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“APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR”

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Certifico que el presente trabajo de investigación previo a la obtención del Título de: Licenciatura en Ciencias de la Educación, Profesor(a) de Idioma Inglés; “APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR”, ha sido elaborado por: David Antonio Ureña Lara y Danny Israel Miranda Carrasco, el mismo que ha sido revisado y analizado en un 100% con el asesoramiento permanente de mi persona en calidad de Tutora, por lo que se encuentra apto para su presentación y defensa respectiva.

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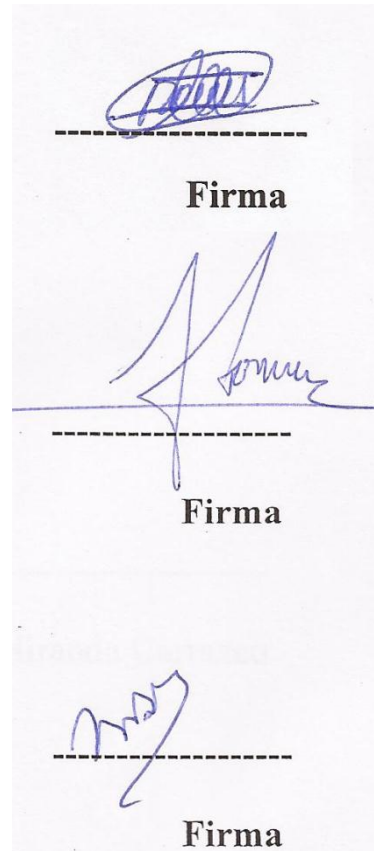
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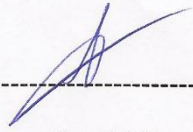
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AUTORÍA

El presente trabajo investigativo, previo a la obtención del Título de: Licenciatura en Ciencias de la Educación, Profesor(a) de Idioma Inglés, es original y basado en el proceso establecido por la Facultad de Ciencias de la Educación, Humanas y Tecnologías. Los criterios en el informe de investigación sobre: “APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR”, como también los contenidos, ideas, análisis y conclusiones, son de exclusiva responsabilidad de los autores y los derechos del mismo le corresponden a la Universidad nacional de Chimborazo.



David Antonio Ureña Lara



Danny Israel Miranda Carrasco

DEDICATORY

This thesis is dedicated to our families and friends who have supported us since the beginning of our studies.

Also, to our teachers who are inspiration for this career.

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SUMMARY

This research work had as main purpose to investigate whether the application of methodological strategies based on music could develop listening skills in students of Primer año de bachillerato in “San Vicente de Paul” high school, in Riobamba city. In order to overcome the failure to have such students to hear the foreign language, to perceive and understand the new vocabulary which is indispensable to communicate successfully with others. For conducting successfully this research, new and classic methodological strategies based on music were applied, such as “Fill in the Blanks”, “Line Ordering” and “Mixed Songs”, which stimulated students to feel relaxed and active in class. The population was composed of 75 students of Primer año de bachillerato in “San Vicente de Paul” high school, and the type of applied research was used, which allowed us to implement the aforementioned methods in a systematic and organized way to get the results. A test and observation guide as data collection tools were used. At the conclusion of the research, the presentation and discussion of statistical results, a significant change was determined because the students improved their sense of hearing significantly their listening skill in English. In addition, they began to be more interested in learning the foreign language through songs, their motivation level was increased, so relaxed they felt while learning new vocabulary. For these reasons, as conclusion, it is recommended to teachers and students the use of songs to increase the listening skills, to become familiar with grammar, pronunciation, idioms, and dialects, which increase the sense of hearing and understanding, which enables them to communicate better.

INTRODUCTION

New methods for teaching English language are currently been developed in our and others countries. This is because there is evidence that provides the continues students failure in English learning process, the demand of society that promotes a better education is imperative and the process and methodologies for this purpose most be updating day by day.

Now a day learning English is a great need in our culture, which promotes that English must be dominate in a way that individuals can interact using this language in a fluent and accurate way. Regardless the process in which teachers; teach and students learn, there is concern about high failure rate of students.

One of the biggest problems in learning English; is the amount of exposure that students deal with in the English language, it is actually a very complex problem, that has to do with the natural order hypothesis of learning language. (Listening, Speaking, Reading, and Writing). Teachers and students deals with several problems in relation to teaching-learning process in natural way, for this reason, this research has been elaborated to offer a new and attractive alternative for teaching and learning English. To facilitate de handing and use of this research, it has been divide in chapters, which have a logical chain, made by according established formats, as follow:

Chapter I.- It contains the referential framework that covers the statement of the problem, also there are objectives and justification of problem.

Chapter II.- It contains the scientific support for research.

Chapter III.- It refer to the methodology used, including design, type of research, population, methods and research techniques, process for data collection, analysis and interpretations of research results.

