



**UNIVERSIDAD NACIONAL DE CHIMBORAZO  
FACULTAD DE CIENCIAS DE LA EDUCACIÓN, HUMANAS Y  
TECNOLOGÍAS  
CARRERA DE PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y  
EXTRANJEROS**

**Title of Research Work**

Music as a didactic resource for teaching English: An Investigation from the Narratives of the Teachers Graduated in the Language Career of the UNACH in the periods 2000-2019 who possess Knowledge in Music"

**Degree's Work to obtain the Bachelor's Degree of Licenciado en Pedagogía de los Idiomas Nacionales y Extranjeros**

**Author:**

Galán Macias, Luis Fernando

**Tutor:**

Mgs. María Dolores Ávalos Obregón

**Riobamba, Ecuador. 2022**

## **AUTHORSHIP**

I, Luis Fernando Galán Macias with identity card number 0605352095, author of the research work entitled: "Music as a Didactic Resource for Teaching English: An Investigation from the Narratives of the Teachers Graduated in the Language Career of the UNACH in the periods 2000-2019 who possess Knowledge in Music", I certify that the production, ideas, opinions, criteria, contents, and conclusions presented are my sole responsibility.

Likewise, I assign to the Universidad Nacional de Chimborazo, in a non-exclusive way, the rights for its use, public communication, distribution, dissemination, and/or total or partial reproduction, by physical or digital means; in this assignment, it is understood that the assignee will not be able to obtain economic benefits. The possible claim of third parties regarding the copyright of the referred work will be my sole responsibility; freeing the Universidad Nacional de Chimborazo from possible obligations.

Riobamba, July 18<sup>th</sup>, 2022.



---

Luis Fernando Galán Macias  
I.D: 0605352095

## FAVOURABLE OPINION OF THE TUTOR

I, María Dolores Ávalos Obregón professor of the Facultad de Ciencias de la Educación, Humanas y Tecnologías, Certify to have advised and reviewed the development of the research work entitled: "Music as a Didactic Resource for Teaching English: An Investigation from the Narratives of the Teachers Graduated in the Language Career of the UNACH in the periods 2000-2019 who possess Knowledge in Music", under the authorship of Luis Fernando Galán Macias; therefore, it is authorized to execute the legal procedures for its support.

I certify this research work in honor of truth. in Riobamba, on the 18th day of July 2022

A handwritten signature in blue ink that reads "Ma Dolores Avalos" with a stylized flourish at the end. The signature is written on a light blue horizontal line.

---

**Mgs. / PhD María Dolores Ávalos Obregón**

**I.D: 0602537847**

## CERTIFICATE OF THE MEMBERS OF THE TRIBUNAL

We, the undersigned, professors appointed Members of the Degree Tribunal the evaluation of the research work “Music as a Didactic Resource for Teaching English: An Investigation from the Narratives of the Teachers Graduated in the Language Career of the UNACH in the periods 2000-2019 who possess Knowledge in Music”, presented by Galán Macías Luis Fernando, with ID number 0605352095, under the tutorship of Mgs. María Dolores Ávalos Obregón; we certify that we recommend the APPROVAL of this for degree purposes. The research work has been previously evaluated and the tutor has been heard; having no further observations to make.

In accordance with the applicable regulations, we sign, in Riobamba on the 17<sup>th</sup> of August 2022.

**Degree Tribunal President**

Mgs. Miguel Fernando Paredes Amoroso

Signature

**Member of the Tribunal**

Mgs. Adriana Carolina Lara Velarde

Signature

**Member of the Tribunal**

Mgs. César Augusto Narváez Vilema

Signature

**Tutor**

Mgs. María Dolores Ávalos Obregón

Signature

## ANTI-PLAGIARISM CERTIFICATE

# CERTIFICACIÓN

Que **Luis Fernando Galán Macias**, con CC: **0605352095**, estudiante de la Carrera **Pedagogía de los Idiomas Nacionales y Extranjeros, Facultad de Ciencias de la Educación, Humanas y Tecnologías**; ha trabajado bajo mi tutoría el trabajo de investigación titulado **“Music as a Didactic Resource for Teaching English: An Investigation from the Narratives of the Teachers Graduated in the Language Career of the UNACH in the periods 2000- 2019 who possess Knowledge in Music”**, cumple con el 3 %, de acuerdo al reporte del sistema Anti plagio **URKUND**, porcentaje aceptado de acuerdo a la reglamentación institucional, por consiguiente autorizo continuar con el proceso.

Riobamba, 04 de agosto de 2022



Firmado electrónicamente por:  
**MARIA DOLORES  
AVALOS OBREGON**

---

Mgs. María Dolores Avalos Obregón  
**TUTORA**

## **DEDICATORY**

The following research is dedicated to my parents; Luis Alberto Galán Merino and Mirian Yalila Macías Acosta, who through their example and help has given me enough persistence to continue with my professional academic training. In the same way to my teachers, classmates, and friends with their good wishes encouraged my thoughts and were in the most tedious moments that a student can take. Finally, I include in this dedication all the students who struggle every day to improve themselves, by using their minds to make the world much more prosperous for the sake of education, science, and technology.

**Luis Fernando Galán Macías**

## **ACKNOWLEDGMENT**

To my parents, for not only has given me life but for knowing how to guide me along the path of righteousness and exercise the moral values that they knew how to instill in me from an early age, thank you for your tenderness, love, affection, support and above all for teaching me to be who I really am.

To my teachers from all the educational institutions that were part of my path to this moment, since they were an essential part of my growth as a professional and why not say it, also as a person. Thank you for your wise advice and experiences that you knew how to make me and my colleagues.

To my friends, who have always been in the most difficult moments of my life and who always knew when it was the right time to give me their hand in search of help or advice.

**Luis Fernando Galán Macías**

## GENERAL INDEX

AUTHORSHIP.....	2
FAVOURABLE OPINION OF THE TUTOR.....	3
CERTIFICATE OF THE MEMBERS OF THE TRIBUNAL.....	4
DEDICATORY .....	6
ACKNOWLEDGMENT .....	7
GENERAL INDEX .....	8
RESUMEN.....	10
ABSTRACT .....	11
CHAPTER I.....	12
1.1 INTRODUCTION .....	12
1.2 RESEARCH PROBLEM .....	13
1.3 PROBLEM STATEMENT.....	13
1.4 PROBLEM FORMULATION .....	14
1.5 JUSTIFICATION .....	14
1.6 OBJECTIVES.....	15
1.6.1 GENERAL OBJECTIVE .....	15
1.6.2 SPECIFIC OBJETIVES .....	15
CHAPTER II .....	16
2. THEORETICAL FRAMEWORK.....	16
2.1 BACKGROUND RESEARCH .....	16
2.2 THEORETICAL FOUNDATION .....	17
2.2.1 AUSUBEL'S THEORY OF LEARNING .....	17
2.2.2 TEACHING AND LEARNING ENGLISH FROM CONSTRUCTIVISM .....	18
2.2.3 MULTIPLE INTELLIGENCE THEORY IN ENGLISH LEARNING.....	18
2.2.4 RELATION BETWEEN MUSIC AND LANGUAGE.....	19
2.2.5 MUSIC WITHIN THE LEARNING ENGLISH PROCESS .....	19
2.2.6 BENEFITS OF MUSIC IN ENGLISH LEARNING PROCESS.....	19
2.2.7 MUSICAL APPROACH.....	20
2.2.8 SPEECH FEATURES AND ITS RELATIONSHIP WITH MUSIC.....	21



2.2.9 MUSIC AS A PEDAGOGICAL TOOL .....	21
CHAPTER III .....	22
3. METHODOLOGY .....	22
3.1 APPROACH.....	22
3.2 RESEARCH MODALITY .....	22
3.3 LEVEL OF RESEARCH .....	22
3.4 POPULATION .....	22
3.5 SAMPLE .....	22
3.6 DATA COLLECTION TECHNIQUES AND INSTRUMENTS .....	23
3.7 TECHNIQUES OF ANALYSIS AND INTERPRETATION OF INFORMATION .....	23
CHAPTER IV .....	24
4. RESULTS AND DISCUSSION.....	24
4.1 RESULTS.....	24
4.2 DISCUSSION.....	34
CHAPTER V .....	36
5. CONCLUSIONS AND RECOMMENDATIONS.....	36
5.1 CONCLUSIONS .....	36
5.2 RECOMMENDATIONS .....	36
6. BIBLIOGRAPHY .....	37
7. ANNEXES .....	39
7.1 INTERVIEW’S CAPTURES AND LINKS .....	39
INTERVIEW N. ° 1 .....	39
INTERVIEW N.° 2.....	39
INTERVIEW N.° 3.....	40
7.2 DATA COLLECTION INSTRUMENT .....	41

## RESUMEN

Galán Macias, L (2022). La música como recurso didáctico para la enseñanza del inglés (Tesis de grado). Universidad Nacional de Chimborazo. Riobamba, Ecuador.

