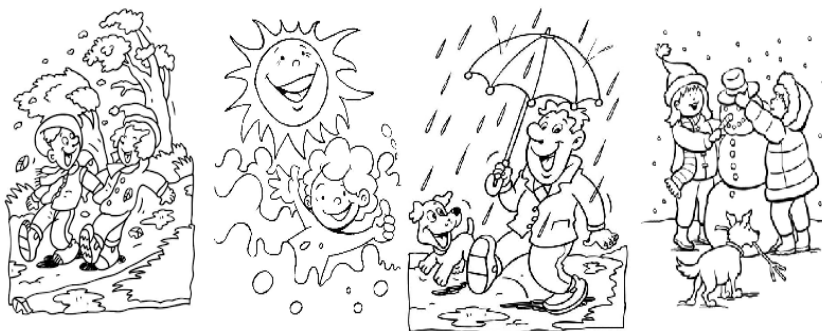
It's



C. After that, have students sing again the song and write in their English notebook and paste the right picture next to each weather condition. Then, they must color it and practice.

### Practice

D. Have students match the picture with the correct name of the weather condition that they already practice in the song in their English book.




Snowy

rainy


sunny

windy


E. Then, they must complete a song in their English book with the weather conditions that there appears according with what they listen to.

Weesh! Weesh! It's  today!

Let's fly a kite!

Chirp! Chirp! It's  today!

Let's ride a bike!

Splash! Splash! It's  today!

Let's jump in puddles and play with Mike!

**Production**

F. Have students receive in pairs some cards with different weather conditions.

Then, student A will ask (singing)

E.g.: “How’s the weather like today?” (Using the song)

And student B will answer.

E.g.: “It is sunny” ... and student A will choose one picture from the board that represents the weather conditions that his classmate is talking about.

**Evaluation**

G. Have students look at the pictures and write what is the weather condition that it represents, to complete a conversation in the board.



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**FACULTAD DE CIENCIAS SOCIALES Y HUMANAS**

**LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES**

**School:** Seminario Menor de Nuestra Señora del Rosario

**Teacher:** Natalia Betancur Zapata

**Subject:** English

**Time:** 10:00-11:00 am and 1:30-2:30 pm

**Date:** October 6<sup>th</sup>

**Group:** 2<sup>nd</sup> grade.

**Periods of class:** 2 hours.

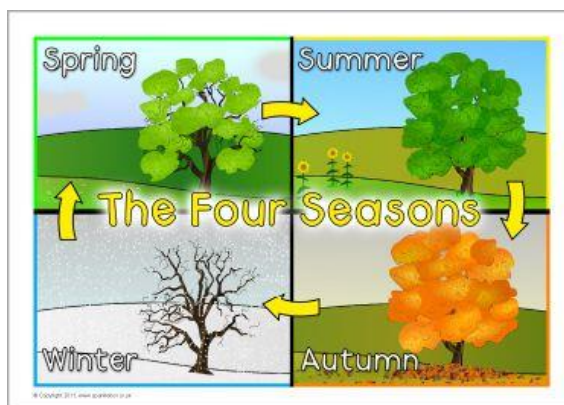
**Communicative Objective:** Talking about weather conditions and seasons activities.

**Linguistic Objective:** Identifying the use of can to talk about activities.

**Formative Objective:** Practicing the value of respect through videos, songs and conversations in the TV set.

### **Warm up**

Have students listen to the song “If you love the seasons”, have students do the movements on each part of the song and dance. After that, the teacher will present in the board some pictures related to the seasons and they will practice the pronunciation of each word. Then, they must relate the words with each part of the song and sing it aloud.



### Presentation

Then, have students Listen to the song while they read the lyrics in their copies, they must highlight the words related to the seasons and also with the activities that people usually do on each one taking into account the pictures from the video.

/If you know all the seasons, clap your hands/

If you know all the seasons, you've got four terrific reasons

To shout out and name the seasons, clap your hands

/If you really love the **winter**, go like this "brrr"/

Cause the winter is the season

**Where your nose is always freezing**

**And you're shivering and sneezing, go like this "brrr"**

/In the **spring** you run and play and shout "hooray"/

**In the spring the grass is growing**

**And a gentle breeze is blowing**

And a warmer sun is glowing shout "hooray"



/If you really love the **summer**, stomp you feet/

**In the summer you can play**

**And swim and camp and fish all day**

On summer please, don't go away stomp your feet

/If you really love the **autumn**, slap your knees/

**When it's beginning to get cold**

**And the leaves turn red and gold**

Then, it's back to school you go, slap your knees.

After that, have students sing again the song and they must organize the different seasons (flashcards) in sequence like those appear in the song in the board, and then, they have to match one season activity and a weather condition with it according with the information from the song; and also answering the question e.g.: "What can people do in Summer?"

### Practice

Have students look at the pictures in the worksheet and name the activities they see. Then, have them to check only the activities they can do in different seasons and the ones they listened in the song.



In spring I can...

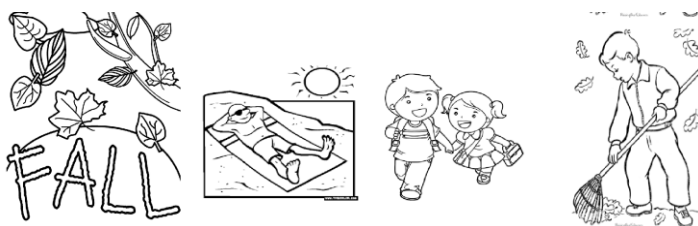
ice skate

play

ski



In summer I can... swim make a snowman rake leaves



In fall I can... sunbathe go to school rake leaves



In winter I can... get a cold make a snowman swim

### Production

Have students in groups of three, receive a card with lyrics about the song “If you like the seasons”, and they have to sing that part to the song and draw the season and the activities that people usually do in that time of the year (in papers) and sing in the classroom.

### Evaluation

Have students read and answer according with the instructions in the book and fill the crossword puzzle. (Attached 1)





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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Seminario Menor de Nuestra Señora del Rosario

**Teacher:** Natalia Betancur Zapata

**Subject:** English

**Time:** 10:00-11:00 am and 1:30-2:30 pm

**Date:** October 18<sup>th</sup>

**Group:** 2<sup>nd</sup> grade.

**Periods of class:** 2 hours.

**Communicative Objective:** Talking about clothes according with the weather conditions.

**Linguistic Objective:** Identifying clothes.

**Formative Objective:** Practicing the value of respect through videos, songs and conversations in the TV set.

### **Warm up**

A. Have students listen to the song “How’s the weather outside?” identifying different weather conditions and clothes in it.

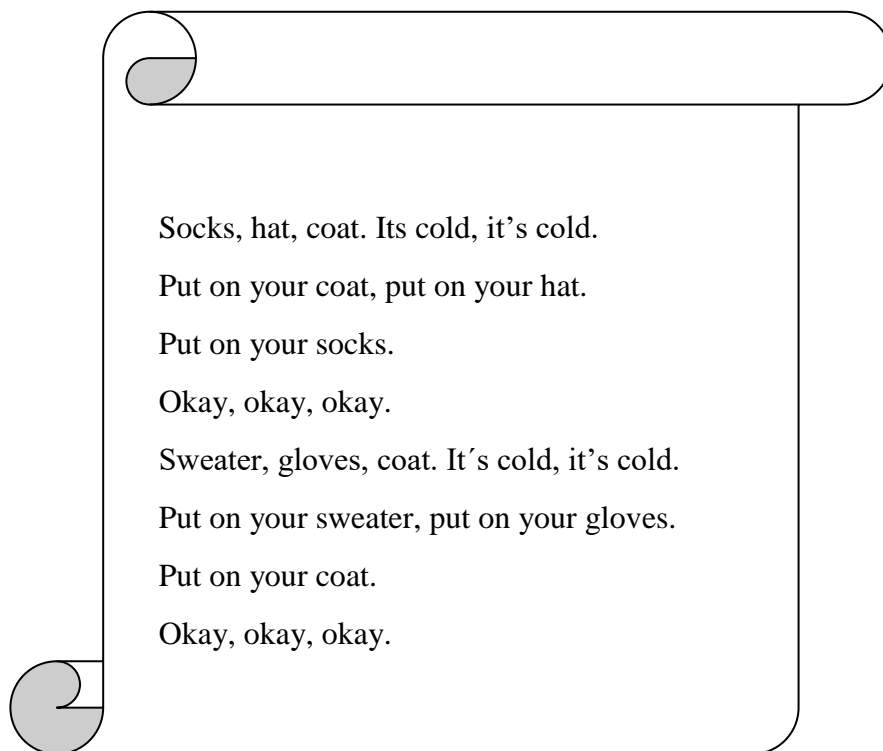
b. Then, have them to sing the song; and after that some volunteer students will receive a card with a specific weather condition and the other student will give him an advice about what can he wear according with the examples in the song.

\*They will have real clothes to do the activity.

### **Presentation**

C. Have students listen to a rap about clothes and also they will watch the video of it in the T.V set.

Then, have students to chant the song with music reading the lyrics.



D. Then, the teacher will present to the students some real clothes from the song; and have one volunteer student put on the clothes that his classmates say while singing the song.



### Practice

E. The teacher will give to students different clothing cards. Students will be sitting down in their chairs making a circle. The teacher will describe an activity or weather condition, the students who has clothes (cards) that can be wear in that situation must change of spots. The teacher will use one of the chairs and one student will be without spot and he must say the next description to play.

F. Then, have students to open their student's book on page 70, they must read the descriptions and paste the stickers of pieces of clothing on each space. **ATTACHED 1**

### Production

G. In groups of 5 students, they will have a teddy bear and the teacher will invite them to a specific activity. Students must dress their teddy bear with the right clothes. Then, all the groups must present in front of the class what it wearing each teddy bear. (The teacher will present 4 activities and weather conditions.)

### Evaluation

H. Each student will receive a naked person in a copy; students must use different fashion magazines to dress the character with different items according with the teacher's instructions.