Chapter IV.- There are conclusion and recommendations. It is the summary of the investigation, obtained from the analysis and interpretation of results, and provides alternative or suggested solutions.

CHAPTER I

1. FRAME OF REFERENCE

1.1. THE INVESTIGATION PROBLEM

“APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR”

1.2. PROBLEM STATEMENT

While professional activities as teachers were develop in Colegio “San Vicente de Paúl”, listening skill development was identified as one of the biggest problems, according the observation the problem came from the lack of exposure against English language maybe caused by the lack of methodologies, techniques, and their limited use in the classroom. In addition, circumstances in which teachers try to develop listening skill and the repetitive methods used lead the students’ indifference.

Moreover limited time in class to apply different methods and student’s willingness lack directly inflict on the listening skill development process, based in the institution schedule teachers develop their classes to try to accomplish regardless the students outcome. However, listening is not yet fully integrate into the curriculum and needs to be give more "prime importance" in class and homework.

This investigation proposes that for the English learning process success, the students must be in constant contact with the target language, because it is essential for listening skill development, and to archive the investigation main goal the usage of methodological strategies based on music that are proposed by; of course this methodological strategies based on music can handle all the listening skill

development problems but they can provide a great aid to improve it, by incorporating listening into teaching and providing opportunities inside classroom for students to be exposed to significant listening input, tuning the hearing sense in the target language in order to students are ready for learning.

The problems that have been exposed show the main importance of development the listening skills and a finely verify method is to attain the attention using methods based on music, the use of methodological strategies based on music will be a good way to do it.

For these reasons, the focus of our project will determinate if the methodological strategies based on music are adequate methods to use in classroom.

1.3. PROBLEM FORMULATION

How the application of methodological strategies based on music influence in the development of students' listening skill of primer año de bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year?

1.4. GUIDELINE QUESTIONS

How can methodological strategies based on music be observed?

What is the main purpose of methodological strategies based on music?

1.5. OBJECTIVES

1.5.1. GENERAL OBJECTIVE

To apply methodological strategies based on music for listening skill development to students of primer año de Bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year.

1.5.2. SPECIFIC OBJECTIVES

- To observe the students' activity performance of methodological strategies based on music to students of primer año de bachillerato at at Colegio san Vicente de Paúl, in the city of Riobamba in the academic year 2014 – 2015.
- To evaluate the listening skill outcome alongside the methodological strategies based on music usage for students of primer año de bachillerato at at Colegio san Vicente de Paúl, in the city of Riobamba in the academic year 2014 – 2015.

1.6. PROBLEM RELEVANCE AND IMPORTANCE

The research importance basically is about to create an innovative technique which helps the learners to improve their listening skill, of course following the process of methodological strategies based on music. According with contemporary hearing research which is guided by lessons learned from sensory research, namely that specialized nerve cells respond to different forms of mechanical energy, chemical, or electromagnetic and convert this energy into electrochemical impulses which can be processed by the brain the same energy that music produces, with this theory as the investigation support can let the results to a good outcome.

The research come up from the experiences and several cases of students who have had troubles during listening skill development process, these are due to lack of target language exposure, for this reason it is essential to apply new and innovative techniques to facilitate listening development in students, and so prove that it does not have to be difficult, dull and irksome.

Educational institutions like schools, high schools and even universities can use this project to try to handle the English among of exposure for develop the listening skill

that is a principal problem in English learning process in our educational system, bearing on mind this it can be told that sharing the information implicit in this research can be a great aid for rise the English level.

New technique developed by the researchers MIXED SONG is an important part of this research, because the whole study is based on its principals, which are “eliminate the second language exposure gap and tune up the hearing sense”, taking into account the theory of listening skill development.

The users are going to be the students of primer año de bachillerato at at Colegio San Vicente de Paúl, in the city of Riobamba in the academic year 2014 – 2015, also teachers and the institution itself, results advantages will be that teacher going to have new techniques and activities for use in class that can develop listening proficiency and of course students will develop the willingness to learn and understand by listening.

The feasibility of the current project is reasonable, for the educational process it accomplish with parameters that are used in a class hour also for its application the only technological device need is a recorder that is easy to find and carry on the class. A teacher is capable to perform all the activities within the methodological strategies based on music because they are easy to handle, the budget for its application can be break even by students and the time required it is about 4 months. Also Institution support is truly important to develop the project and no less important students’ predisposition and help to fulfill the project expectations and goals.

TEST is the method employed for the whole project because it is necessary the student’s research results. The results will show if the research is appropriate to accomplish the general objective.