En la época actual, la educación precisa cambios en el proceso de enseñanza y aprendizaje en las distintas instituciones y en los distintos niveles de concreción curricular debido a que los métodos y estrategias se basan aun en el tradicionalismo y no permiten que el conocimiento pueda ser transmitido de manera orgánica. Esta investigación pretende incorporar una metodología diferente e innovadora que tiene como eje integrador a la música en respuesta a los paradigmas de la educación moderna, considerando el aprendizaje de lenguas extranjeras como el inglés con relación a esta propuesta metodología musical. En este caso el idioma inglés nos abre las puertas para conseguir mejores empleos, calidad en la educación y un estilo de vida prominente que no puede ser lograda por todos debido a factores internos de los diferentes países. Con este preámbulo se menciona el objetivo de esta investigación el cual recae en la integración posibilidad de la música al propósito educativo para mejorar y fortalecer ciertos aspectos lingüísticos relacionados con las habilidades comunicativas del lenguaje. Esta investigación muestra resultados favorables de dicha convergencia de la música en el sistema educativo ya que fueron proporcionados por docentes de inglés con conocimiento en música que a través de las narrativas cuentan sus experiencias profesionales y el uso de la música que ha sido protagonista y la responsable de generar un ambiente promisorio para el aprendizaje. Con el fin de obtener información relevante se procedió a la implementación de entrevistas semiestructuradas basadas en un método bibliográfico-narrativo. Durante este proceso de recolección de datos la población supo manifestar datos interesantes acerca de los posibles usos de la música en el proceso de enseñanza del inglés, así como también actividades relacionadas con la música que alguna vez fueron provistas a los estudiantes, objetivando una clase distinta que rompe con paradigmas tradicionalistas y rutinarios enfocados en memorización de reglas gramaticales y vocabulario sin un orden lógico entre fluidez y precisión de la lengua anglosajona. De la misma manera, los resultados también indican que hubo una mejora significativa en la destreza de escuchar, ya que se escucha a nativos angloparlantes utilizar su propio lenguaje para expresar sus ideas lo cual significa que se puede educar nuestro oído para identificar palabras o frases en inglés de una manera más natural y didáctica. Finalmente, se pudo concluir que la música puede ser integrada en el proceso educativo ya que fortalecen las destrezas lingüísticas del inglés. De la misma manera esta investigación plantea un punto de partida que puede ser considerado por los docentes de la nueva generación, así como también, establecerse como material bibliográfico para futuras investigaciones que contengan temáticas similares.

**Palabras claves:** Música, Inglés, Metodología, Integración

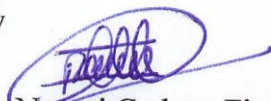
## ABSTRACT

Galán Macias, L (2022). Music as a didactic resource for teaching English (Degree's Thesis). Universidad Nacional de Chimborazo. Riobamba, Ecuador.

In the current era, the world needs referential changes in the education of foreign languages, whether in institutions; primary, secondary, universities, or private institutes. This research aims to use techniques related to music in order to help knowledge to be acquired naturally, because there are still traditional methods used in class. Music emerges as an innovative methodology that responds to the new paradigms of education, considering that the mastery of the English gives the possibility of achieving: better economic income, opportunities for quality education, stable living conditions, and to optimize the current situation of our country. The objective of this proposal is based on using music considering the following question, the lack of application of new learning methodologies be strengthened with music as a didactic resource for teaching English, and the mastery of communicative skills? The results of this research were based on the life experiences of English teachers graduated from the UNACH who have knowledge in music through a semi-structured interview where it was determined that the resources such as: instrumentation, background music, karaoke, school projects carried out in English and dynamics in the different phases of the class, are effective to strengthen communicative skills, for example; English song lyrics help students visualize how the target language is used in its actual context, and pronunciation is improved by listening to Native Americans. Supramental elements such as rhythm, tempo and intonation are also practiced, as these are features of language and music that are always linked, as well as generating enjoyable learning environments that not only strengthen the cognitive part of learning but help students' emotions and feelings to be directed towards the development of creativity and critical thinking. On the other hand, it has been determined that music can be successfully integrated into the educational process since as an instrument and discipline this artistic resource greatly favors the epistemology and ontology of students, from another point of view, traditional methodologies cease to be the main axis of instruction because it generates a paradigmatic break that helps to activate our minds. Finally, this research proposes a starting point that can be considered by teachers of the new generation, besides establishing itself as bibliographic material for future research containing similar topics.

**Keywords:** Music, English, Methodology, Integration of music

Reviewed by



Mgs. Mónica Noemi Cadena Figueroa

Degree's Director

ID 0602935926

# CHAPTER I

## 1.1 INTRODUCTION

The Foreign Language teaching has become so essential and necessary in the different fields of applied sciences since it gives the opportunity to be competitive and hold jobs with decent remuneration, as well as a quality education and a better life status. Teachers help us achieve these goals, that is why appropriate and innovative methodologies are needed to help learners develop their power to the fullest. Pimienta (2012) states that the application of the appropriate learning strategy guides a solid tutelage for teachers to promote the development of communicative skills to their scholars.

The research was made as an innovative strategy to achieve the above, being so, music has been considered as a pedagogical resource for the foreign language teaching. This has been a topic of great interest for several European Universities among which we could mention the “Universidad de Salamanca” and “Universidad de Laguna” that by implementing music within the educational process obtained positive results by working at different levels of linguistics (phonetic, phonological, morphosyntactic, semantic, and lexical) in speech of 2,1786, in writing 1.1327, in listening 3.6959, in reading 2.7112 and finally in grammar with a record of 1.8418 belonging to 95% of the general population which was 49 individuals (Fonseca & Toscano, 2012).

Ecuador ranked 81st out of a total of 100 countries evaluated by Education First (EF) because it obtained unacceptable or "Very Low" results achieving a score of 46.57 points equivalent to an A1 level according to the Common European Framework (2019). Based on these data, the author's interest in the search for innovative teaching methodologies that will allow this reality to be sustained and improved in the future germinates. This project had as its methodological axis a qualitative approach based on the interpretative paradigm since it focused on the interpretation of the narratives of teachers graduated in the language career and who have knowledge in music in terms of the possibility of integrating music as a pedagogical resource for the teaching English through semi-structured selection interviews it was determined the degree of effectiveness of the population in question and in-depth interviews to obtain data that were analyzed consciously, it is pertinent to mention that this project will serve as a starting point for the development of future studies that trail a similar topic.

The integration of music as an instructive tool for teaching English allows to optimize the linguistic skills of the student, considering the supramental features that can be improve throughout the instruction, therefore, teachers and students of English will be the beneficiaries of this project, which has the human, epistemological, economic, and technological resources necessary for its realization, as well as those future researchers who are interested in deepening

knowledge about new methodologies related to music and its possible uses within education or another disciplines.

The components that will be interposed in the present study are described as follows: in the first chapter of this study, the research problem identified is mentioned, the reasons that led the author to consider music as a didactic tool for teaching English and the objectives that are desired to be achieved during the development of this. In the second chapter, it shows the epistemological contributions provided by the literature of studies related to the topic of the project, while the third section will detail the methodology that will be used for its development. Finally, the conclusion and recommendation based on the results are detailed in the fourth chapter thanks to in-depth interview carried out to the study population.

## **1.2 RESEARCH PROBLEM**

The research problem that is addressed in this research focuses on the fact that the methodologies such as: Grammar point, Grammar translation, Audio lingual method, Total physical respond among others may not be enough for students to learn in a meaningful way. Sometimes most learners do not understand the class topic because the didactic strategies are the same as always, that is, they seek to learn in an unconventional way with motivational techniques to help them understand better without making use of the memorization of contents or grammatical rules. Music meets these requirements and creates an acceptable learning environment that allows learning to emerge while having fun.

## **1.3 PROBLEM STATEMENT**

Today the teaching English is based on traditionalist methods which do not cover the needs of students in a complete way, rather, they require the experience and creativity of teachers for their learning to be meaningful, we should consider that music is able to provide the above and it depends on how this strategy is applied to be effective (Lee et al., 2013). The efficiency of a learning method guided by music does not depend on the fact that so many grammatical rules the student can memorize since the student must interpret the information and understand it for future uses within the subject.

Music helps to activate our mind when we are in the educational process, in addition to being entertaining, it also facilitates being able to work on communicative skills (listening, Reading, speaking, and writing) so that students can receive knowledge with pleasure and that they abandon the thought that English is a complicated and tedious subject, but they can learn it in a simple and fluid way taking into account that music helps us retain information and it blends perfectly into the interest of the class.