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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Seminario Menor de Nuestra Señora del Rosario

**Teacher:** Natalia Betancur Zapata

**Subject:** English

**Time:** 10:00-11:00 am and 1:30-2:30 pm

**Date:** October 20<sup>th</sup>

**Group:** 2<sup>nd</sup> grade.

**Periods of class:** 2 hours.

**Communicative Objective:** Talking about how often people do certain things.

**Linguistic Objective:** Identifying frequency adverbs.

**Formative Objective:** Practicing the value of respect through videos, songs and conversations in the TV set.

### Warm up

a. Have students listen to the song “three little piggies” students will see the pictures of each character from the song (Tommy Piggy- Johnny Piggy - Lazy Piggy) while singing the song.



Tommy Piggy always works!

Really? **Always**?

Yes, he does

He works on Monday, Tuesday, Wednesday and Thursday too! That's cool!

Johnny Piggy **sometimes** works!

He only works on Tuesday and on Thursday.

That's cool too!

Lazy Piggy never works! **Never**?

No, he never works!

He doesn't work on Monday, Tuesday, Wednesday or Thursday!

Boo! That's not cool!

### **Presentation**

b. Have students look at the pictures and words in the board and sing the song. Then, the teacher will help them to practice the Pronuntiation of some new words retelling the information of the song.

c. Have students listen again to each verse of the song and complete the chart according with the information of the song.

Have students paste each character correctly and answer the questions to the teacher:

E.g.: Who works on **Monday**? (Tuesday, Wednesday, Thursday)

Tommy Piggy

Monday	Tuesday	Wednesday	Thursday
Tommy Piggy  X Today I work.			
Johnny Piggy			
Lazy Piggy			

d. After that, the teacher will explain students how often each character work, using always, sometimes and never.

### Practice

e. Each student will read and complete the information gap about the characters of the song using “always, sometimes and never”

1. Tommy Piggy _____ works.
2. Johnny Piggy _____ works.
3. Lazy Piggy _____ works.

f. Then, have students circle the correct word about other activities that Johnny Piggy does.



I like to go to the park. I go on Saturdays and Sundays. I don't like the zoo. I prefer to go to the park.

**Always**

a. Johnny **Sometimes** goes to the park.

**Never**

**Always**

b. Johnny **Sometimes** goes to the zoo.

**Never**

### Production

g. Have students receive a puppet from one of the characters of the song and decorate it.

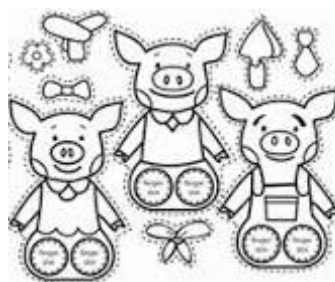
Then, have them to tell in front of the class what it does using always, sometimes or never.

E.g.: "Tommy Piggy always goes to the school"

### Evaluation

h. Have students to complete 5 sentences using always, sometimes and never.

- I \_\_\_\_\_ go to school.
- I \_\_\_\_\_ clean my room.
- I \_\_\_\_\_ drink milk.
- I \_\_\_\_\_ eat hamburgers.
- I \_\_\_\_\_ do my homework.





UNIVERSIDAD DE MANIZALES



FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Seminario Menor de Nuestra Señora del Rosario

**Teacher:** Natalia Betancur Zapata

**Subject:** English

**Time:** 10:00-11:00 am and 1:30-2:30 pm

**Date:** October 23<sup>rd</sup>

**Group:** 2<sup>nd</sup> grade.

**Periods of class:** 2 hours

**Communicative Objective:** exchanging information about animal's characteristics

**Linguistic Objective:** Identifying WH questions use.

**Formative Objective:** Practicing the value of respect through videos, songs and conversations in the TV set.

### Warm up

A. Have students dance and listen to the song "What does the fox say" students will watch the video in the T.V set and do the movements that there appear.

Dog goes "woof"

Cat goes "meow"

Bird goes "tweet"

And mouse goes "squeek"



Cow goes "moo"

Frog goes "croak"

And the elephant goes "toot"

Ducks say "quack"

And fish go "blub"

And the seal goes "ow ow ow"

But there's one sound  
that no one knows  
what does the fox say?

(Sounds)

Big blue eyes  
Pointy nose  
chasing mice  
And digging holes  
Tiny paws  
Up the hill  
Suddenly you're standing still

Your fur is red  
so beautiful  
Like an angel in disguise  
But if you meet  
a friendly horse  
Will you communicate by



Mo-o-o-o-orse?

Mo-o-o-o-orse?

Mo-o-o-o-orse?

How will you speak to that

Ho-o-o-o-orse?

Ho-o-o-o-orse?

Ho-o-o-o-orse?

What does the fox say?

(Sounds)

The secret of the fox

Ancient mystery

Somewhere deep in the woods

I know you're hiding

What is your sound?

Will we ever know?

Will always be a mystery

What do you say?

You're my guardian angel

Hiding in the woods

What is your sound?

(Wa-wa-way-do, wub-wid-bid-dum-way-do, wa-wa-way-do)

Will we ever know? (Bay-budabud-dum-bam)

I want to (Mama-dum-day-do) I want to, I want to know!

(Abay-ba-da bum-bum bay-do)

### Presentation

B. Have students sit down and listen to the song again reading the lyrics of the song, after that, the teacher will show flashcards of the animals that will appear in the video and then, they must to answer the question **what does the (animal) say?** And they will answer according with the information from the song. In this way, the teacher will help them to understand what the song it's about.

E.g.: The cow goes “muu”

C. Then, the teacher will present different toys (about animals) and have students organize the toys in order like those appear in the song. Also the teacher will talk about what each animal looks like with the students; saying colors and some characteristics with each toy.



e.g.: What does the fox look like?

Answer: The fox has big blue eyes, pointy nose and a long tail.

D. After that, the teacher will help students to say descriptions about the animals, saying parts of their bodies too.



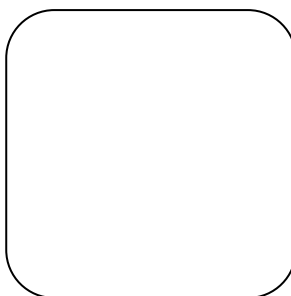
### Practice

E. Have students look to some pictures of different skins and parts of the body of animals, and have them to identify each one, match and say the name of the animal.

F. Have each student receive a copy and a Popsicle stick to make a puppet of an animal from the song. Have students use tails, trunks, wings or stripes on each case

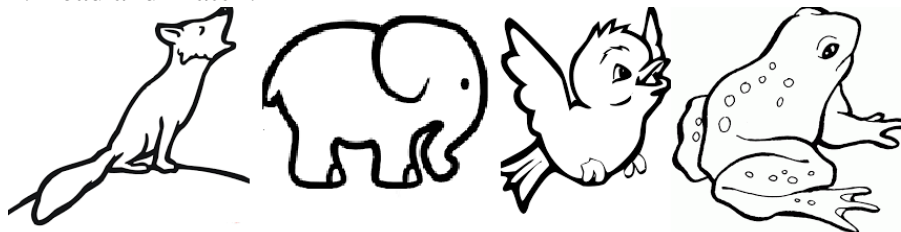
### Production

G. Have students complete their own id card about their animal puppet and then, have them to pass in front of the class by turns, with their puppets and have them to participate in the fashion presentations following the rhythm of the drums. They will talk about their animals saying the characteristics.



### Evaluation

H. Read and Match.



Foxes

Elephants

Birds

Frogs

**HAVE**

TRUNKS - WINGS - LONG TAILS -



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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS



LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Seminario Menor de Nuestra Señora del Rosario

**Teacher:** Natalia Betancur Zapata

**Subject:** English

**Time:** 10:00-11:00 am and 1:30-2:30 pm

**Date:** October 26<sup>th</sup>

**Group:** 2<sup>nd</sup> grade.

**Periods of class:** 2 hours.

**Communicative Objective:** Talking about different celebrations of the year.

**Linguistic Objective:** Identifying WH questions and celebrations.

**Formative Objective:** Practicing the value of respect through videos, songs and conversations in the TV set.

**Presentation**

A. Have students listen to the “We wish you a Merry Christmas” song and watch the video about it to.

B. Then, have students read the lyrics in the board and complete the expressions of it with the correct pictures and finally sing out the song.

## SONG

Good tidings we bring  
To you and your kin;  
Good tidings for Christmas  
And a happy New Year!

Chorus

/We wish you a Merry Christmas  
We wish you a Merry Christmas  
We wish you a Merry Christmas  
And a happy New Year./



Bring us pudding  
Bring us pudding  
Bring us pudding  
And a cup of good cheer

We won't go 'til we get some  
We won't go 'til we get some  
We won't go until we get some  
So bring it out here!



Chorus

/We wish you a Merry Christmas  
We wish you a Merry Christmas  
We wish you a Merry Christmas  
And a happy New Year  
And a happy New Year/



After that, the teacher will ask for information about the song and the celebrations that appear on it.

C. Also, the teacher will present to students other celebrations of the year through flashcards, and have them to organize those in order that we celebrate it, in a timeline in the board.

Answering the question: When is Christmas? E.g.: It is in December.

### Practice

D. After that, the students will receive a lottery game about celebrations of the year, with the missing name of the month. The teacher will play on the stereo some songs about different year celebrations. E.g.: Birthday song, Halloween song,

And they must guess which month it is and write the name according with the picture.  
Finally they must to paste it in their English notebooks and color.

E. Have students read the statements and check the year celebration with the month on page 44.

### **Production**

F. Have students bring to the classroom photography about their favorite year celebration and make a short presentation about it, saying what it is and when we use to celebrate it. After that, they all together must order the pictures in order of months.

### **Evaluation**

G. Have students to complete the months of the year on page 43 of their workbooks; and then they must write the month and the name of their favorite celebration.



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LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Chunky Monkey Academy

**Teacher:** Juliana Marulanda Quintero

**Subject:** English

**Time:** 10:30 am to 11:30 am

**Date:** September 12<sup>th</sup>

**Group:** Preeschool

**Periods of class:** 1 hour

**Linguistic Objective:** Have students recognize the names of the zoo animals.

**Communicative Objective:** Talk about animals in the zoo and their characteristics through a short presentation.

**Formative Objective:** Students will practice the value of responsibility in all the classroom activities.

**Warm up**

Have the teacher ask the children if have been to a zoo before. If they say yes, the she will ask them if they can remember some of the animals that they saw, and what was their favorite animal in the zoo. Then, have the children listen de song “the funny zoo”. And compare the animals that they saw there and the animals that the song describes.