CHAPTER II

2. THEORETICAL FRAMEWORK

2.1. PREVIOUS RESEARCH REGARDING THE INVESTIGATED PROBLEM.

2.2. THEORETICAL FOUNDATIONS

In order to make the listening skill development process a more adequate technique applied by teachers is needed to put a great deal of thought into developing programs which maintain students' interest and have obtainable short term goals. At high school level this may include, the use of music techniques which may help to tune the hearing sense of students to improve their target language proficiency. With the study focused toward students listening skill development. For the foreign language teacher this may result in a certain level of frustration due to the general lack of target language students' contact. Teachers need to apply interesting techniques in which student's attention is gained. Considering everything previous it has been decided to make this research make to determine if methodological strategies based on music for listening skill development are suitable for the learning process also it is based on the experiences from the point of view student-teacher, because it is essential that a student feels this technique adequate for all the time while it is developed listening skill and it can sometimes be accomplished by the use of music which is not often called upon by other teachers in mainstream subject areas. Tuning the students' sense to the target language to become more active participants in a lesson can sometimes assist them to see a purpose for improving their listening skill in the target language. Successful communication using the target language should result in students feeling some sense of accomplishment.

2.2.1. ENGLISH AS A SECOND LANGUAGE IMPORTANCE

The world is an increasingly globalized place where individuals are communicating among and between multiple cultures each day. Today, an individual has access to a vast array of information from a variety of world cultures at the touch of a button. For those of us in the English speaking world, we take access to this information for granted. Elsewhere, however, much of the world's information is beyond their reach, locked in English. That is one reason why learning English as a second language has become so popular. In fact, English is now the world's most widely spoken second language, surpassing all others. In fact, more people now speak English as a second language than as their first language. (Vyas, 2009)

As a result, there has never been a greater demand for classes to learn English as a second language. English is the gateway to a world of knowledge, commerce, and culture, a lingua franca that gives a student access to the world in a way that other languages do not. Just as Latin was the most important language for a thousand years and French for five hundred, English is today the key to participating in the global conversation. There are a variety of ways to learn English as a second language, including computer programs, audio tapes, classes, and immersion. Picking the right method for you requires some insight and self-understanding. (Vyas, 2009)

2.2.2. TEACHING ENGLISH AS A SECOND LANGUAGE

Teaching English as a second language is an important task that produces a number of powerful rewards. First, there is the feeling of pride that as a teacher you have made a difference in the life of a student. Second is the contribution you have made the international community by minting a new speaker of the English language, one who can now communicate across cultures and worldwide in the lingua franca of the modern age. Teaching English as a second language is a noble calling, empowering students to take their places in the global community and become active participants in the global conversation.

Today's English language learners are a diverse collection of immigrants, businesspeople, students, and artists who share a dedication to the English language and a love of learning. Teaching English as a second language to these students is an honor and a privilege, one that we as educators share with all of those who strive to give student the tools they need to take on new enterprises and reach for their dreams. The gift of a second language is a window onto a new world, bringing into focus a wealth of conversation, information, and understanding that would otherwise be forever closed to the students who seek to learn a new language. We therefore look forward every day to giving our students the tools to succeed in all their dreams. (Vyas, 2009)

2.2.3. ENGLISH LEARNING ATTITUDE

The idea of learning English to the non-native English speaker or speaker from a foreign country can create a great deal of both havoc and potential inspiration and means for success in a person's life. Specifically, it takes a lot of courage, dedication and a positive attitude to create a positive personal space for English learning. Attitude factors aside, the work that is involved in learning English is great, and without at least a sense of what will happen at the end of the long road of studying English, the learner could potentially grow frustrated and give up the effort to learn English.

In addition, the potential student of English learning may well be greeted by dissidence among family and friends, where it is encouraged to go along with the norm and study in one's home country in one's native language. But, if one has the determination and personality that can be described as an "English learning attitude" one should take the task of learning English very seriously and ignore those who wish for another path for the person. Or better, explain to loved ones the importance of learning English is to success in the global economy, or in going to school in an English-speaking country. These are all valid reasons for learning English and the "English speaking attitude" – one that encompasses courage, dedication, intelligence and a desire to change one's life circumstance, will only grow as the decisions

needed to reach the ultimate goal, of English language mastery, are accomplished. (Vyas, 2009)

2.2.4. SECOND LANGUAGE LISTENING SKILL DEVELOPMENT

Second language (L2) listening comprehension is a complex process, crucial in the development of second language competence. Listeners use both bottom-up processes (linguistic knowledge) and top-down processes (prior knowledge) to comprehend. Knowing the context of a listening text and the purpose for listening greatly reduces the burden of comprehension. Teachers can help students develop sound strategies for comprehension through a process approach to teaching L2 listening. This will help students learn how to listen and develop the metacognitive knowledge and strategies crucial to success in listening comprehension. (Byrnes, 1984)