Studies show that teaching and learning strategies are perfectible and can be improved according to the needs of students. For instances, the reading of a textbook can be replaced by the lyrics of a song or the use of a songbook, the conversations of the audios contained in the school texts are better appreciated with a musical background, singing songs in Spanish or English help to improve our pronunciation since we listen to native English speakers. Additionally, performing everyday activities such as contests, role plays, cultural events, can be properly integrated with music which in turn represents a challenge for both teachers and students (Lems, 2018).

The problem identified was that the students of some schools in the city of Riobamba have a domain under, which it could be appreciated in a better way during the period of pre-professional practices of the researcher where the fifth grade students of the "German Abdo Touma Educational Unit" demonstrated a scarce knowledge of English in their tasks and evaluations, of the 36 students in this course, only 6 had good grades and participated in class while the remaining number failed constantly and avoided integrating into the teacher's methodologies based on drill repetition, and grammar translation method.

On the other hand, this research aims to contrast the collection of information from different manuscripts with similar themes with narratives based on experiences or ideas that the population of teachers interviewed have made during their professional career regarding the use of music which is effective in determining if the integration of music in the process of learning English is possible with the aim of generating new experience in terms of innovative class activities, playful learning environment that largely ignore school traditionalism (Koopman, 2007).

## **1.4 PROBLEM FORMULATION**

Can music be applied as a didactic instrument to strengthen the English teaching and learning process?

## **1.5 JUSTIFICATION**

The importance of this study is based on the creation and implementation of integrated music strategies since the methodologies applied in class may not be enough to satisfy the knowledge gaps of the learners, which does not mean that these do not help to learn, but that students need to learn in a different way than they are used to. In this case, music can be applied so that students can work on the curricular contents and the development of critical thinking in a more understandable and satisfactory way. On some occasions, teachers used to use audios to

complement homework or classrooms activities, for instance; fill in the blanks by listening to audio from CDs included in textbooks or prefabricate conversations between Native Americans,

However, this proposal tries to integrate music in such a way that its potential within education is fully exploited and whose objective establishes the creation of a more striking, fun, and unorthodox educational environment which generates motivation and the use of students' emotions to learn. Additionally, it can be said that the beneficiaries of this project will be students who want to learn a new language, teachers who are looking for new teaching methodologies and have some mastery regarding the musical arts, and those researchers who are looking for a starting point to start research with a similar topic.

From the point of view of the researcher of this work, music helps to improve the linguistic, cognitive, social, and emotional skills of students and gives teachers the opportunity to use music (songs in Spanish and English, songbooks, warm-up, instrumentation, production of songs intended for teaching, music videos) in their professional life without detracting from the cultural aspect of our Country.

## **1.6 OBJECTIVES**

### **1.6.1 GENERAL OBJECTIVE**

- To Determine if music can be used as a pedagogical resource to strengthen English language teaching.

### **1.6.2 SPECIFIC OBJETIVES**

- To analyze the academic possibilities of the use of music as a didactic resource for teaching English through literature review.
- To interpret the professional experience of the study population to integrate music for teaching English.

## CHAPTER II

### 2. THEORETICAL FRAMEWORK

#### 2.1 BACKGROUND RESEARCH

The origin of the teaching of English dates back to the sixteenth century in ancient Europe where English merchants needed to export their products to other continents which was difficult because of the language spoken in those places, this was the reason why English classes began to be taught by Merchant Taylors' school in London as an instrument of communication for stock market purposes, this initiative prompted the countries of the different continents to consider English as a language of contact in the seventeenth century but it was not until the eighteenth century that the English language it surpassed the French language in terms of communication tool and as a lingua franca.

On the other hand, the advancement of the teaching of English was related to political and religious interests that arose in Great Britain where the learning of this lingua franca was mandatory for all those who wanted to have access to these ideas. In the mid-nineteenth century, more Bibles were sold in English than in other languages so if believers needed to read it they needed to learn the language through instruction manuals and newspapers, when this idea reached North America, the number of manuscripts in English grew exponentially. During the Second World War processes of expansion of English were established until the end of the year seventy and at the beginning of the year eighties it was consolidated again as a lingua franca in the western continents. From the 20s onwards English began to have a teaching preference in schools in Germany, Europe, and the Netherlands, in Spain, the teaching of French was progressively abandoned and a little later the same thing happened in Portugal and Italy. Subsequently, the Unión Europea considers the term integral multilingualism as an axis of communication with other countries and calls the English language as a vehicle for communication with other organizations such as the United Nations Organization as well as Arabic, Chinese, Spanish, French and Russian, while other Organizations such as NATO drafted their treaties in English and French but considered English as the main language due to its influence with the United States.

On the other hand, unlike other countries since the thirties music education was compulsory in Europe however the integration of music into the educational system does not arise until the seventies at the level of primary and secondary education where music was considered as important as other subjects. In 1970 the plastic arts and others derived from art lagged the importance of music teaching, but thanks to the psychologist Georgi Lozanov, an educational model of accelerated learning was created where aspects of the didactics of simplicity and fun were established as the best promoters of knowledge that also favored the



relaxation of mind and body through music which allowed learners to acquire the knowledge of better way. Music is a vital element in all aspects so you can use it in different ways, for example, English teachers can apply music-based strategies in the classroom. While it is true, classical music has been the one that is most related to education and has provoked labels of classicism which is not decisive. Serrano et al. (2007) expresses that the coexistence of teachers in educational institutions is important to design new educational systems that in the long term are useful for other education professionals to generate competitive and strategic areas that meet the needs of students at different levels.

Returning to the issue of the integration of music, we take into account the words of Bernal (2010) which refer to the fact that education bases its success on the methodology, selection, organization and sequence of curricular contents in terms of learning experience, that is, music adopts a feasible methodology for educational purposes and the actions of learners by improving their natural abilities. At present, it has been evidenced that music has provided significant contributions to education and that teaching and linking skills such as singing, musical interpretation, and musical language help and strengthen the communicative skills of the language, as well as: understanding, creativity, understanding and improvisation (Rodríguez, s/f.). Music is a communicative element that favors that of verbal and non-verbal communication and in a classroom increases the capacities of knowledge retention since both language and music have developed their own nomenclature and vocabulary and responds according to the way of thinking and behaving of the students (Menuhin, 1997).

Music plays a fundamental role in the learning of foreign languages, for example, through music you can assimilate other cultures since it is linked to similar characters of songs, rhymes, poems, and stories. The relationship between music and language facilitates vocabulary acquisition, improves pronunciation, intonation, accent, and grammar not to mention the constructive learning environment that materializes. Additionally, the musical resource serves as an interdisciplinary tool through which both disciplines converge and complement each other. Finally, the musical art motivates students to learn, repeat and participate in the activities of songs or rhymes that they perceive which generates a meaningful and lasting learning (Pérez, 2009).

## **2.2 THEORETICAL FOUNDATION**

### **2.2.1 AUSUBEL'S THEORY OF LEARNING**

Olaya & Ramírez (2015) emphasize, that if a learning experience is extraordinary, it can crystallize in the long-term memory of students making the learning process more perceptible, imponderable, and adjustable. In compensation, Ausubel (1963) proposed for the first time the theory of meaningful learning which he referred to, as a relationship between previous knowledge and knowledge with a cognitive structure that is intended to be acquired, predisposed

to converge to create a piece of new and meaningful knowledge for those who learn, largely obviating memorization of it. Fonseca and Toscano (2012) support the thesis that the incorporation of melodies in the teaching and learning process is advantageous when working on the levels; of linguistic, affective, and socio-cultural and in turn, can favor the acquisition of significant learning and the increase in brain activity of the student.

### **2.2.2 TEACHING AND LEARNING ENGLISH FROM CONSTRUCTIVISM**

Learners look for ways to build new knowledge which implies a significant mental effort which is based on previous knowledge and experiences, this process requires the means or contents to be transmitted by teachers who have the mission of transmitting their knowledge so that together with the students they can place learning as a concrete process. From constructivism can be related as environmental, cognitive, personal, motivational, and emotional factors interact with each other in the phase of acquisition of a new language, these factors help the learner to be active to build their knowledge in an integral and subjective way, so their learning style is complemented by their intrapersonal expectations and their cognitive development in relation to the stimuli generated in their learning environment (García, 2012).

This constructivist approach allows other approaches to academic training such as learning through music to be proposed as an innovative methodology. Additionally, the acquisition of the Anglo-Saxon language is successful when the teacher considers the contents, procedures, and attitudes to which his students are linked, the objective here is to stimulate the student to analyze the situations that surround him, as well as to use strategies of inquiry and planning that allow him to control the activity and achieve the required results (Hernández, 2008).