The song is taking it from the booklet *teaching English with a magic touch 2. ENSC 2015*.



### **Presentation**

Have the teacher read the book from head to toe by Eric Carle. This book shows a lot of zoo animals and the book ask the children to move different body parts like the animals in the zoo, such as thump on their chest like a gorilla or clap their hands like a seal, have them act out the parts of the animals as the teacher read them the story.

Have the teacher ask them if they have seen a penguin before, and give them some general information about the penguins. Then have the children color the penguins and then have them trace the P's at the bottom of the page. Have the teacher explain to the children that the penguins begin with the letter P.

Have the children recognize the animals that they heard in the song with the animals in the flash cards, then have them match up with the shadow.

### **Practice**

: Have the child pick one of the cards form the board, but he/she doesn't show the other children what is on the card. Then have the child that is "it" act or sound like the animal on the card while the other children try to guess which zoo animal he/she is. The first child to guess correctly goes next.

Have the children take turns shaking the dice and then putting that many rings onto the elephant's nose.

Have the children cut off the bottom row and cut out the squares and glue or tape the elephants into the correct openings on the worksheet.

Have the children color the elephant and cut it. Then the teacher will help them making a hole in the trunk. Then have the children sing the funny zoo song and using the elephant as a puppet have them stick their finger through the hole in the elephant but acting as the song *“There’s an elephant with a small trunk”*

**Production**

Using play dough, have children made the “funny zoo animals”

**Evaluation**

Have the children make a short description about the animal that they made.



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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Chunky Monkey Academy

**Teacher:** Juliana Marulanda Quintero

**Subject:** English

**Time:** 10:30 am to 11:30 am

**Date:** October 02<sup>nd</sup>

**Group:** Preeschool

**Periods of class:** 1 hour

**Communicative Objective:** Use words that start with letters A, B and C.

**Linguistic Objective:** Identifying letter A, B, C and numbers 1, 2, 3.

**Formative Objective:** Practicing the value of respect the turn through the activities around the song.

### **Warm up**

Have students listen and sing the song A, B, C and 1, 2, 3. Then have them take turns picking a card from the table and stick it in the correct order on the board.

## A, B, C and 1, 2, 3

A, B, C... 1, 2, 3

(Clap softly on each letter and number)

Come on everybody, can you say A, B, C... 1, 2, and 3.

Clap with me A, B, C... 1, 2, and 3

### Presentation

Use your fingers.

Have the children sing the song. Then the teacher will say a number and have them show the number of fingers that she said, and when the teacher say a letter have them trace it with the finger.

### Practice

Have the children pick a card from the floor, then have them match up with the correct object. If it's a letter they will match up with the object, and if it's a number with the number of objects.

### Production

Have the children trace with paint the letters A, B, C and the numbers 1, 2, 3.



### Evaluation

Sweep the letters!

Using the broom and the picker have the children sweep just letters A, B, C and the numbers 1, 2, 3 From the floor. Then have them throw it to the box.



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**LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES**

**School:** Chunky Monkey Academy

**Teacher:** Juliana Marulanda Quintero

**Subject:** English

**Time:** 10:30 am to 11:30 am

**Date:** October 09<sup>th</sup>

**Group:** Preeschool

**Periods of class:** 1 hour

**Communicative Objective:** Use of the body language to express their feelings

**Linguistic Objective:** Identifying the feelings

**Formative Objective:** Practicing the value of the friendship.

**Warm up**

Have students listen and sing the songs *“If you are happy – super simple songs”* Then have them sing the song and dance it belongs with the teacher.

**If you're happy**  
**Super simple songs**

If you're happy, happy, happy clap your hands  
If you're happy, happy, happy clap your hands  
If you're happy, happy, happy clap your hands, clap your hands  
If you're happy, happy, happy clap your hands.

If you're angry, angry, angry stomp your feet  
If you're angry, angry, angry stomp your feet  
If you're angry, angry, angry stomp your feet, stomp your feet  
If you're angry, angry, angry stomp your feet.

If you're scared, scared, scared say Oh no!  
If you're scared, scared, scared say Oh no!  
If you're scared, scared, scared say Oh no! Say Oh no!  
If you're scared, scared, scared say Oh no!

If you're sleepy, sleepy, sleepy take a nap  
If you're sleepy, sleepy, sleepy take a nap  
If you're sleepy, sleepy, sleepy take a nap, take a nap  
If you're sleepy, sleepy, sleepy take a nap.

**Presentation**

Have the children look at the pictures with the feelings and the word that the teacher will show them, and have them say the word property. The teacher will read with them the word. First, letter by letter like spelling to help them in the reading process. Then they will read the complete word and they have to repeat it.



### Practice

Have the children sing the song. Then, using play dough, have students to create the faces expressing the emotion that they have in the moment. (The teacher will ask one by one “How do you feel?” Then will tell them to answer it through a representation using play dough)

### Production

Have the children make a puppet to represent the feelings from the song. Then have them to show it while the teacher asks about the feeling. (Using construction paper the teacher will help the children to do the puppet. Then she will ask about a feeling and the children will show her the correct puppet)

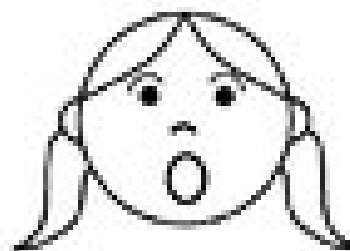
### Evaluation

Have the children match the word with the correct picture, the color it.

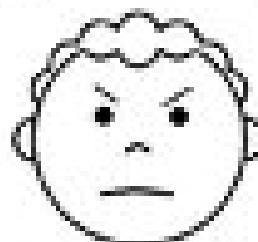
## Feelings Trace and Match

Trace and read the words then draw a line to the person with that emotion.

sad



scared



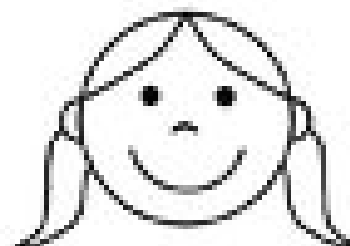
happy



surprised



mad







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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Chunky Monkey Academy

**Teacher:** Juliana Marulanda Quintero

**Subject:** English

**Time:** 10:30 am to 11:30 am

**Date:** October 11<sup>th</sup>

**Group:** Preeschool

**Periods of class:** 1 hour

**Communicative Objective:** Use of the English vocabulary to express the characteristics of the leaves.

**Linguistic Objective:** Identifying the color changes in the leaves.

**Formative Objective:** practicing the value of nature carelessness.

### **Warm up**

Have students listen and sing the song “*Rake, rake, rake the leaves – CMA curriculum*”.

Then have them sing the song and pretend they are raking the leaves along with the teacher.

**Rake, rake, rake the leaves**

**CMA curriculum**

Rake, rake, rake the leaves  
Rake it everyday  
Rake, rake, rake the leaves  
Rake it every day!

Rake, rake, rake green leaves  
Rake it everyday  
Rake, rake, rake green leaves  
Rake it every day!

Rake, rake, yellow leaves  
Rake it everyday  
Rake, rake, yellow leaves  
Rake it every day!

Rake, rake, orange leaves  
Rake it everyday  
Rake, rake, orange leaves  
Rake it every day!

Rake, rake, rake red leaves  
Rake it everyday  
Rake, rake, rake red leaves  
Rake it every day!

Rake, rake, rake brown leaves  
Rake it everyday  
Rake, rake, rake brown leaves  
Rake it everyday

### **Presentation**

Nature walk: Have the children go to the garden and collect some leaves, branches, grass, etc. Then have them putting in a bag, to share it later in class. (The teacher will take them to the garden and let them search for their own nature treasures. Then she will take them to the classroom and allow them share what they found with their classmates).



## Practice

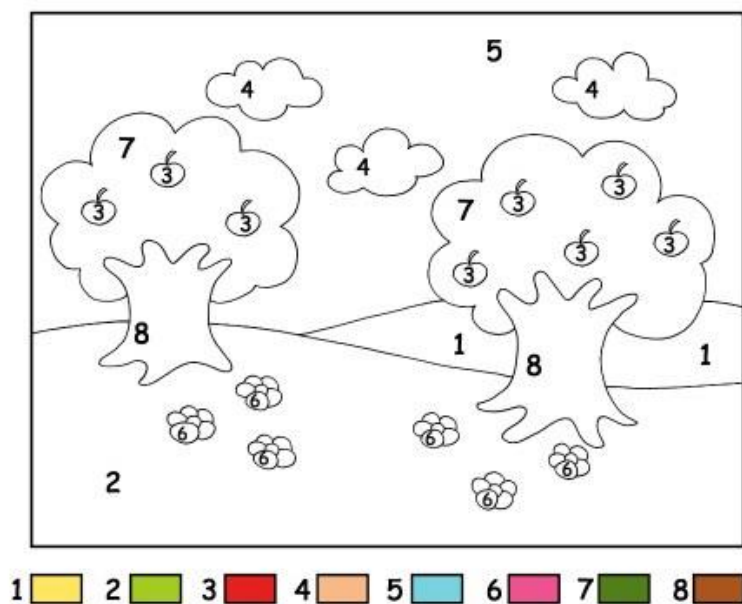
Have the children sing the song. Then, have them take turns choosing a card from the bag and say what color is the leaf; according to that have them collect all the leaves with that color that they find on the floor. (The teacher will spread some leaves from different colors around the classroom, and then make the example for the kids about the exercise).

## Production

Let's make our own colorful tree! Have the children color the leaves (green, yellow, orange, red and brown). Then, have them to paint some branches that they collected for the previous activity and then stick the leaves on it. (The teacher will help the children painting with brown paint the branches, after that she will help them glue or the leaves)

## Evaluation

Have the children color the tree according to the numbers on it.





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FACULTAD DE CIENCIAS SOCIALES Y HUMANAS

LICENCIATURA EN EDUCACION BASICA CON ENFASIS EN INGLES

**School:** Chunky Monkey Academy

**Teacher:** Juliana Marulanda Quintero

**Subject:** English

**Time:** 10:30 am to 11:30 am

**Date:** October 16<sup>th</sup>

**Group:** Preeschool

**Periods of class:** 1 hour

**Communicative Objective:** Recognizing the differences between boy and girl.

**Linguistic Objective:** Identifying the parts of the body

**Formative Objective:** Practicing the value of the body hygiene

### **Warm up**

Have students listen and sing the song *“Head, shoulders, knees and toes – Chuchu TV”*.