2.2.4.1. INTRODUCTION AND DEFINITION

Research has demonstrated that adults spend 40-50% of communication time listening (Gilman & Moody 1984), but the importance of listening in language learning has only been recognized relatively recently (Oxford 1993). Since the role of listening comprehension in language learning was taken for granted, it merited little research and pedagogical attention. Although listening played an important role in audio-lingual methods, students only listened to repeat and develop a better pronunciation (for speaking). Beginning in the early 70's, work by Asher, Postovsky, Winitz and, later, Krashen, brought attention to the role of listening as a tool for understanding and a key factor in facilitating language learning. Listening has emerged as an important component in the process of second language acquisition (Feyten, 1991). This research base provides support for the pre-eminence of listening comprehension in instructional methods, especially in the early stages of language learning. (Feyten, 1991)

Listening is an invisible mental process, making it difficult to describe. Listeners must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intention, retain and interpret this within the immediate as well as the larger socio-cultural context of the utterance (Wipf, 1984). (Rost, 2002) defines listening, in its broadest sense, as a process of receiving what the speaker actually says (receptive orientation); constructing and representing meaning (constructive orientation); negotiating meaning with the speaker and responding (collaborative orientation); and, creating meaning through involvement, imagination and empathy (transformative orientation). Listening is a complex, active process of interpretation in which listeners matches what they hear with what they already know. (Feyten, 1991)

2.2.4.2. LISTENING PROCESSES

There are two distinct processes involved in listening comprehension. Listeners use 'top-down' processes when they use prior knowledge to understand the meaning of a message. Prior knowledge can be knowledge of the topic, the listening context, the text-type, the culture or other information stored in long-term memory as schemata (typical sequences or common situations around which world knowledge is organized). Listeners use content words and contextual clues to form hypotheses in an exploratory fashion. On the other hand, listeners also use 'bottom-up' processes when they use linguistic knowledge to understand the meaning of a message. They build meaning from lower level sounds to words to grammatical relationships to lexical meanings in order to arrive at the final message. Listening comprehension is not either top-down or bottom-up processing, but an interactive, interpretive process where listeners use both prior knowledge and linguistic knowledge in understanding messages. The degree to which listeners use the one process or the other will depend on their knowledge of the language, familiarity with the topic or the purpose for listening. For example, listening for gist involves primarily top-down processing, whereas listening for specific information, as in a weather broadcast, involves primarily bottom-up processing to comprehend all the desired details. (Feyten, 1991)

2.2.4.2.1. CONTEXT

Research from cognitive psychology has shown that listening comprehension is more than extracting meaning from incoming speech. It is a process of matching speech with what listeners already know about the topic. Therefore, when listeners know the context of a text or an utterance, the process is facilitated considerably because listeners can activate prior knowledge and make the appropriate inferences essential to comprehending the message (Byrnes, 1984). Therefore, teachers need to help students organize their thoughts, to activate appropriate background knowledge for understanding and to make predictions, to prepare for listening. This significantly reduces the burden of comprehension for the listener. (Feyten, 1991)

2.2.4.2.2. PURPOSE

Listeners do not pay attention to everything; they listen selectively, according to the purpose of the task. This, in turn, determines the type of listening required and the way in which listeners will approach a task. (Richards, 1990) differentiates between an interactional and a transactional purpose for communication. Interactional use of language is socially oriented, existing largely to satisfy the social needs of the participants; e.g., small talk and casual conversations. Therefore, interactional listening is highly contextualized and two-way, involving interaction with a speaker. A transactional use of language, on the other hand, is more message-oriented and is used primarily to communicate information ; e.g., news broadcasts and lectures. In contrast with interactional listening, transactional listening requires accurate comprehension of a message with no opportunity for clarification with a speaker (one-way listening). Knowing the communicative purpose of a text or utterance will help the listener determine what to listen for and, therefore, which processes to activate. As with the advantages of knowing the context, knowing the purpose for listening also greatly reduces the burden of comprehension since listeners know that they need to listen for something very specific, instead of trying to understand every word. (Feyten, 1991)

2.2.5. MUSIC AND LEARNING: INTEGRATING MUSIC IN THE CLASSROOM.

"Music is the electrical soil in which the spirit lives, thinks and invents." --Ludwig van Beethoven

We all know how greatly music affects our feelings and energy levels! Without even thinking about it, we use music to create desired moods to make us happy, to enjoy movement and dance, to energize, to bring back powerful memories, to help us relax and focus. Music is a powerful tool for our personal expression within our daily lives-- it helps "set the scene" for many important experiences.

Throughout time, people have recognized and intentionally used the powerful effects of sound. In the 20th century the western scientific community has conducted research to validate and expand our analytical knowledge of music. This research supports what we know from personal experience: Music greatly affects and enhances our learning and living!

Research continues to be conducted to provide helpful guidelines for our intentional use of music, especially in the classroom. This article, based on extensive research and experiences, will provide you with successful and valuable guidelines for incorporating music into the teaching and learning environment-- applicable to all ages and educational settings.