### **2.2.3 MULTIPLE INTELLIGENCE THEORY IN ENGLISH LEARNING**

The researcher Garner (2001) mentions that there is no single type of intelligence, for this reason students can learn in different ways and each type of intelligence offers a particular knowledge. This postulate refers to intrapersonal and interpersonal intelligence which demonstrates that a student with high linguistic verbal capacity learns words and languages easily while others have aptitudes for mathematics, critical thinking, or logical reasoning. Likewise, there are students who demonstrate ease of learning by memorizing images with their visual memory while others perceive sounds better and can interpret musical pieces either singing or playing musical instruments. Therefore, some types of intelligences are derived, among which stand out: Linguistic-verbal, logical-mathematical, spatial-visual, kinetic-body intelligence, and that which is related to this research musical intelligence. The latter refers to

the ability to perceive, appreciate and produce pleasant sounds, usually these people are usually more sensitive to rhythm, tone and timbre and are easily identified in musicians.

Touriñán & Longueira (2010) established a specific classification from a musical approach to the learning of English and classifies them into 4 aspects; the first is the cognitive one referring to the learning of new languages, the second is the socio-affective one that controls the expression of emotions and feelings, the third is the motor physics that controls the natural functions of the human body, and finally, the communicative that develops sensitivity by sharing experiences with other people. In this way, music is incorporated into the learning of English through the development of linguistic areas: phonology, morphosyntax, semantics and phonetics. In the same way it decreases anxiety indexes and generates motivation, as well as the perception of the spoken language in terms of rhythm, tone, and accent.

#### **2.2.4 RELATION BETWEEN MUSIC AND LANGUAGE**

Throughout our history, music has been called a universal language, however, the creator of "new music" Debussy, instituted an unorthodox way of understanding musical language through revolutionary sounds which would determine a break in musical history between the nineteenth and twentieth centuries. This paradigm shift expresses that music can be interpreted and appreciated by the harmony of dispersed forces that converge in simple and complicated sound processes in an inclusive language between the performer, the instrument, his work, the propagating medium, and the receiving system. (Hernandez 2013).

Music and language are intimately related, so some linguistic and musical aspects should be considered such as the accent, rhythm, and intonation, these make the words acquire different meanings or are supported by different interpretations depending on how they are produced, these aspects are known as suprasegmental elements of language.

#### **2.2.5 MUSIC WITHIN THE LEARNING ENGLISH PROCESS**

In the area of languages, specifically for the teaching of a foreign language such as the English language, similar cases can be evidenced and in the same way, students who lose motivation or even repudiate the idea of acquiring a second language considering the teaching and learning process as a subject that I must pass to meet the expectations of the institution and advance to the subsequent course.

#### **2.2.6 BENEFITS OF MUSIC IN ENGLISH LEARNING PROCESS**

Music is also a science since it channels and integrates the cognitive, the emotional, and the motor, in an exhaustive search to improve communication processes and individual

expression and social unification. Coronas (2000) highlights three unique elements of music: sound, the temporal, and the intellectual. Sound; is the harmonic convergence of sounds in a specific way. The music precedes the moment at which sound, and silence must be represented and executed, and the pedagogical issue is related to the influence of sound movements on the mood of the human being that tends to modify other aspects of language. Music has multiple benefits in different fields of science applications, among the most remarkable are education and the use of the musical arts as an integrating axis in the teaching and learning processes, however, most teachers do not invest the musical knowledge necessary to apply a teaching methodology based on music.

### **2.2.7 MUSICAL APPROACH**

Musical art allows us to crystallize the essence of the world through its melodies and a spiritual approach to the wisdom of our different cultures. Schopenhauer (1998) refers to music as the metaphysical art that most impacts the ontological part of the human being, that is, music has the singularity of expressing: suffering, passivity, synergy, aggressiveness, hatred, and love, among others. Music is not expressed in a league understandable to reason, therefore, it is more conceivable to conceive of it as the education of the spirit.

Therefore, it could be considered that music is the art that is endowed with sounds and silences in a certain order depending on a logical and coherent result. According to Marí (2012), music is something traditional and conceptualizes as a sensitive organization that evokes the logic and coherence of sounds and silences through the conception of the fundamental melodic, harmonic, rhythmic, and melismatic principles, which psychically influence the human being.

not invest the musical knowledge necessary to apply a teaching methodology based on music. If musical approach exposes an immeasurable potential in education of languages, why is it not applied as an integrating axis of knowledge?

It is not necessary to assume a prodigal knowledge of music to make it part of our life, in the same way, tuning and intonation are not so relevant when listening to a song and identifying its message or enjoying its melodic composition since, this arises inherently since, music is a way of sensations and emotions that protects and promotes freedom of expression (Wooten 2014). Thus, we can deduce that music is a relevant resource since it produces various sensations and emotions in us that, in turn, are effectively coupled to different curricular areas to obtain knowledge (Gallardo & Rodríguez, 2010).

Music as a tool for learning a foreign language introduces us to a different paradigm that differs from the traditional methods. Language is an instrument of the cognitive and affective capacity of the individual that can be enhanced using the appropriate didactic strategy. Therefore, the language skills and abilities of English learners can be developed through; interest, emotions, feelings, and motivation in musical contexts guided by teachers who encourage and enrich the creativity, autonomy, and confidence of their pupils, in this way, it is

claimed to confront the traditionalist and memoirist education that, despite the new educational proposals, is still exercised today.

### **2.2.8 SPEECH FEATURES AND ITS RELATIONSHIP WITH MUSIC**

When entering into the learning of a Foreign Language, knowing the grammatical aspects of it can make a great difference during the process of oral production and its interpretation, and as Bestard and Pérez (1992) point out, the importance of correctly intoning and accentuating the words gives them the necessary emphasis, characteristic of their real exegesis because the English language is a language with an accentual rhythm, determined by syllables and words with accents indifferent to each other.

The speed of pronunciation is also characteristic of a good pronunciation because it increases or decreases the function of the meaning of the words, although it is true, the rhythm is not an exclusive feature of the language, if it is essential in music, therefore, the learning of suprasegmental skills is a magnanimous way to learn English.

### **2.2.9 MUSIC AS A PEDAGOGICAL TOOL**

The use of music as a didactic tool, is not only a proposal of experienced musicians and experts in the mastery of a language and as Molina (2009) points out, this proposal arises from the requirements of the student who considers it a pleasure to listen to a musical composition, so much so that he comes to insist to the teacher frequently, develop activities with the use of music in the classroom to increase the level of confidence and expose errors in the background, that is, the fear that the schoolboy feels for committing possible slips, disfavors the motivational conditions of the acquiring activities of a second language so, it is sought is that it learns comfortably in situations linked to the use of music.

There is a great variety of exemplifications of how these two variables converge to achieve the educational purpose which we will highlight; the use of songs within the classroom in which students have fun while learning, that is, students listen to their favorite musical genre and sing it in English if they do not have enough knowledge in terms of vocabulary or grammatical structuring, the teacher will be ready to offer his help at all times. Another example is the use of songbooks developed by the student and teacher together where both will create the melodic bases of the songs and the lyrics of this by proposing a guide that contains QR codes and allow anyone to always access the content and in all places.

## **CHAPTER III**

### **3. METHODOLOGY**

#### **3.1 APPROACH**

This research has a qualitative approach because it studies the reality in its environment and how it arises and through interpretation relates the facts with their causes (Blasco & Pérez, 2007). By interpreting of the teachers' narratives and their way of relating these two variables it was possible to speculate what are the possible uses that music has in the teaching of English.

#### **3.2 RESEARCH MODALITY**

The Biographical-Narrative modality was applied, which focused on the documentation of the possible uses of music in the educational field guided by the experiences of English teachers who have knowledge of musical art. Using the words of Huchim & Hurtado (2017), the ontological distinction of the phenomenon preserved through its history, how it is analyzed and interpreted, and the use that the data obtained deserved within its implications. A direct dialogue with the population involved determined the level of effectiveness of the activity since it was necessary to know the point of view of experienced teachers who seek to improve their teaching methodologies and promote a more effective educational process.

#### **3.3 LEVEL OF RESEARCH**

The level of research was exploratory since through data collection it was possible to determine if it is feasible to integrate music into the teaching of English and better understand the reality of these factors.

#### **3.4 POPULATION**

The study population was chosen based on two criteria: the first was that they should be teachers of the English area and the second criterion was that they should have musical knowledge either in: instrumentation, singing, or musical production. These criteria make teachers add relevant information about the research topic.

#### **3.5 SAMPLE**

Due to the small size of the population, it is necessary to consider the entirety research population.

### **3.6 DATA COLLECTION TECHNIQUES AND INSTRUMENTS**

#### **TECHNIQUE**

The collection and interpretation of data referring to the information obtained from the literature and the information from the instrument was used to establish a contrast between the two and determine the feasibility of the study.

#### **INSTRUMENT**

The in-depth interview was used in order to obtain personalized data from the interviewees on the topic raised.