Then have them sing the song and dance along with the teacher.

**Head, shoulders, knees and toes**  
**Chuchu TV**

Head, shoulders, knees and toes, knees and toes  
Head, shoulders, knees and toes, knees and toes  
Eyes and ears and mouth and nose  
Head shoulders knees and toes, knees and toes.

March, march, march, and let us all march  
March, march, march, and get your body charged.

Head, shoulders, knees and toes, knees and toes  
Head, shoulders, knees and toes, knees and toes  
Eyes and ears and mouth and nose  
Head shoulders knees and toes, knees and toes.

Jump, jump, jump let us all jump  
Jump, jump, jump get our muscles pump.

Punch, punch, punch lets all punch  
Punch, punch, punch have a happy munch.

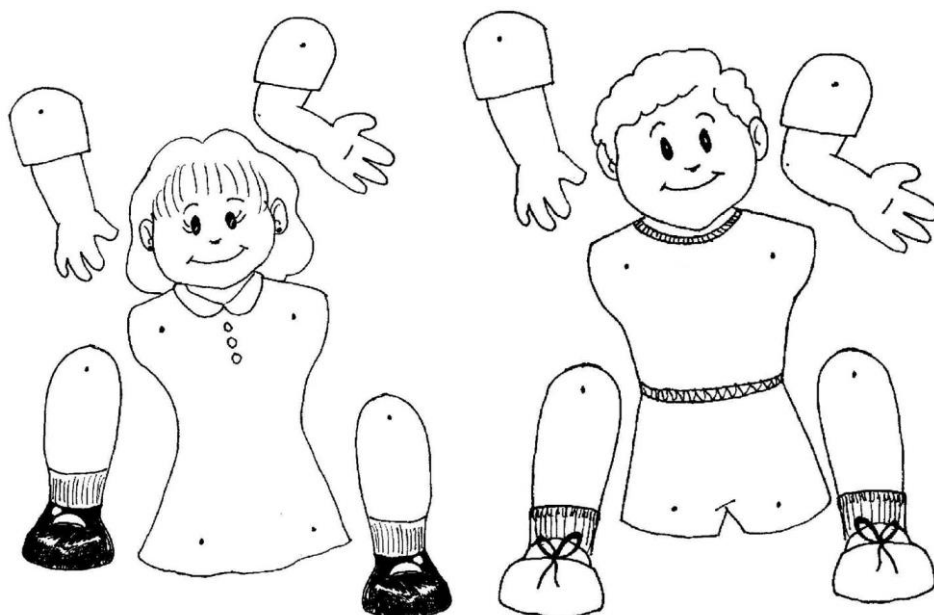
Head, shoulders, knees and toes, knees and toes  
Head, shoulders, knees and toes, knees and toes  
Eyes and ears and mouth and nose  
Head shoulders knees and toes, knees and toes.

**Presentation**

Have the children sing. Then have them play Simon says by touching the parts of the body. (The teacher will teach them the parts of the body through the song. Then she will explain Simon says game and start giving them instructions like “Simon says touch your head...”).

**Practice**

Have the children make the marionette of the boy and the girl. Then have them to tell the differences between boy and girl. (The teacher will help them to make the marionette. And then she will start asking the differences between boy and girl using the marionette).

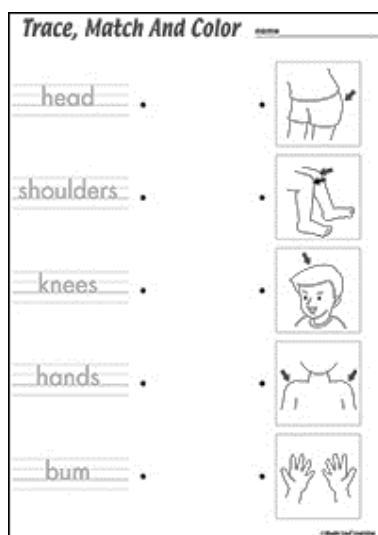


### Production

Have the children create a puppet show using the marionettes and present it to the rest of the class. (The teacher will make small groups and help them to create a story to present in the puppet theater using the marionettes)

### Evaluation

Have the children match the picture with the word (worksheet). (The teacher will help them to read the word and find the correct part for the matching exercise)





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**School:** Chunky Monkey Academy

**Teacher:** Juliana Marulanda Quintero

**Subject:** English

**Time:** 10:30 am to 11:30 am

**Date:** October 18<sup>th</sup>

**Group:** Preeschool

**Periods of class:** 1 hour

**Communicative Objective:** Use of the Halloween vocabulary in a conversation.

**Linguistic Objective:** Identify Halloween symbols and vocabulary

**Formative Objective:** Practice the value of sharing with friends.

**Warm up**

Have students listen the song "*The crazy witch – teaching English with a magic touch*".

Then have them sing the song and dance along with the teacher.

**The crazy witch**  
**Welcome learning to my mind II**

There lives a crazy witch in street number 22  
 She doesn't know any witchcraft  
 She forgets to say boo!

Oh yes, oh no, she forget to say boo!  
 Oh yes, oh no, she forget to say boo!

At night the witch came out and she climbed on her broom  
 She tried to come back flying but she felt a bumped her foot.

Oh yes, oh no, she couldn't fly her broom  
 Oh yes, oh no, she couldn't fly her broom.

And all the people had fun in street number 22  
 The witch became upset and became upset with you.

Oh yes, oh no the magic didn't work  
 Oh yes, oh no the magic didn't work

### **Presentation**

Have the children sing the song and identify some Halloween symbols through the flash cards. (The teacher will play the song along with the children. Then has she will show them some pictures with pumpkin, spider, broom, wizard... and make a short introduction for the topic).

### **Practice**

Magic potion! Have the children take a cup, and add some water on it. Then have them mix some paints and create their own water color. Finally have them add some glitter and mix it. (The teacher will help them with the water and the mixing part, but is going to allow them



to mix as much colors as they want for the potion. Through this the teacher can improve colors).

### Production

Have the children retell the story of the crazy witch song, and per groups acting it. (The teacher will make small groups and will help them to have the materials to make a presentation about the crazy witch song)

### Evaluation

Have the children trace the letter Pp and then color the Pumpkin (worksheet). (The teacher will present for them the letter Pp and will tell them that pumpkin start with letter Pp)

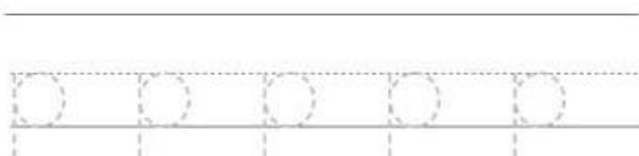
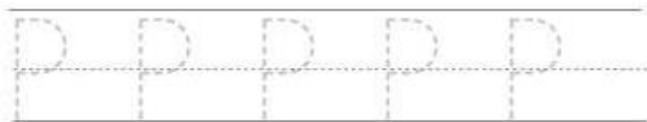
Name \_\_\_\_\_

#### Alphabet Tracing Pages

P p



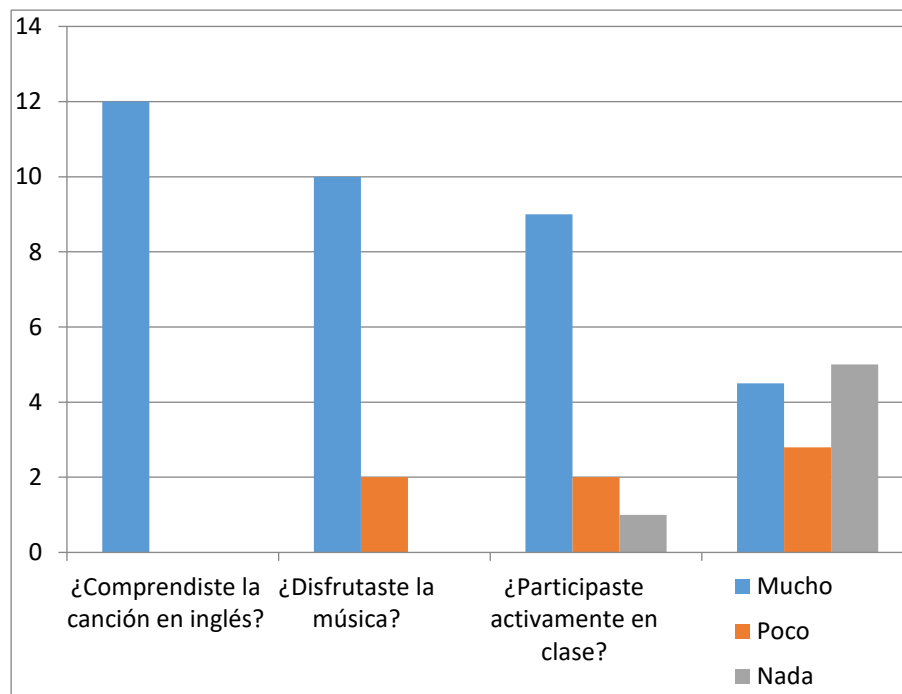
pumpkin



*Evaluation Stage*

## ANALYSIS AND INTERPRETATION OF DATA

### Workshop # 1: “Weather conditions”



#### *Interpretation*

##### Question 1

All of the students understood the song about weather, students related all the pictures and questions from the class with the song. Also, they use the questions and expressions from the song during the class, to talk about the weather conditions in real time. Students demonstrated that they got the general idea of what all of them was talking about and also they had a very good pronunciation of the expressions from the song in real conversations with others. They showed themselves happy in the class, because they use the foreign language while they were working in class.

### Question 2

The majority of the students said they enjoyed the music, because they like to listen to music in English, also because they expressed that they felt relaxed “es relajante” and they liked the topic too “me gustan los climas”. 2 students answered they didn’t enjoy a lot the song maybe because at the beginning they didn’t know what to said. Students enjoy a lot the music used in the class, they felt happy while singing the song, the music helped them to memorize the lyrics of the song, and they continued singing although the song wasn’t play in some parts of the class.