(Abramson, 1973.)

2.2.5.1. BRINGING EDUCATION TO LIFE WITH MUSIC

How is it that for most people music is a powerful part of their personal life and yet when we go to work or school we turn it off? The intentional use of music in the classroom will set the scene and learning atmosphere to enhance our teaching and learning activities. Plus, using music for learning makes the process much more fun and interesting! Music, one of the joys of life, can be one of the joys of learning as

well. The following pages give you suggestions for when and how to use music during your teaching or training. With these techniques, you, the teacher, can orchestrate a classroom environment that is rich and resonant-- and provide learners with a symphony of learning opportunities and a sound education!

Music helps us learn because it will--

- establish a positive learning state
- create a desired atmosphere
- build a sense of anticipation
- energize learning activities
- change brain wave states
- focus concentration
- increase attention
- improve memory
- facilitate a multisensory learning experience
- release tension
- enhance imagination
- align groups
- develop rapport
- provide inspiration and motivation
- add an element of fun
- accentuate theme-oriented units(Andersen, 1999)

2.2.5.2. SPECIFIC WAYS TO USE MUSIC IN THE CLASSROOM

Here are three areas of teaching where integrating music can be highly effective. For each intent, there is a rich repertoire of classroom techniques that can be used simply and easily by anyone-a brief example is given in each. These techniques work for people of all ages and from many societies. The very young, teens and adults will experience an increase in their effectiveness and joy of learning from these uses of music.(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

2.2.5.2.1. LEARNING INFORMATION

Music can be used to help us remember learning experiences and information. In Active Learning Experiences music creates a soundtrack for a learning activity. The soundtrack increases interest and activates the information mentally, physically, or emotionally. Music can also create a highly focused learning state in which vocabulary and reading material is absorbed at a great rate. When information is put to rhythm and rhyme these musical elements will provide a hook for recall. Here are three ways we can use music to help us learn information:

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

- **Active Learning Experiences**

Music will activate students mentally, physically, and emotionally and create learning states which enhance understanding of learning material. For example, play music with an association for your topic in the background while reading a concise summary of the important information. The more interesting and dramatic, the more easily the information is remembered. In a social studies class, I have read Chief Joseph quotes and a brief synopsis of his tribes' famous journey toward Canada while playing native music in the background. This introduction to the "Last Free Days of the Nez Perce" is powerful and memorable because the music helps students to appreciate the experience and set the mood. To activate information physically, play upbeat music during a related movement activity or role-play. For example, while learning about the flow of electrons in electricity, I play Ray Lynch's *Celestial Soda Pop* while we create a classroom flow of electricity. Some students are stationary neutrons and protons while others are moving electrons. When we add "free electrons" like a battery would, the electrons begin flowing and voila! we have an

electrical current! Ray Lynch's' upbeat music keeps us moving and makes the role play more fun.

(Brewer, Music and Learning: Seven Ways to Use Music in the Classroom, 1995)

- **Focus and Alpha State Learning**

Music stabilizes mental, physical and emotional rhythms to attain a state of deep concentration and focus in which large amounts of content information can be processed and learned. Baroque music, such as that composed by Bach, Handel or Telemann, that is 50 to 80 beats per minute creates an atmosphere of focus that leads students into deep concentration in the alpha brain wave state. Learning vocabulary, memorizing facts or reading to this music is highly effective. On the other hand, energizing Mozart music assists in holding attention during sleepy times of day and helps students stay alert while reading or working on projects.

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

- **Memorization**

Songs, chants, poems, and raps will improve memory of content facts and details through rhyme, rhythm, and melody. Teaching these to students or having them write their own is a terrific memory tool!

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

2.2.5.2.2. ATTENTION, ATTITUDE AND ATMOSPHERE

(The Three A's) Preparing for a learning experience can make the difference between lessons well-learned and just passing time. Certain music will create a positive learning atmosphere and help students to feel welcome to participate in the learning experience. In this way it also has great affect upon students' attitudes and motivation to learn. The rhythms and tempo of musical sound can assist us in setting and maintaining our attention and focus by perking us up when we are weary and helping us find peace and calm when we are over-energized in some way. Here are two ways to use music for attitude, attention and atmosphere: (Brewer, 1995)

- **Welcoming and Attention**

Background music is used to provide a welcoming atmosphere and help prepare and motivate students for learning tasks. Music can energize lagging attention levels or soothe and calm when necessary. Simply playing music as students enter the classroom or as they leave for recess or lunch totally changes the atmosphere. Depending on the music, you can enliven, calm, establish a theme or even give students content information with content-songs!