### **3.7 TECHNIQUES OF ANALYSIS AND INTERPRETATION OF INFORMATION**

The techniques applied were the analysis and synthesis of data which consist of discovering the causes of a certain phenomenon from observation and seek to discover if the causes found originated the study phenomenon. First, interviews were developed with English teachers who have knowledge in music to obtain information of contrast with the data of the literature used in this investigation, then an analysis of the content was made to determine the information that is relevant to the development. Finally, the results were obtained thanks to this contrast of information and its interpretation.

## CHAPTER IV

### 4. RESULTS AND DISCUSSION

#### 4.1 RESULTS

The research focuses on including music in the process of teaching English through the contrast of the information obtained from different previous studies and the data from the professional experiences of the English teachers interviewed in terms of using music as a tool in the English class. According to the literary review it can be mentioned that the evolution of the teaching and learning of the English language has been significant which allowed new methodologies such as music to be included as pedagogical tools to strengthen communicative skills and speech traits. In the same way, aspects of interdisciplinarity complemented this process by highlighting the fundamental role that music plays in education, also considering the exploration of English-speaking cultures and the recognition of our own culture.

Literary evidence establishes that music has its own way of expressing itself just like conventional language and that both can be successfully transmitted if the methodology of the teachers is integrated with the needs of the students. As mentioned by Ausubel (1963) learning is significant if impactful experiences are generated in students, that is, students relate previous knowledge with new data which helps them to create solid knowledge based on the interpretation of both through a cognitive structure that favors the storage of information in their long-term memories.

Based on this statement, Fonseca & Toscano (2012) supports the thesis that the incorporation of melodies in the language learning process provides advantages for the learner and facilitates the work of the teacher while enjoying a pleasant, fun and enriching environment that meets the demands of the epistemology and ontology of the academic members. In other words, not only the cognitive part is worked but the emotional, social, and linguistic factors are strengthened so that the acquisition of knowledge is meaningful, and students are able to use that judgment naturally.

The theory of constructivism is related to the research's topic and talks about the construction of knowledge autonomously and helps teachers to know what are the skills and talents that show the motivational guidelines that students follow to develop their full potential. This theory favors the simultaneous learning of several disciplines, in this case music and English are worked on at the same time. For instance, if we are listening to a song, we can know the way of thinking of that person, the way to pronounce a word correctly, configurations of the target language, while we learn how to sing, what sound each instrument makes, and to identify the message of the lyrics, that is, we know aspects of language and music and we learn them informally.

In the same way, musical intelligence can be used to obtain better results, take into account that musicians, singers and dancers are able to memorize rhythms, lyrics and styles of music without great difficulty which can help the student to memorize curricular content in a



simple and entertaining way. If the attention of the learners is captured by the teacher and their methodology logically, they will be able to understand the content of the class and will motivate them to participate actively which generates a rupture of paradigms that is far from the traditional and leads us to the same academic objective that is to acquire knowledge.

Finally, the findings in previous research demonstrate that the variables of the research are perfectly compatible, since both are universal languages that any human being can understand. Similarly, language learning is favored thanks to the incorporation of music since it contains many benefits such as: the intrinsic motivation of the student, a pleasant class environment, a significant improvement of our social skills, expanding our knowledge in other Anglo-Saxon language countries, among others. Music as a didactic tool for the teaching of English is possible and above all necessary to generate new educational experiences in learners.

Now, let's know the information of the interviews where each English teacher with knowledge in music gave their opinion and shared experiences that related the two variables of this research.

## **FIRST INTERVIEW**

- **Name:** César Narváez
- **Career:** Ciencias de la Educación
- **Professional Occupation:** English professor at Universidad Nacional de Chimborazo
- **Musical profession:** Pianist of the Band "Próximo nivel"

Music and language are two fields of human interaction that help us express ideas and thoughts, whose origin is unknown, but could be interpreted as analog. If we consider the history of both, it can be interpreted as tools of human communication that transmit thoughts, ideas, and feelings, therefore, they have a close relationship which makes it possible to integrate them into language education and it would be indisputable to say that these areas are not related. When a musician takes the stage, he establishes a type of non-verbal communication with the audience, since we must observe his behavior and attitude in such a way that it is guaranteed that the music has an impact at the time of being projected.

Something similar happens when a teacher is imparting knowledge, because we do not consider as it should the non-verbal language of the students, that is, the fact that they do not wish to participate, are distracted, or that they adopt certain behaviors is not taken into account, but if students would respond better in such a way that the teachers can direct all their energy towards the educational purpose that is to learn.

“Most of the time, people think that to have an efficient communication it is essential to use orality for a better understanding, this is not always necessary since human beings have a complex communication system that does

not include only verbal communication but also considers non-verbal communication. For example, musicians use this resource a lot since there are times when they must communicate without speaking and use signals with their body or facial expressions to express themselves with others. Something similar happens with students, they can express messages non-verbally and teachers must interpret them to know how to act on each occasion”.

Music facilitates the student's learning process, for example, when we listen to music of our liking, an intrinsic type of energy is born as a drug that makes us enjoy life and leads us to higher states of emotion, in other words, all these emotional aspects can be used in contribution to learning. Depending on the age of the student, professor uses interactive songs for children who like games and superheroes to help them use psychomotor and cognitive aspects in English which will be interpreted as an internalization of knowledge in response to music.

Musical art is an effective resource for English teachers, however, it must establish two key points; the first is music as a didactic resource, a long time ago I worked in a rural institution in Guano where I oversaw two subjects, music, and English, as half of the day was designated for one subject and the second half for another, he decided to join them and started standing in the setting and no matter what the other students were doing, they began to sing and dance when they saw me which.

According to César it was a paradigmatic break between what they did with their teacher in the previous class, then, from the pedagogical point of view music has many possibilities. With regard to the second point, we refer to music as a discipline and following the example of schools; "Vicente Anda Aguirre", "Colegio de Música Rodolfo Barreno Cobo" and "Víctor Proaño Carrión" who began to work on the harmonic part of and the name of the instruments in English, also did solfeggio or transported melodies from one instrument to another, that is, they played a piano song on saxophone, even their textbooks are in English, and unfortunately they could not use them because they did not understand it due to the lack of knowledge of the language or do not understand the academic potential of this.

“Many times, teachers can have problems outside the institution just like students, so they behave according to how they feel. However, we do not usually consider that as teachers we must know the mood of our students and much more ours to be able to control our emotions, in this way we can teach a class effectively. This paradigmatic clash helped the students to get out of the routine, that is, the previous class perhaps their teacher taught the class in the same way as always which fatigues the thinking of the students, and this action made the students change their attitude and participate in the activity proposed by César which in my opinion was magnificent and necessary”.

If we make a personal interpretation on this resource in relation to cognitive, sociolinguistic, and affective factors, it would be said that students are tired of monotonous classes, that is, the same teacher with negative attitudes, the same students, the same blackboard, the same classroom, the same methodology and the same summative method of evaluation. Now imagine that we enter the class and listen to a rock and roll in English and start dancing and enjoying, this would generate a unique shock that impacts the student, the thing is that it would cease to be a traditionalist and monotonous class that may not help them greatly to achieve the learning outcomes but in response you can work on the emotional aspects with favorable results and also that the student make academic proposals to your teacher.

“The feeling of starting an activity differently helps to reactivate our brain since many teachers do not. They usually impart knowledge as they learned it because they do not know another way to do it so they resort to a monotonous class that does not favor the learning objectives in their entirety. In this case how about if students enter a classroom that metaphorically has life, without hesitation they connect and integrate naturally because music invites you to enjoy”.

Emphasizing the previous paragraph, César shares this memory which happened on social networks in an interview with Jorge Yunda several years ago. The journalist explained that during his academic life at school he was asked to translate a fragment of a song by the artist Sahiro and sing it in English, the point is that the man was around 40 years old, and a memory linked to English, and music was exposed which suggests that the teacher of this journalist conceived an activity that generated significant learning in his student.

“An activity that remains in the memory and generated knowledge is only significant if the methodology of the teacher impacted the mentality of the student, in other words an exercise to learn English guided by a musical learning strategy can be permanent since the sensations of the human being crystallize in the actions they need to do and generate pleasant feelings that are transmitted from the depths of our memory”.

Improving students' attention, understanding and praxis skills is a challenge for teachers. This can be better addressed if the class topic is not explained in a conventional way, for example, the fact of using a piano or a guitar attracts the attention of people, the instrument alone gives the opening to learn the target language emphasizing the mastery of the instruments without neglecting the linguistic part related to English. If we relate it to Krashen's theories of learning, this would be unconscious learning which somehow helps the student acquire the language.