### Question 3

Most of the students said they participated a lot in the class, because they expressed that they like English. Also, because they like to share with others; students said they like to listen to the song and sing in the classroom. They feel comfortable while singing the song because they can use the foreign language; improve their pronunciation skills, but also their listening abilities like the comprehension of it. They can understand and also they can use information from the song to talk with others. 1 of the students refers that he could not participate a lot in the class because he didn’t want to.

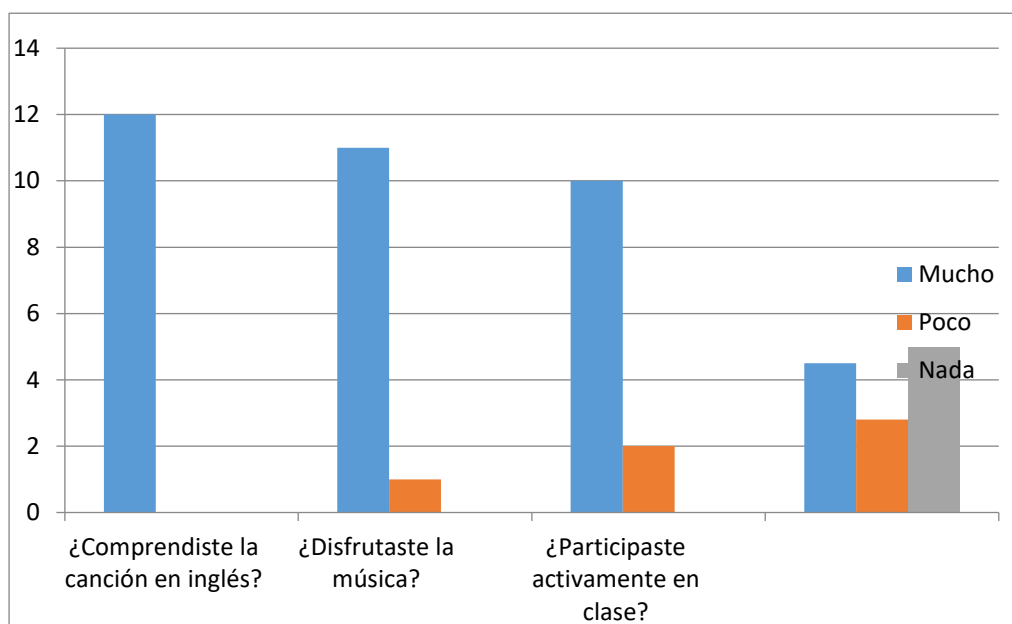
### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Some answers of the Students were: “How’s the weather?” and some weather conditions like “snowy, sunny and rainy”

Students learn how to ask for information about weather, and also how to answer some questions about weather conditions. Also they use these new expressions during the class and the pronunciation was excellent in all of the expressions. They use language to talk about the real weather conditions and they knew the differences between them.

### Workshop #2 “The seasons”



#### *Interpretation*

##### Question 1

Most of the students refer that they understood the song; they knew what the song is about. They, started talking about the topic of the song and the activities that people do on each season, also they asked for more information about seasons because they don't have it here in their country.

### Question 2

The majority of the students enjoy a lot the music; they like it because the rhythm took back memories from their first years of life in the kindergarden. They began talking about what activities they said to do, and they were happy because they could learn new things with that kind of music. 4 students refer that they don't like the song too much, because it is for little babies and not for them, because it remember them when they was little.

### Question 3

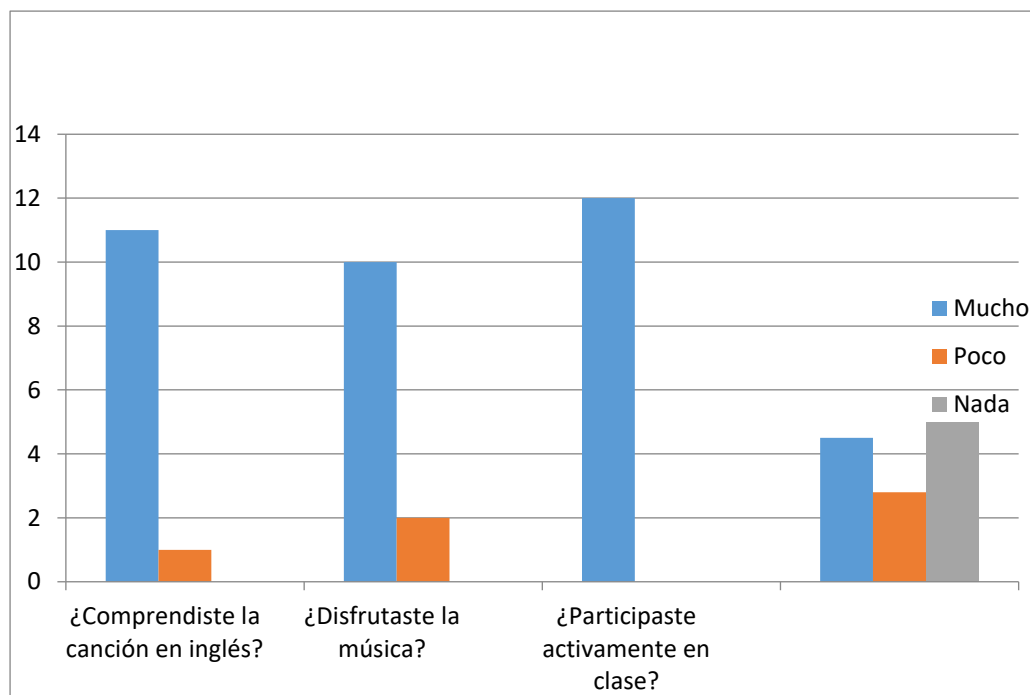
Most of the students said that they participated in class, because they could say words and also they could sing the song and do the movements "Canté la canción" they also refer that they like English "si participe porque me gusta el inglés". Three students said they didn't participate too much because they didn't want to. One refers that he didn't want "Por que no" maybe because sometimes he use to be very shy and he prefers to listen and write more that speak or share with others.

### Question 4

"¿Cuáles Palabras aprendiste de la canción?"

Students said that they learnt a lot of words from the song, two of the students refer they learn all the words of it "Todas". Also they wrote different words that they learnt from the song, words like "summer, winter, spring, autmn and fall" (with autmn student refers to autumn) Also students said they learn about seasons "Las estaciones". They were using the most important words from the song about the topic of (seasons) in different moments of the class, while singing but also while working in their books or talking with others.

### Workshop #3 “Clothes”



#### *Interpretation*

##### Question 1

All the students refer they understood the song, because they related the information and words from it with the pictures showed by the teacher. Also because they had real objects (clothes) and it allows them to understand what piece of clothing were saying in the song.

##### Question 2

Most of the students said they love the song, because it has a good rhythm and they could dance, also it has different speeds. They refer they like a lot the song, because they could participated singing and putting clothes at the same time. They felt comfortable while singing the song because they felt relax too. “Es relajante”.

Question 3

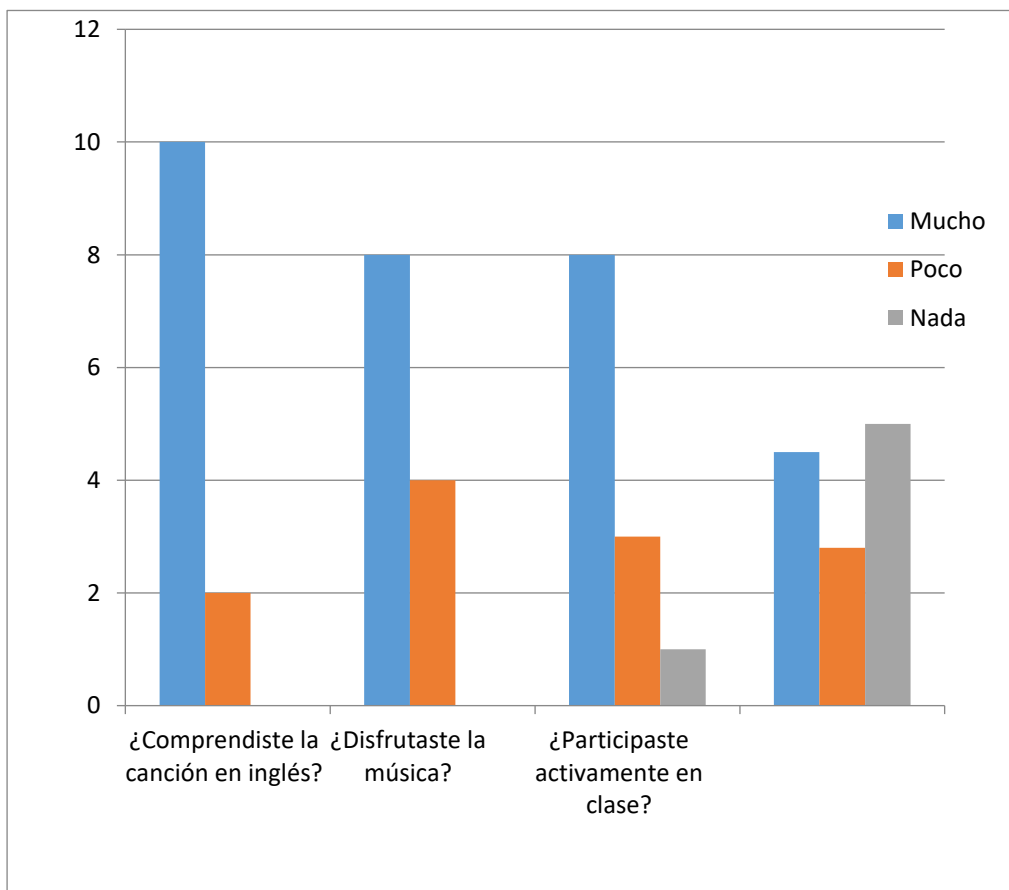
The majority of the students refer they participated a lot in the class, because they could sing the song and also put different pieces of clothing while sharing time with their classmates using the new vocabulary and language to communicate with others.

Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn a lot of words form the song like: “scarf, pants, jat, boots, shorts, sandals, sanglasseS and jacket”

**Workshop #4 “Frequency adverbs”**





*Interpretation*

## Question 1

Most of the students referred they understood the song. They could identified activities that each character did and the frequency of those activities using always, sometimes and never. Also, they reported information from the song to talk about the characters and answer questions about it. Then, they could use information from the song to talk about themselves and activities they usually do or not during the week, using correctly the frequency adverbs.

## Question 2

The majority of the students said they liked and enjoyed the song, because it was fun for them and they said it has a good rhythm. Also they said they liked the song because they could identify words and characters on it. Two students said they don't like the song too much maybe because it was a little bit faster in the last part.

## Question 3

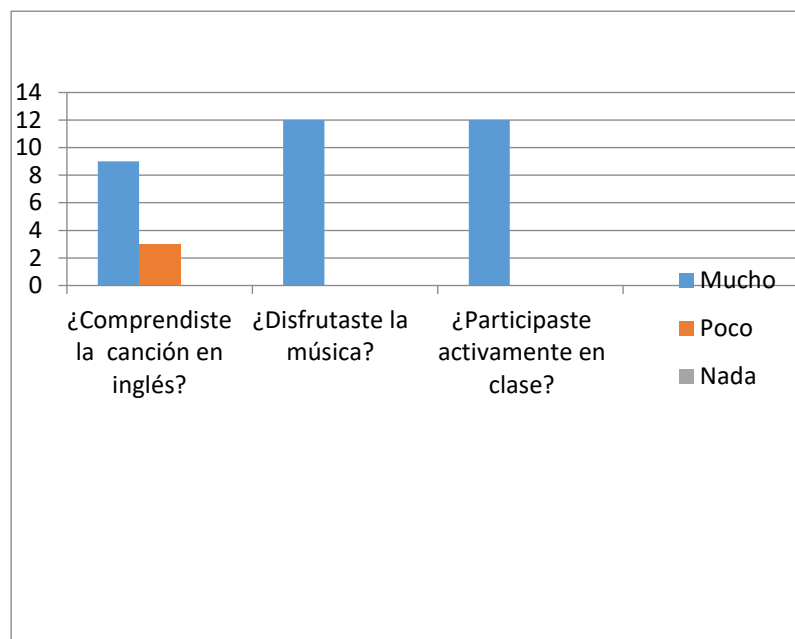
All of the students said they participated a lot in class; they participated while singing the song but also asking and answering questions using expressions from the song to ask for information of their classmates and teachers. They understood how to used frequency adverbs and that helped them to communicate in the foreign language.

## Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students referred them learnt these words from the song: “always, sometimes, never, pig, work, Monday, Tuesday, Thursday and Friday”

### Workshop #5 “Animal’s descriptions”



#### *Interpretation*

##### Question 1

The majority of the students understood the song, they asked for meanings and information from the song. They got the general idea of the song because the pictures and sounds helped them to remember animals that they already knew.

##### Question 2

All the students enjoyed the song, they were happy from the beginning, they were repeating some lyrics and expressions about animals, and they started dancing and talking to

others about the animals that appeared and how to dance the song. Some of the students already knew some parts of the song and they began to sing it aloud, the other students felt more motivated about it and they followed the rhythms and the lyrics immediately.

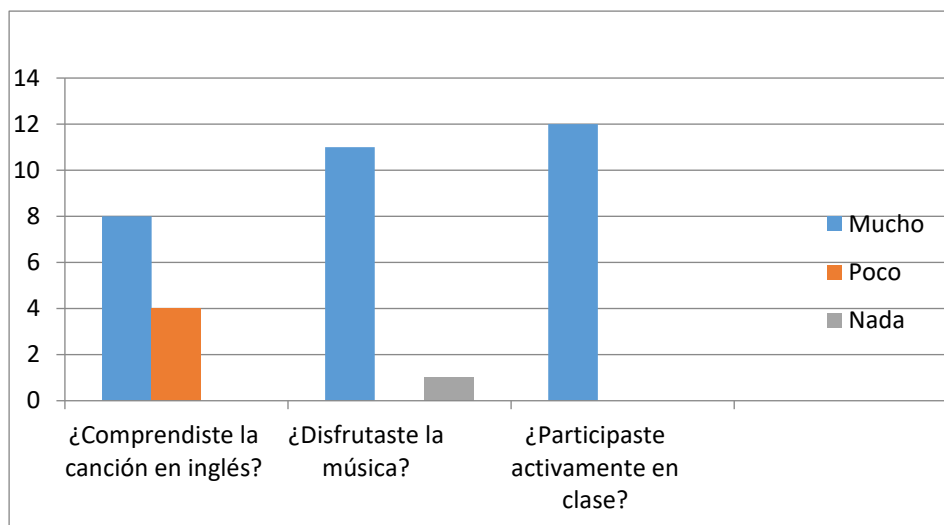
### Question 3

All the students referred they participated a lot in class, because they were happy to sing and dance a good song with their classmates, also they identified different animals and its sound in the song that help them then to complete the class exercises and also to make descriptions of the animals. The vocabulary from the song and the movements in the dancing part helped them to learn how to describe animals and they could use those expressions to describe other animals.

### Question 4

“¿Cuáles Palabras aprendiste de la canción?” Students referred them learnt these words from the song: “Cow, fox, what does the fox say, pointy, beautiful, mystery sound, dog, cat, miao”

## Workshop #6 “The year celebrations”



### *Interpretation*

#### Question 1

Most of the students understood the song and the central topic of the lyrics. Some other students referred they don't understand different words at the beginning and they used to ask for meanings and translation of some expressions to understand all the song. It was possible, using pictures but also it was important to translate some words to relate those with their real life.

#### Question 2

The majority of the students said they liked the song, they enjoy it a lot because they love Christmas time; learners referred that's their favorite celebration of the year and the melody and rhythm of the song, remained them activities they usually do with their families and how they celebrate it. Music help students to be more spontaneous and expressive, they could talk with others and use words from the song easily to share ideas. One of the students said, he

does not like the song, maybe because he has other religious beliefs and his family usually don't celebrate anything and he prefers not sing.

### Question 3

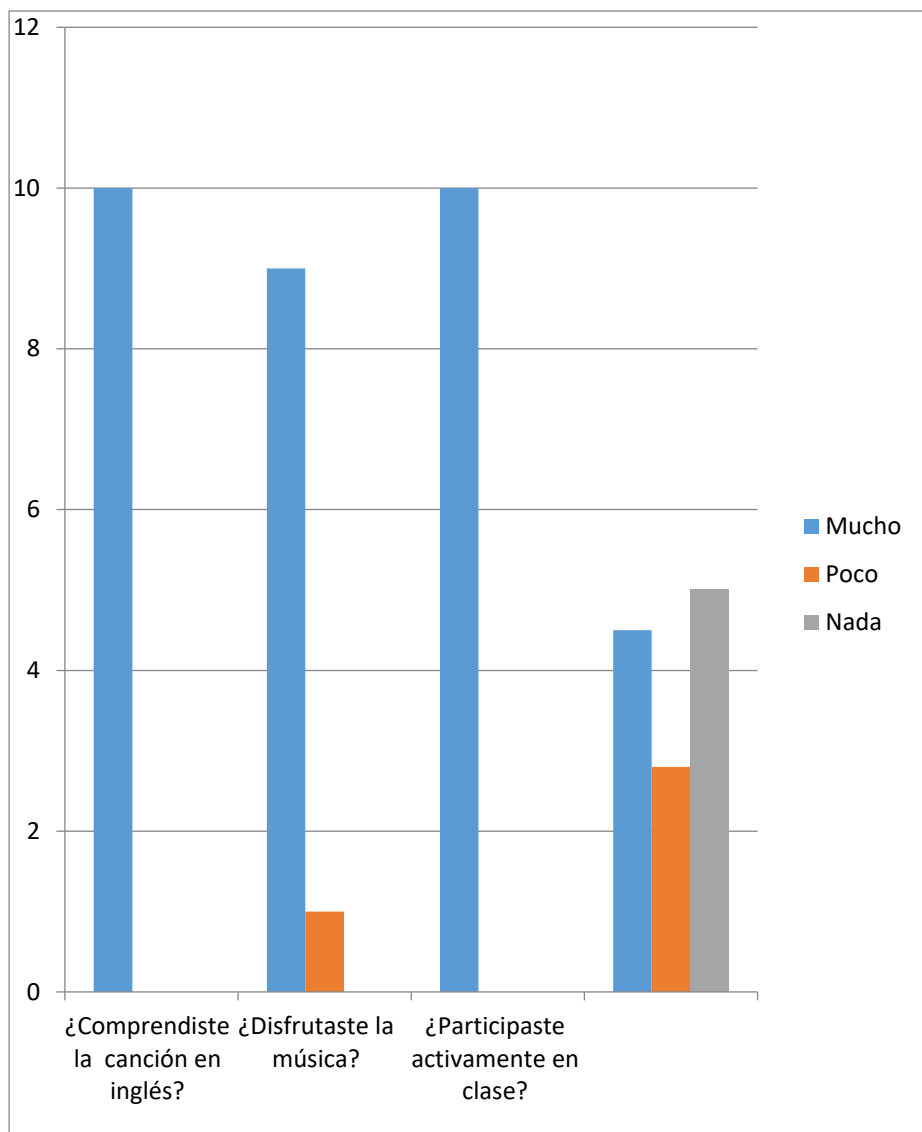
All the students said they participated in the class because they sang like in a Christmas chorus, playing and acting like real singers. Some others participated a lot playing with the lottery game according with the clues with songs; they really loved that game and the songs because it helps them to match sounds with celebrations.

### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students referred them learnt these words from the song: “Christmas, Happy New Year, We wishyou (wish you), pudding”

## Workshop #1



### Interpretation

#### Question 1

All the students refer they understood the song, because they related the information with the animals that they saw in the pictures. “I go with my mommy to the zoo and I can see all the animals”

### Question 2

Most of the students said they enjoy the song, because it was a different rhythm for them (in an Arabic country with a Colombian rhythm song). This made that the students were excited to sing and act like the animals that the song was talking about.