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

- **Community Builders**

Music provides a positive environment that enhances student interaction and helps develop a sense of community and cooperation. Music is a powerful tool for understanding other cultures and bonding with one another. Selecting and playing a classroom theme song, developing a classroom "ritual"---such as a good-bye or hello time that uses music, or other group activities with music are ways to build lasting community experiences.

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

2.2.5.2.3. PERSONAL EXPRESSION

Music is the doorway to the inner realms and the use of music during creative and reflective times facilitates personal expression in writing, art, movement, and a multitude of projects. Creation of musical compositions offers a pathway to expressing personal feelings and beliefs in the language of musical sound. Here are two ways music can help us express ourselves:

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

- **Creativity and Reflection**

Background music is used to stimulate internal processing, to facilitate creativity, and encourage personal reflection. Playing reflective music, such as solo piano in either classical or contemporary styles, as students are writing or journaling holds attention for longer periods of time than without the music. In one study, students wrote twice as much with music than without!

(Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

- **Personal Expression through the Musical Intelligence**

The creation of music expresses inner thoughts and feelings and develops the musical intelligence through understanding of rhythm, pitch, and form. Writing songs related to content allow students to express how they feel about issues brought up in historic incidents, social studies topics or literature. Students can also create an instrumental "soundtrack" with simple rhythm instruments that

auditorily portray a particularly important scientific discovery, a poignant historical event, or the action within a novel.

(Brewer, *Music and Learning: Integrating Music in the Classroom*, 1995)

2.2.5.3. THE MUSICAL ECHO

As you begin to resonate with your new musical classroom experiences, you may find transformations occurring in other aspects of your life. Your students may share with you wonderful experiences occurring in their lives because of doorways which were opened through the inclusion of music in the learning process. When this happens, celebrate and bless the connections to life meaning that has occurred. Everything that we do as teachers has echoes and reverberations that contribute to the whole of life. If there are no echoes it may mean that what we are teaching has less meaning than we thought. Expect and enjoy the miracles that occur!

(Merritt, 1996)

2.2.5.4. LEARNING THEORY AND MUSIC

Educational theorists have long sought answers to the question of how we can best teach students to learn well. Models for teaching have evolved and will no doubt continue to be developed. Some of today's' leading learning technologies embrace the use of music to assist in learning. Nearly all methods can be enhanced through the use of music. The guidelines provided in this book can help teachers and trainers learn how to use music no matter what learning methods are being used. Special note is given here to three successful learning models in which the use of music is particularly relevant.

(Storr, 1992)

2.2.5.5. THE MULTIPLE INTELLIGENCES

In 1983 Howard Gardner, psychology professor at Harvard University, presented his Multiple Intelligence theory based upon many years of research. Promoting the concept that intelligence is not one entity but that there are many different forms of intelligence, Gardner has awakened a revolution in learning. Multiple Intelligence teaching methods recognize eight (though there may be more) forms of intelligence: visual-spatial, linguistic, logical-mathematical, bodily-kinesthetic, interpersonal, intrapersonal, musical, and most recently naturalist. Multiple Intelligence teachers strive to broaden student's familiarity and skill levels in each area. (Storr, 1992)

Development of the musical intelligence can be greatly aided by the use of music throughout the curriculum. In addition to learning about musical elements and how to create music, the musical intelligence involves developing an ability to respond to musical sound and the ability to use music effectively in one's life. As a musician who has taught general music in public and private schools I can speak to the value of having students hear music throughout the school day as a means of increasing musical intelligence. The more students listen and respond to a variety of music, the more they will know about music on a personal, real-experience level, the deeper will be their understanding of why people throughout time and around the world create music, the greater will be their ability to use music productively in their lives, and the more eager they will be to develop their musical skills because they will understand, appreciate and enjoy music more! (Storr, 1992)

As a music teacher, I can say that the methods for using music in the classroom not only enhance the learning process but also contribute to the development of the musical intelligence. (Storr, 1992)

2.2.5.6. ACCELERATED LEARNING

In the 1960's, Dr. Georgi Lozanov and Evelyn Gateva researched ways to increase memory abilities including the use of music in the classroom. Their successes caught the attention of the world. Teaching techniques developed from their creative experiments and today we have a solid format for effective multisensory and whole brain learning called Accelerated Learning. This book does not describe the full philosophy or method designed by Lozanov. It will, however, draw upon the knowledge of music in Lozanov's method to share successful ways of using music for learning. (Storr, 1992)

The use of background music during lectures, vocabulary decoding, or group readings is a cornerstone of Accelerated Learning techniques. Two methods for using music, designed to create very different but equally effective learning environments, were developed through Lozanov's methods. They are called concerts. The Active Concert activates the learning process mentally, physically and/or emotionally while the Passive Concert is geared to place the student in a relaxed alpha brain wave state and stabilize the student's mental, physical and emotional rhythms to increase information absorption. Both teaching methods result in high memory retention. Used together the two concerts provide a powerful learning experience. (Storr, 1992)