Most strategies are focused on the grammatical part of the language which from my worldview is not entirely adequate since when referring to comprehension we talk about many

words and grammatical rules memorized, but what would happen when we forbid some grammatical rule? If we realize, the message will arrive anyway, that is, not with the required grammatical precision, but it would arrive. To understand it better, suppose an English speaker arrives in Ecuador and uses Spanish to communicate, obviously with rules and accents applied incorrectly, and although this is not correct, we can understand the message and help him correct the same would happen if we go to a country with a different language.

“While it is true, the goal of learning English is to use the language perfectly, although in the early stages of learning it is advisable to experiment with vocabulary to know which are the parts that must be worked with more enthusiasm considering that making mistakes is part of the process and we can do it without fear because we learn more from our mistakes than from our successes”.

Mentioning Krashen again, teachers should focus first on fluency and then on accuracy, but unfortunately, we do it the other way around and from my point of view this generates an emotional shock by constantly correcting and punishing the student which leads the student to resist the production of language since no one likes to be corrected and much less if it is done in an oppressive way. Theorists recommend that the mistake is part of the process of learning a new language which produces less stress and pushes students to practice if they are afraid to make mistakes. Many of the times teachers have the idea that the student who translates a long text, learns more grammatical rules or who has more vocabulary than others, is learning better when the understanding of language goes further.

Not so long ago, a young Ecuadorian imitator of the singer Michael Jackson became famous on social networks for his great resemblance to the artist, this fact gives us a clear example of how English and music merge, since people do not wonder how did he acquire the language? Why is its pronunciation so good? This makes me think that we can use a method of suggestion to make a work like "Romeo and Juliet" with a musical background by Raúl Di Blasio or Richard Clayderman and combine it with the voice, using supramental features of intonation and rhythm that can be integrated into the dramatization. Also, we could use national compositions such as "Cumandá" in English where the sociocultural aspect would be considered. We drink to be careful and not to boast the Anglo-Saxon culture for its cultural musical elements since we could promote acculturation, that is, we have many resources at our disposal, and we could combine it with native languages and English.

“One way to generate knowledge and cultural awareness is to use the resources of our environment to learn. For example, if we only use didactic material from other cultures, it is possible that we learn more about that culture than about ours, there must be a balance between both cultures and the best way to achieve this is to take our resources (works,

poems, songs, stories) and intermit them with the other resources to propose more interesting activities”.

There are infinite ways to apply music in the classroom, when starting a class singing and using native songs, such as "Un poema al Chimborazo" and integrating an Ecuadorian folk musical background into school programs in a sung way would be one of them. For me it's a bit tricky to say exactly what could be done, as there are teachers who flow with the situation and behavior of the students and do what they require at the time. We could create projects of students in English to use the language in their presentations or propose in music schools' methodologies based on music to learn English.

Finally, Teacher César considers that any type of activity that helps students enjoy learning can be beneficial for education and he thinks it would be magnificent to include art as a methodological tool for learning languages such as instrumentation or dance since it would help motivate students and improve their creativity to be problem solvers since one of the characteristics of artists is that they are creative and many times we can give simple solutions to problems that can be complex.

## SECOND INTERVIEW

- **Name:** Dario Galán
- **Career:** Ciencias de la Educación
- **Professional Occupation:** English teacher in Pallatanga
- **Musical profession:** musical producer and musician

The relationship of music with language is close because through it we can express feelings, ideas and creativity related to songs of the spoken language. Music is a universal language that has its own setting, that is, we can read, write, speak, and listen to it in pentagrams and scores, which is very different from the conventional language that uses symbols such as vowels and consonants to be able to be handled.

Dario considers that music is an activator of knowledge, for example, if we listen to music not necessarily sung, it can help students to become familiar with the class topic and we do not understand that this is motivating to start a class, it makes our brain activate and identify what is happening around us, we will not be able to capture the attention of the students. Young teachers usually prefer to use trendy songs to make students feel satisfied since others do not do so, it is something complicated, but it would be a positive thing for learning in general.

“A misconception that people have is that music must contain a sung part to be appreciated, this thought is irrelevant since music can be appreciated from the intention of its rhythm. Something similar happens in education, most think

that the more vocabulary and grammatical rules are known, learning is better, however this does not apply to all cases it is best to take that knowledge to understand it and learn to use it critically”.

It is considered that this generates a significant learning which allows us to reach students through the senses and is not an auditory method in its entirety. He starts with a motivational routine with music to make it fun, this creates more possibilities to concretize the knowledge because English and mathematics are considered tedious subjects that are difficult for students to learn and maybe it is because the methods, we apply are already old-fashioned or not innovative. In the same way, cognitive, emotional, and social factors can be better addressed. To exemplify it in a better way, suppose we are teaching a class to students of Elementary Education, they prefer topics related to the environment where they can learn words in English through interaction and obviously the sound resources that are used must be related to the class topic.

One of the negative aspects of this job is that in the rural sector of Pallatanga which is where he teaches, it has been observed that my students do not have the same resources as students in the urban area, this limits the possibilities of learning English or any other subject, that is why we must be selective when choosing the didactic material that is required. These support materials help us to work not only on the linguistic part, but also involves the body and attitudinal expression of the students.

“The reality in our education is that the institutions of the rural area are not prepared to assume complement the demands and needs of the students which is different for the learners of the urban sector that have better tools and resources that allow them to advance much faster in their process of academic formation. There is no doubt that it is a magnanimous challenge for teachers to work in these conditions”.

One of the advantages of using music is that the rhythm and lyrics are retained in our long-term memory, something similar happens when we hear a catchy rhythm or a funny lyric, we cannot get that song out of our heads, so it is assumed that the knowledge acquired with music is internalized. Another advantage is that we practice several language skills simultaneously, for example, when we sing a song in English, we practice the speaking skill, when we hear the message of the lyrics we work the auditory part, the student could not understand the spoken section of the song, so we resort to reading the lyrics as part of trained and finally writing new songs or relate them to each other to work the vocabulary part that corresponds to the original composition is possible. Being rhythmic and metric, music does not also help to improve the pronunciation of songs sung in their native language which in turn facilitates the rhythm of the intonation of phrases or words.

The songs are accepted in the best way by the students who do not hesitate to request another song to continue with the class. When this happens, the class becomes something

different and striking, even the students propose songs in English and although they are wrong when they try to sing them, they are always reminded that the intention of the school is not perfection but to learn by practicing just as we learn to play a musical instrument.

Dario believes that musicians are capable to integrate the music master tool to teach English, we should make use of our musical instruments, since the musical part would be the integrating axis that manages to capture the attention of the students, it would only be necessary to structure the content and align it to the theme that you want to teach. In this case, if elementary school students like farm songs, then they would have to play a song that includes the elements of a farm, in order to music be the mediator between students and learning.

It is logical to think that to use an instrument we must think about class activities, in that case let's analyze what a traditionalist teacher does and what a young person would do. One of the activities that a teacher does is, arrive angry, write the topic on the board, ask the students to read, then copy and finally make it a lesson for the next day. For this reason Dario creates motivational activity with a speaker and look for a song that helps me activate the knowledge can be childish with an urban rhythm, once they are activated, He would give the indication of what is going to be done, then it would be used any musical instrument to teach the theme waiting for them to sing and dance next to me and repeat the lyrics of the song to help them correct their mistakes when pronouncing and finally as an evaluative method he would ask them to sing alone considering the effort that each of them make.

### **THIRD INTERVIEW**

- **Name:** Jhoanna Herrera
- **Career:** Ciencias de la Educación
- **Professional occupation:** Technician-teacher de la Universidad Nacional de Chimborazo
- **Musical occupation:** Amateur singer

Let us bear in mind that music is a universal language and that over time all cultures have manifested themselves in an artistic way, with music for example, being part of a society and considering that English is also part of it, it can be said that both have a close relationship. Another trait that both share is that they help us communicate since music is that "communication" and helps us not only to learn expressions, but also learn how to express ourselves through ideas and feelings using art.

Music facilitates the student's learning process and thanks to the experience it has been possible to identify that it is much easier to teach through songs than using a grammatical point, because students feel more conformity and pleasure listening than memorizing. For example, when we use a children's song like "Baby Shark" students can store the content of the song in their long square memory using the repetition technique and to tell the truth it is much more didactic to learn that way. The teachers with whom one shares the field of work have mentioned

that music is an effective resource that can be used in the English class and on some occasions, they have used it. In addition, young teachers also comment that they have not met anyone who does not use music to teach since it is a tool that is present everywhere and a class without their presence would be boring.

“Music facilitates the work of teachers in terms of creativity, originality and methodology as Jhoanna used popular songs found on social networks to teach vocabulary to children so that children retain in their memories information while learning simultaneously”.

Something indisputable is that music is not only sound, but it is also feeling and helps human beings to express themselves in a better way. For example, in the cognitive aspect it is not enough to use new words, but we must stimulate the brain to help increase vocabulary and other linguistic expressions. In the psychological and affective aspect, it helps us to emphasize with songs and feel free because by identifying with a song we can acquire new knowledge especially a new language. Finally, in the social, it could be said that human beings are social entities by nature, and we are also united by music since it has a lot of influence on our behavior and the aspects mentioned before.