### Question 3

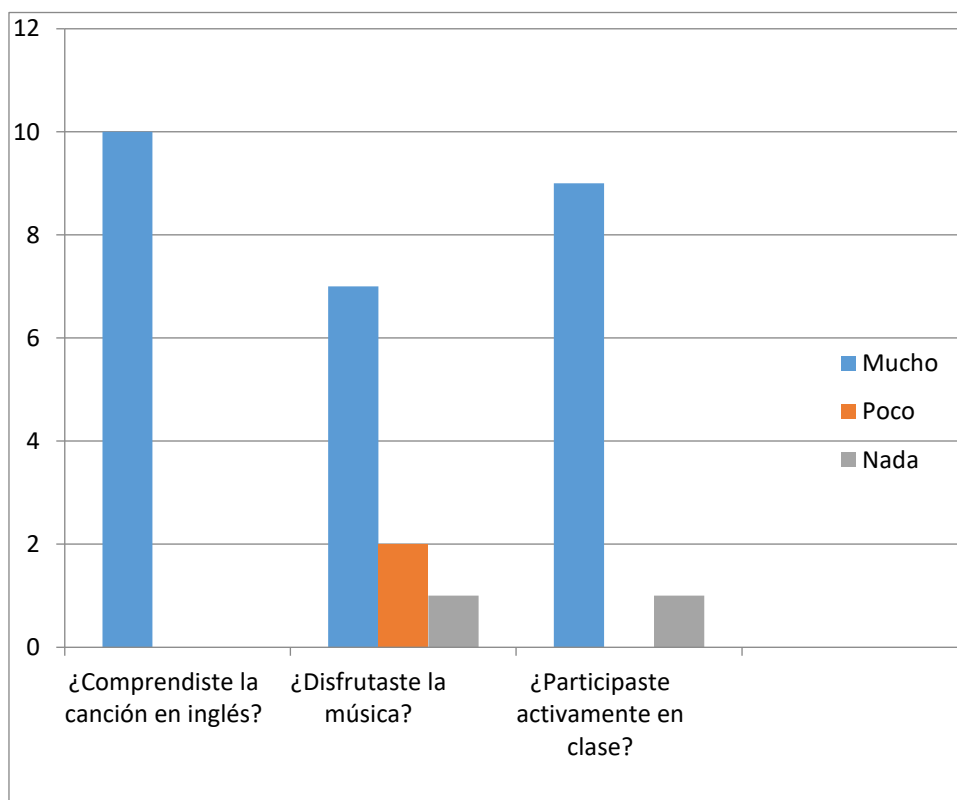
All the students refer they participated in class, because was a topic close from their reality, and a daily vocabulary review for the during the circle time.

### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn a lot of words from the song like: “elephant, lion, shark, funny zoo, snake, and monkey”

### Workshop #2



## **Interpretation**

### Question 1

All the students refer they understood the song, because the information is related with the daily vocabulary that we work in the circle time (numbers and alphabet).

### Question 2

Some students refer that they enjoyed the song, but another students refer that they didn't. One child said that he didn't like it "Because you did not played in the cell phone". The rhythm is so attractive for the children and this makes them feel exited to sing and dance along with the teacher.

### Question 3

Most of the students refer that the participated in the class, but there was one who didn't do it. Maybe it's because it's a topic that we use to work daily during the circle time, so for him was not something new.

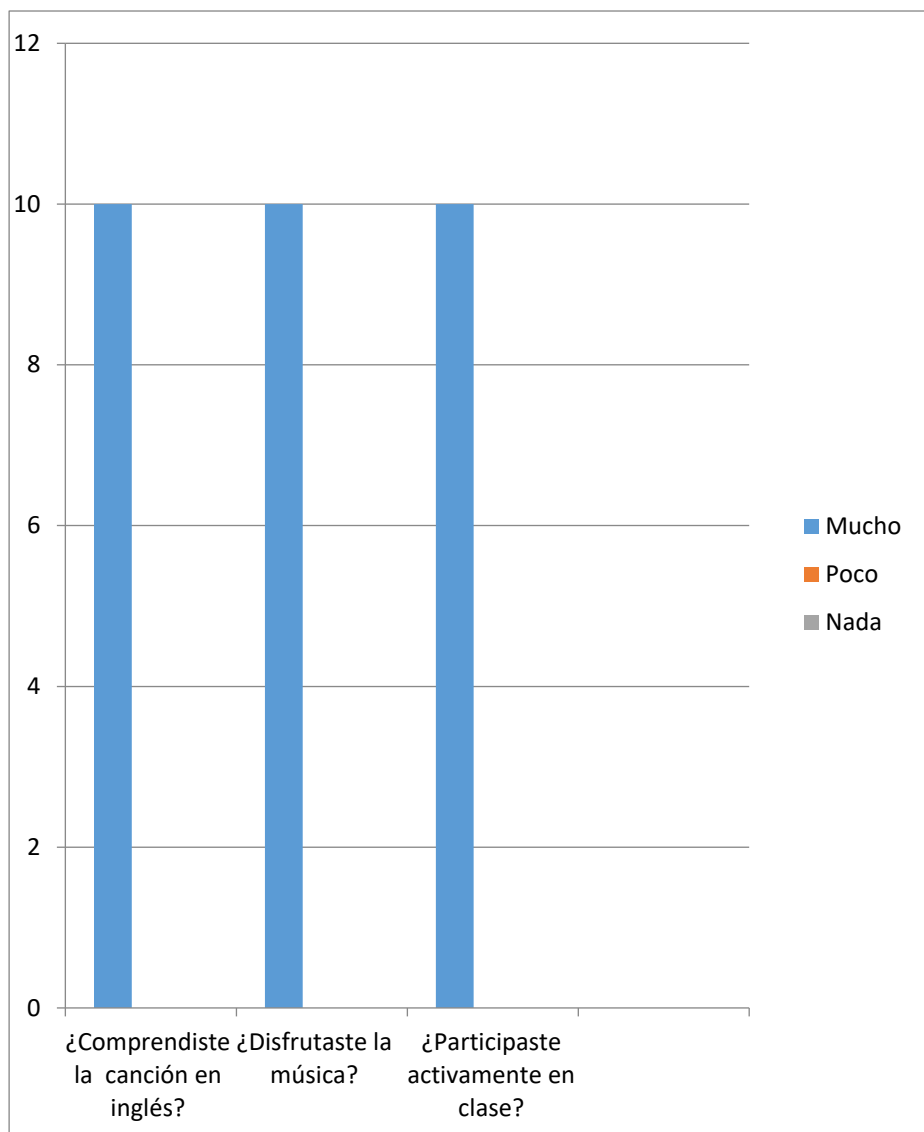
### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn a lot of words form the song like: “The A, B, C. Number 1 and number 2. The numbers”



### Workshop #3



### Interpretation

#### Question 1

All the students refer that they understood the song, because the song has an easy lyrics, in addition to allow them to dance with the good rhythm.

### Question 2

All the students refer that they enjoyed the song, because they use to dance it along with the teachers in the fitness class and the song it's exited for them.

### Question 3

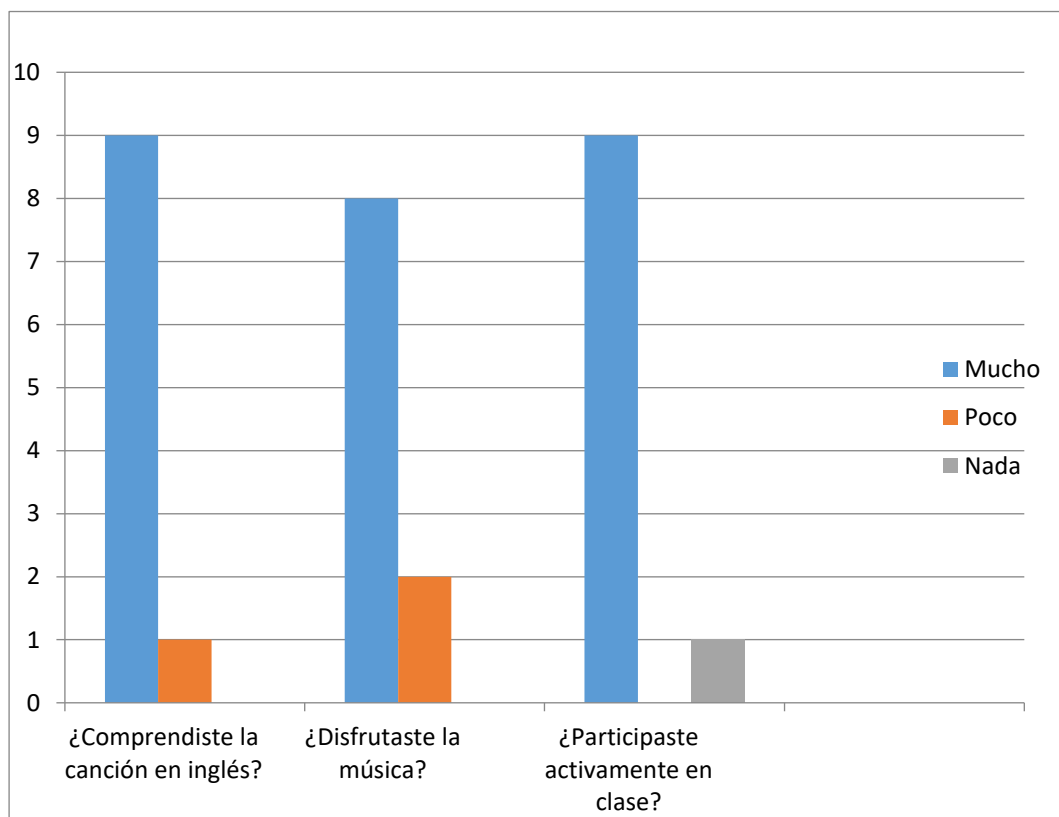
All the students refer that they participated in the class, because was dynamic and allow them to sing, dance and play.

### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn a lot of words form the song like: “happy, scared, hug, angry, sleepy”. In addition, they learned the word and the body language expression.

### Workshop #4



## **Interpretation**

### Question 1

Most for the students refer that they understood the song, because was easy to memorize and the teacher was showing them in real different colors leaves the song talks about.

### Question 2

Most of the students refer that they enjoyed the song, because the teacher used another space (the garden) to sing with them.