Another component of Accelerated Learning techniques is the recognition that the learning setting and student comfort level with learning is of great importance to student success. Lozano's methods included using music as students enter the classroom, leave the classroom and during break times to help establish a positive learning atmosphere. (Storr, 1992)

2.2.5.7. TURNING MUSIC ON IN YOUR CLASSROOM

You will find many ideas that feel comfortable and exciting to you in this book. You will probably also find techniques that do not resonate for you. Keep in mind that you do not have to use music in all the ways presented here in order to be effective in enhancing learning through music. The addition of even one music technique in your classroom will add richness and improve the learning process. My suggestion is for you to begin your musical journey by incorporating one technique that resonates greatly with your teaching style. When you have mastered this use of music in your classroom, go on to explore a new method. Your student's enthusiasm and response will be a guideline and incentive for future ideas and uses.(Storr, 1992)

2.2.6. REASONS FOR USING SONGS IN THE CLASSROOM

2.2.6.1. THEORETICAL RATIONALE

A large amount of literature which has been discusses the value of using songs in ESL/EFL classrooms is not based empirically. However, it based upon in teacher is experience; the first-hand knowledge of what actually occurs in a language classroom is, in fact, very valuable. The first step in developing a theoretical rationale for using songs in the classroom is to label the types of listening processes and then do identify the reasons of teachers and researchers provided. From here, it can see that the teachers' motives are actually grounded in theory. Patterns emerge from the literature why teachers and researchers are using songs valuable. These patterns include affective, cognitive, and linguistic reasons. There are two processes involved in listening, these both which can be utilized when songs are used in the classroom. The activity selected for a particular song will determine which of these processes is active. The first is bottom-up processing where the listener builds up the sounds into words, sentences and meaning. The second is top-down processing where the listener uses background knowledge to understand the meaning of a message. Practicing both of these processes is essential for developing listening

comprehension. The affective, cognitive, and linguistic reasons for using songs which follow, are all grounded in learning theory, and provide insights into the benefits of songs in the classroom. (CULLEN, 1999)

2.2.6.2. AFFECTIVE REASONS

The Affective Filter Hypothesis is one of five proposed hypotheses developed by Steven Krashen. Basically, it is an explanation of how the affective factors relate to language learning. It is particularly appealing to teachers because it provides an explanation to why some learners learn and others do not. (KRASHEN, 1982)

Teachers have long recognized the need for students to have a positive attitude in regard to learning. Steven Krashen explains that for optimal learning to occur the affective filter must be weak. A weak affective filter means that a positive attitude towards learning is present. If the affective filter is strong the learner will not seek language input, and in turn, not be open for language acquisition. The practical application of the Affective Filter Hypothesis is that teachers must provide a positive atmosphere conducive to language learning. Songs are one method for achieving a weak affective filter and promoting language learning. (KRASHEN, 1982)

With the affective filter weak, investigators have found that songs can develop the four skill areas of reading, writing, listening, and speaking. They states that songs can be used: (EKEN, 1996)

- To present a topic, a language point, lexis, etc.
- To focus on common learner errors in a more direct way
- To encourage extensive and intensive listening
- To provide a relaxed classroom atmosphere

(METIN, 2000)

2.2.6.3. COGNITIVE REASONS

Songs also present opportunities for developing automaticity which is the main cognitive reason for using songs in the classroom. Authors define automaticity as "a component of language fluency which involves both knowing what to say and producing language rapidly without pauses." Using songs can help automatize the language development process. Traditionally, it was believed that automatization would occur through repetitive exercises in a non-communicative environment. However, the major shift towards the communicative teaching methodology requires that automatization occur in a different manner. Theories state that we must "place students in an environment in which it is appropriate to use target utterances in a genuinely communicative fashion." The nature of songs is fairly repetitive and consistent. For example, a song such as "Sailing" by Rod Stewart provides ample opportunities for students to focus on the present progressive tense. The repetitive style of the song lends itself to an activity in which students create their own present progressive sentences based upon their own interest. After listening to the song, students create their own lyrics following the same tune as the song. Lyrics such as: I am writing, I am writing, in my notebook with my friends, are common examples of the type of language that students produce. (SEGALOWITZ, 1988)

2.2.6.4. LINGUISTIC REASONS

Besides automatization, there is also a linguistic reason for using songs in the classroom. Some songs are excellent examples of colloquial English, that is, the language of informal conversation. A song such as "My Best Was Never Good Enough" by Bruce Springsteen is a prime example of a song that demonstrates colloquial language use. This song is full of phrases like "Every cloud has a silver lining." and "Every dog has his day" Of course; the majority of language most ESL students will encounter is in fact informal. Using songs can prepare students for the genuine language they will be faced with. . (Harris, 1993)