Undoubtedly, human behavior is difficult to decipher and capturing the attention of students is a challenge, since it depends a lot on the teacher how a methodology such as music should be used since organically it is already something striking. Using music, we can work on the four communicative skills since it is based on a communicative approach that teachers use in a normal way. Likewise, we can capture the attention of the student population using any artistic expression that can be included in the classroom since it is proven that students pay attention for a limited time of 15 minutes, especially in virtual class and the rest of the class waste time thinking about different things. For instance, suppose we are in a continuous present class, and we want to teach some grammar, we can play the song of "Lemon Tree" since its melody is catchy and in an unconscious way, they are already singing.

“The Selection of the right song that would be used in class is paramount since some of these melodic compositions contain naturally expressed vocabulary and can provide the same quality of content as a school text while enjoying a classical melody whose intention suits our needs”.

The songs we use should give us the possibility of only memorizing the lyrics or simply enjoying the song but help us to think beyond the topic proposed by the teacher so it is suggestable to ensure that students try to interpret the message of the song to strengthen their critical thinking and can transfer knowledge to their daily lives, but above all to help them to be valuable human beings.



Jhoanna mentioned that on some occasion a teacher at the university where he studied used the background music of the video game of "Mario Bros." during an test to indicate to the students that the time to finish it was near and somehow rush his students and although it sounds behaviorist, it worked, without the need to tell the students that there are 5 minutes left before the deadline of the test is met.

“This idea contains original and genuine characteristics since the music can not only be used in moments of impartir knowledge but can be used as non-verbal language, that is, the background music intensifies the situation and gives it enhancement in this case the iconic song of this video game was wisely applied to indicate an order without the need to communicate with the students in an examination”.

Methodological strategies have varied greatly over the years and can always be improved since teachers have gone from using a simple engraving to using more sophisticated technological resources since the methods, although if they are adequate are also perfectible and, being honest, teachers need more experience to use music in class so constant training would be required. The interviewer thinks that an appropriate strategy is to create a new verse to the song we are listening to, in this way many activities can be generated.

There are many benefits to using music to learn English in a more didactic and natural way, considering that we are sound entities and relate what we hear with what surrounds us we can unconsciously memorize learning, for example, we can give a point of view related to the environment in which we interact what favors the transfer on the real context into the classroom.

Lesson plans can be integrated into music by including topics related to the development of critical thinking. To understand it in a better way, in a class with music we already have the hook that is the warm-up the dynamics that we use at the beginning of the class, then encourage critical thinking through the analysis of contents. If we work with children, music in a pedagogical way can be used since there is no reference point where it should be used, but the moment could arise when it is necessary to use it.

Finally, it is thought that all kinds of activities should be aimed at the transfer of knowledge, for example in the current situation that Ecuadorians live, we could use a song by the singer and composer known as "Residente" called "Latino América" where the main theme of the class would be to make a comparison between the tera of the song and the aforementioned situation and in the same way look for themes that speak of the revolution in response. to critical thinking. It is not so necessary to use only songs in English since we can use songs in Spanish and make our students interpret them in English in order that they feel identified with the class theme, in this way help students to reflect on life and if we pay attention we give priority to the most important aspect of the communicative process that is the meaning that shows us that the Life does not contain subtitles and we must learn to express ourselves and communicate through the language we want to use.

“Something interesting that Jhoanna describes is that the development of critical thinking must also be worked on since students are more concerned with learning grammatical aspects and terminology which makes knowledge stuck in their heads and they cannot solve simple problems or understand what is happening around them or express themselves freely without the need for a guide to tell them what to do or how to behave”.

## **4.2 DISCUSSION**

In contrast to the data obtained from the instrument and the literary review, it is mentioned that music has a broad potential to be integrated naturally into the educational system since, according to literature, music and language are aspects that are related without any problem, considering that both are languages and have their own way of interpreting and expressing them. Every aspect concerning communicative skills can be worked on, as well as the epistemological and ontological aspect of individuals. On the other hand, the interviewees express ideas and experiences that corroborate these statements when interpreting their experiences related to the use of music in the English class.

It is important to mention that there is a lot of similarity of thought between previous research and the data provided by the study population in terms of methodologies and strategies that have music as an integrating axis, which facilitates the human being the process of communication through feelings, ideas, and various expressions. It is relevant to mention that both are cultural axes and manifestations that allow the transition of knowledge to be possible.

The teachers interviewed related interesting anecdotes about their experiences with the teaching and learning process, which suggest that music is a natural activator of knowledge, which through the guidance of our energy helps us to enjoy and learn from its content. Additionally, it is mentioned that a more pleasant and didactic learning environment is generated which is motivating for students who demonstrate great acceptance by not using traditionalist techniques that involve the memorization of grammatical rules and vocabulary and that in turn allows learning to be organic and allows us to interact with our environment.

Something relevant that the study population shared was the fact that students do not possess the same learning possibilities due to the sector in which they live. This suggests the possibility of strategically selecting the musical content that could be implemented in the English class considering that the methodology based on the use of music does not have a similar impact on all students. In this case, it would be avoided to use a monotonous content, that is, we can use songs with lyrics or use background music to generate harmonious learning environments that invite our brain to relax while knowledge is acquired. The benefits of its implementation and among them it can be find by the students pay attention to someone who has a musical instrument in their hands and who sings it in front of them which prepares them for an unorthodox or unconventional class that is to their liking. Another benefit is that students

leave shyness behind and practice the language in their four skills (listening, speaking, reading, writing) that is, they listen like a native English speaker to use the language and how it is configured according to the message, they also sing the song and repeat its lyrics so the phonetic work is improved, they also read the lyrics of the songs and can search for words that they do not understand using an unconscious way or analytical and investigative method that allows them to have linguistic resources such as vocabulary at their disposal at the time they wish to use the target language.

In the same way, the creative part is enhanced since artists are more imaginative than other people by nature and usually look for simple solutions for solving problems that seem complicated. On the other hand, it can be said that learners not only work on the cognitive aspect of learning since being a language that intensifies the emotional sensation of the human being, but this may also be able to deal with its ontological issue in harmony with its environment.

The study population spoke of an interesting topic which refers to the use of English in an excessive way, that is, it is not necessary to use songs specifically in English since we can listen to songs in Spanish that are to our liking and motivate them to think in Anglo-Saxon. On the other hand, if our learners are pressured to acquire linguistic rules in a suffocating way, it will be inevitable that difficulties and barriers to learning will be generated by which, the content of the class will be easily forgotten and even the students would end up detesting the subject by not understanding it. It is suggestable to use both languages as the student requires, while the task of the teacher who applies this methodology would be the melodic and harmonic accompaniment, the rectification of mistakes in the speaking part using appropriate words, and the supervision of the didactic material that is used in those cases.

In relation to the previous paragraph, it is also necessary to use national musical resources since they can easily be interpreted in the target language that you want to learn, in other words, why not listen to the traditional music of our people? The songs of our beautiful inter-Andean country come from poems that are transformed into songs and respond to the feelings of Ecuadorians and their history. Being musicians and teachers of English, It should consider the advantages of creating musical content and why not audiovisual that allow the student to feel identified with the English language without forgetting where it comes from and what is its objective in the institution.

Finally, there are studies that accredit music as a didactic resource and mention that the melodies used correctly are effective for the process of teaching and learning not only the English, and that it can also be used to learn any language. Teachers can create new educational proposals making use of this ancestral resource that contribute not only to the epistemological aspect of knowledge, but also prepare our students to take on the new challenges that, without a doubt, will challenge our society, remembering that at the end of all art is communication and communication is the bridge between worlds that relate to our way of being and behaving.

## **CHAPTER V**

### **5. CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 CONCLUSIONS**

- It has become evident that music has been seamlessly integrated in language teaching process and helped to improve communication skills.
- It is concluded that music has infinite opportunities to be integrated into the teaching of English as a didactic resource thanks to the literary review which demonstrates clear and concise examples of how music can be used to create activities that help meet learning objectives.
- Finally, music helped to understand and integrates the axis of knowledge in the English class. It is a necessity to create new activities to generate new experiences.

#### **5.2 RECOMMENDATIONS**

- It is recommended to use the musical material according to the student's need and the skill that requests to be improved.
- It is recommended to analyze our possibilities and create activities according to our reality and environments.
- To avoid having a monotonous class, it is proposed to create new activities based on music to generate new experiences in the learners.