### Question 3

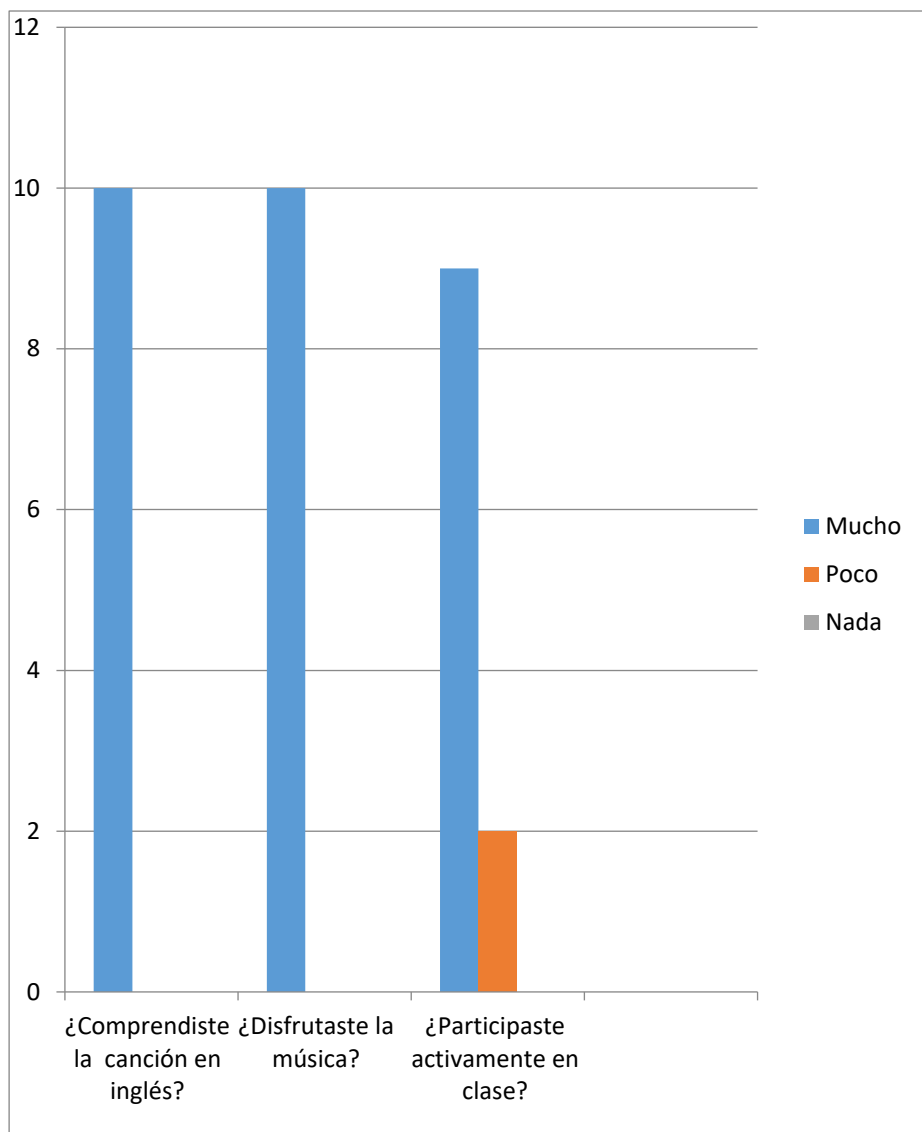
Most of the students refer that they participated in class, but one child say that he didn't, maybe is because he was new in the nursery.

### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn a lot of words from the song: “Red, green, the colors, orange”

## Workshop #5



### Interpretation

#### Question 1

All the students refer that they understood the song, because has easily vocabulary and clear pronunciation.

Question 2

Most of the students refer that they enjoyed the song, because they rhythm allowed them to sing and dance in a funny way.

Question 3

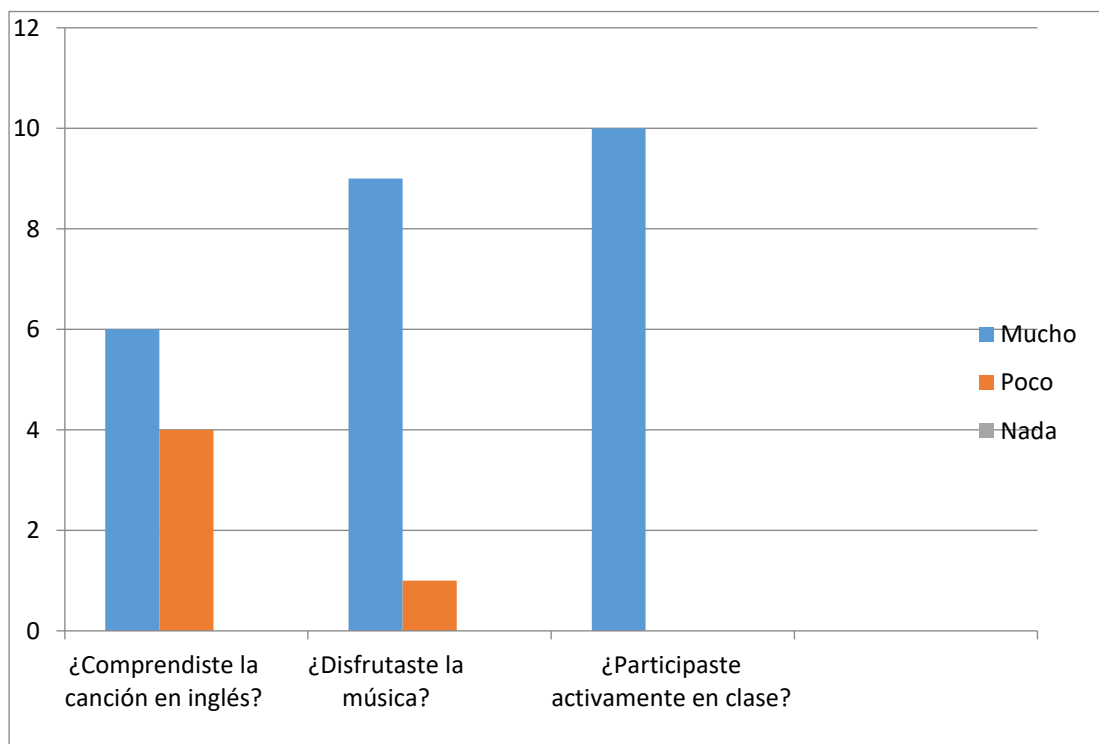
Most of the students refer that they participated in class, but one child say that she didn't, this maybe because she is shy and quiet and she use to sing but not dance.

Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn these words from the song: “Head, shoulders, knees, toes, jump, and punch”

**Workshop #6**



## **Interpretation**

### Question 1

Some students refer that they understood the song, but there are another ones who said that they didn't properly. This is maybe because the song is so long and not repetitive, this means that they need a lot of times listening to learn it.

### Question 2

Most of the students refer that they enjoyed the song, because they rhythm is new for them, and the teacher used a witch puppet to make the representation of the song.

### Question 3

All the students refer that they participated in class, because the topic and the activities were related with the October Halloween celebration.

### Question 4

“¿Cuáles Palabras aprendiste de la canción?”

Students said they learn these words from the song: “yes, no, witch, boo, broom”

# Findings

- The children motivation in the learning process is almost half of it; with it they felt comfortable and they showed more knowledge. With motivation, learners started participating more during the classes, they felt that they could do the exercises and activities easily, students enjoyed the learning process and the most important thing is that they left all their fears, and they took the learning process as a challenge, which opened new doors of the world for them.

Using music in the class was a good strategy to motivate learners, with this they had a better disposition to start the class, and they felt excited to know what was going to happen during it, in addition to raise up their happiness and feelings, that could transform the atmosphere of the class.

- To promote the use of the English in the classroom the students needed motivation + quality, that's why, most of the students felt that they did not know anything at the beginning, because they could have the expression but they did not know how to use it. Through music they acquired good number of words and they also learnt the correct grammar of the sentences.

The vocabulary is a necessary part in the language, without it it's difficult to communicate in the correct way with other people. But, by using songs, students acquired more vocabulary; and they learnt how to use it in the correct grammar way. Most of the songs contained a native vocabulary and grammar, through that the students could catch all that native expressions and put it in the context, increasing their vocabulary and acquiring stylish in the way to talked.

Most of the songs used were singing for native people, that's why when students heard the songs, they wanted to sing it as similar as possible, in that moment they acquired



the correct pronunciation of the words and a good accent, that helped them to understand more when they talked with someone that his native language is English.

- The music has the power to move feelings, for that reason the students sang along and they did not left the opportunity to feel free to sing, dance and talk. In addition to promote the English conversation between them, because all what they wanted was to share what they were learning and also showed that they were doing it well.

For this reason the participation in class increased and it helped a lot the students that are shy and have low self-esteem, because they were not forced for the teacher to participate, they did it with freedom along with their other classmates.

*Conclusions*

This project is develop in to different countries (Colombia and Egypt) with the objective to develop children's communicative skills, for this we use the music as a strategy of motivation, because in the class observations we see that children do not want to participate in class, they use to be afraid of it, they manifest that it is boring and they cannot understand easily.

Taking the music as a language, that involves different kinds of rhythm, lyrics, instruments and idioms, it is possible to say that it can connect different cultures and have good effects on the people who listen to it. That's why for children to hear new songs with different rhythms and in different languages it is something special that motivate them and open the expectations of a new way of learning.

In the learning process of English as foreign language is so important to promote a good input, because it allows students to have a better oral and write production, and most of the time because the songs are singing for native speakers, so in that way learners catch a good accent and the right way to pronounce and use the words.

In this process we observe that children tend to talk in their native language because they feel comfortable with that. In the classroom in Colombia the teacher can understand them, and he/she makes her effort to show them that is the English class time, so they have to talk in English; but, in the Egypt classroom the teacher is a foreigner, so the only way to communicate with the children is in English. In this way, students are forced to talk in English; and that's how music provides them motivation to do it, and at the same time it involves the brain stimulus, the body language and the other language skills.

Using workshops and different activities derivate from music learners show a positive reaction, and most when the song has a rhythm different form their cultural rhythm, that involves their curiosity and liking, having a as a consequence that they appreciate the opportunity to learn another language, because is not for the moment, it is for life.

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