## 6. BIBLIOGRAPHY

- Aldeguer, S. P., & Lavall, E. N. L. (2012). La Música como herramienta interdisciplinar: un análisis cuantitativo en el aula de Lengua Extranjera de Primaria. *Revista de Investigación en Educación*, 10(1), 127-143.
- Alkan, F. (2019). Investigation of Epistemological Beliefs and Creativity Fostering Behaviours of Prospective Teachers in Terms of Various Variables. *MIER Journal of Educational Studies Trends and Practices*, 212-226.
- Ander-Egg, E. (1995). *Técnicas de investigación social* (Vol. 24). Buenos Aires: Lumen.
- Arthur, Schopenhauer (1998). *El Mundo como voluntad y representación*. México. Ed. Porrour, pg.203
- Ausubel, D. P., Novak, J. D., & Hanesian, H. (1976). *Psicología educativa: un punto de vista cognoscitivo* (Vol. 3). México: Trillas.
- del Rocío Jiménez-Barreto, T. (2020). La música como herramienta para el aprendizaje del idioma inglés en estudiantes de Bachillerato en Machala, Ecuador. *Polo del Conocimiento*, 5(9), 1082-1102.
- Bernal J., Epelde A., Gallardo M. y Rodríguez A. (2010). La enseñanza colaborativa en Educación Primaria. Un estudio sobre el trabajo conjunto de los docentes de música e inglés para mejorar la formación del alumnado. *Dedica. Revista de Educación y Humanidades. Anual. (2)*. p.295-306
- Blanco Rincón, C. P. Implementación de la música como estrategia didáctica de aprendizaje en la enseñanza del inglés en el grado primero del CER la Fenicia, Cacota, Norte de Santander en el segundo semestre del año 2020.
- Ecuador queda en el puesto #93 en el ranking de inglés EF EPI. (2020). Retrieved 23 March 2021, from <https://www.ef.com.ec/epi/regions/latin-america/ecuador/>
- Hachim Lara, L., & Hurtado Ruiz, P. (2017). Dinámicas de la narrativa ficcional y factual en las letras latinoamericanas del siglo XIX. *Co-herencia*, 14(27), 65-87.
- Hernández, N. (2013). “Categorías en el léxico bilingüe: Perspectivas desde el priming semántico interlenguas y la disponibilidad léxica”. *Revista electrónica de Lingüística Aplicada* (1) pág. 19-38.
- Koopman, C. (2007). Community music as music education: on the educational potential of community music. *International Journal of Music Education*, 25(2), 151–163
- Lee, J., Zhang, Z., Song, H., & Huang, X. (2013). Relationships between epistemological beliefs, conceptions of teaching and learning and instructional practices of teachers: a Chinese perspective. *Australian Journal of Teacher Education*, 38(12), 119–146.
- Lems, K. (2018). New Ideas for Teaching English Using Songs and Music. In *English teaching forum* (Vol. 56, No. 1, pp. 14-21). US Department of State. Bureau of Educational and

- Cultural Affairs, Office of English Language Programs, SA-5, 2200 C Street NW 4th Floor, Washington, DC 20037.
- López Montañez, D. A. (2019). Aprender inglés a través de la música; una experiencia pedagógica para mejorar las habilidades comunicativas en lengua extranjera, inglés.
- Marí, Antonio (2012), Libro de ausencias. Barcelona. Colección Tusquets ed. Pg. 103
- Mateos Alejandro, G. (2013). La transformación en la industria cultural musical. La música en la red y la producción musical entre artistas.
- Medina, M. I. R., Quintero, M. D. S. B., & Valdez, J. C. R. (2013). El enfoque mixto de investigación en los estudios fiscales. *Tlatemoani: revista académica de investigación*, (13), 8.
- MEN. (2014). El arte en la educación inicial. [pág. 16-45] Recuperado de <http://www.deceroasiempre.gov.co/Prensa/CDocumentacionDocs/DocumentoN21-Arte-educacion-inicial.pdf>
- Olaya, Alejandro, & Ramírez, Jackeline (2015). Tras las huellas del aprendizaje significativo, lo alternativo y la innovación en el saber y la práctica pedagógica. *Revista Científica Guillermo de Ockham*, 13(2),117-125.
- Pazmiño, A. M. L., Vinuesa, A. P. A., & Cadena, P. E. Q. (2018). Origen y evolución de los modismos o expresiones populares y su influencia en la enseñanza del idioma inglés hacia la formación profesional. *Tsafiqui: Revista científica en ciencias sociales*, (11), 1-20.
- Piaget, J. (1985). La teoría de Piaget. *Revista para el estudio de la educación y el desarrollo*:04, sup2, 13-54, 1.
- Prieto, J. H. P. (2012). Estrategias de enseñanza-aprendizaje. México City, Mexico: Pearson educación.
- Quispe Yucra, P. (2019). Uso de las canciones como Recurso Didáctico en la Enseñanza del Inglés en los Estudiantes del Cuarto Grado de la Institución Educativa Secundaria “Sacasco” Huancané, Región Puno.
- Spirovska, E. (2013). Integrating multiple intelligences in teaching English as a foreign language-SEEU experiences and practices. *SEEU review*, 9(1), 9-20.
- Toscano Fuentes, C. M., & Fonseca Mora, M. C. (2012). La música como herramienta facilitadora del aprendizaje del inglés como lengua extranjera.
- Toscano Fuentes, C. M., & Fonseca Mora, M. C. (2012). La música como herramienta facilitadora del aprendizaje del inglés como lengua extranjera. García, G. G. (2020). *Musiclearn: aprender inglés a través de la música y la tematización del aula*.
- Van Manen, M. (2003). Investigación educativa y experiencia vivida. Ciencia humana para una pedagogía de la acción y de la sensibilidad. Barcelona: Idea Books.

## 7. ANNEXES

### 7.1 INTERVIEW'S CAPTURES AND LINKS

#### INTERVIEW N.º 1



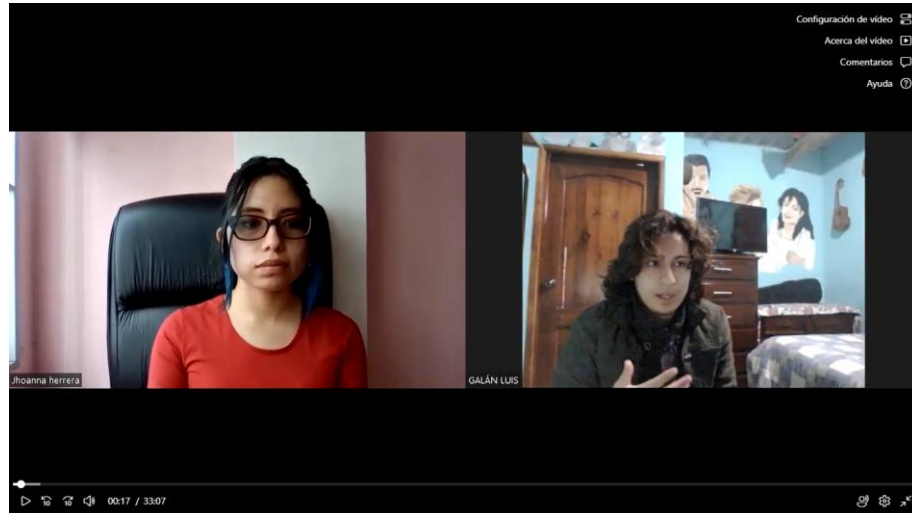
Link: [Entrevista 1 César Narváez .mp4](#)

#### INTERVIEW N.º 2



Link: [Entrevista 2 Darío Galán .mp4](#)

## INTERVIEW N.º 3



Link: [Entrevista 3 Jhoana Herrera .mp4](#)



## 7.2 DATA COLLECTION INSTRUMENT

**UNIVERSIDAD NACIONAL DE CHIMBORAZO**  
**FACULTAD DE CIENCIAS DE LA EDUCACIÓN, HUMANAS Y TECNOLOGÍAS**  
**CARRERA DE PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS**



**Topic:** Music as a didactic resource for teaching English

**Objective:** To interpret the perspective of English teachers who have knowledge of music about the possibility of implementing music into the teaching and learning English process.

### Interview Guide

1. From your point of view, what is the relationship between music and language?
2. Does music facilitate the student's learning process? Explain your answer.
3. How can the didactic resource of music be applied in the teaching of English?
4. How the cognitive, sociolinguistic, and affective factors can be better addressed by using music in the classroom?
5. How can music help to improve comprehension, attention, and develop skills during class?
6. What are the didactic strategies that most help you generate meaningful learning?
7. What are the benefits of integrating music as a didactic strategy in the English class?
8. How would you apply music in the teaching and learning process as an integrating axis?
9. What field of music had been you specialized in? (Singing, instrumentation, music production).
10. What kind of activities would you implement to create meaningful learning by using music as a teaching resource?

A handwritten signature in blue ink, appearing to read 'Luis Galán', is positioned above a horizontal line.

**Luis Galán**

**ESTUDIANTE**  
**C.I. 0605352095**