Finally, two studies, investigated the prevalence of pop music in the lives of EFL students. Both studies found that music is often the major source of English outside of the classroom. The exposure to authentic English is an important factor in promoting language learning. It relates directly to both the affective filter and automaticity. If students are exposed to songs which they enjoy, more learning is likely to occur since they may seek out the music outside of the classroom. The repetitive style of songs then helps to promote automatization of colloquial language. (LITTLE, 1983)

2.2.7. USING SONGS IN THE ENGLISH CLASSROOM

2.2.7.1. SONGS IN THE CLASSROOM: A USEFUL TOOL

Songs are part of daily life for most people. Who doesn't enjoy music at home, while travelling or studying, or even at work? Language teachers can use songs to open or close their lessons, to illustrate themes and topics, to add variety or a change of pace, present new vocabulary or recycle known language. But how do songs actually benefit your students? In the first part of this article we look at the theoretical background to these questions; in the second half we look at what we can do with songs in the classroom. (Suzanne L. Medina, 1993)

There is strong practical evidence supporting the use of music in the English language classroom; there is also a growing body of research confirming that songs are a useful tool in language acquisition. In fact musical and language processing occur in the same area of the brain. (Suzanne L. Medina, 1993)

2.2.7.2. TYPES OF SONGS

There are many types of songs which can be used in the classroom, ranging from nursery rhymes to contemporary pop music. There is also a lot of music written specifically for English language teaching. A criticism of the latter is that they often lack originality and musical appeal but there are good examples to be found of stimulating, modern, 'cool' music, appealing to the real tastes of language learners.

‘Real’ music that the students hear and play every day can be extremely motivating in the classroom, too. However, the lyrics may not always be suitable: they may, for instance, contain slang or offensive words, there may be grammatical mistakes and they may only marginally teach the language points you want to focus on. (LEMS, 2001)

2.2.7.3. WHICH LEARNERS LIKE SONGS?

Howard Gardner once said: “It’s not how intelligent you are, but how you are intelligent.” No two students learn in exactly the same way. In any classroom there will be a mix of learning styles, and one student may ‘use’ more than one style, depending on what the task or topic is. To appeal to these differences is a huge teaching challenge. Gardner distinguished eight styles of learning, and students in his ‘aural/musical’ category will have a lot of benefit from learning through songs. They are strong in singing, picking up sounds, remembering melodies and rhythms; they like to sing, hum, play instruments and listen to music. (LEMS, 2001)

This is not to say that learners with other learning styles cannot benefit from songs. Of course they can, because in the activities we develop with songs we can dance and act (physical learning style), read, draw and do puzzles (spatial intelligence) tell stories, and write (verbal learning styles). (LEMS, 2001)

2.2.7.4. WHY ARE SONGS SO SUITABLE?

We can’t generalize, but research has found that pop songs have characteristics that help learning a second language: they often contain common, short words; they are written at about 5th grade level (US); the language is conversational, time and place are usually imprecise; the lyrics are often sung at a slower rate than spoken words and there is repetition of words and grammar. Furthermore, songs are also known to lower the “affective filter” or, in other words, to motivate learners to learn. So, what positive contributions to language learning can songs make? (LEMS, 2001)

2.2.7.5. SOCIO-EMOTIONAL GROWTH

You'll often find learners of any age singing together socially – when they are visiting friends, at a party or in karaoke bars. Teenagers and young adults seem to know an endless number of songs by heart and share them continuously through the Internet and portable music players. Even though it's not always easy to copy this spontaneous love of music in the classroom, singing songs in and with a class is a social act which allows learners to participate in a group and express their feelings, no matter what their English is like. (LEMS, 2001)

2.2.7.6. PHYSICAL DEVELOPMENT

Songs provide a great opportunity for young learners to move around. Clapping, dancing and playing instruments stimulate memory, which makes it possible for learners to hear chunks of language as they sing and use them in different situations later. Older learners can also benefit from clapping, dancing, rocking, tapping, and snapping their fingers to music and songs. (LEMS, 2001)

2.2.7.7. COGNITIVE TRAINING

We all know the phenomenon of the song-that-is-stuck-in-my-head. With the right kind of song it is easy to simulate that in the classroom. Interacting with songs again and again is as important to language learners as repeatedly practicing a tennis technique is for a tennis player. The skill which develops from this is called 'automaticity'. Learners get to know what to say and to produce language rapidly without pausing. (LEMS, 2001)

2.2.7.8. CULTURAL LITERACY

Now that most music is accessible to almost anyone anywhere, either through radio, CDs, DVDs and downloads from the Internet, learners can enjoy songs from all corners of the globe. Songs used in English classes can, in that way, shed light on interesting musical traditions in countries, but can also teach teens, young adults and adults to appreciate other cultures. For adult learners they can be "a rich mine of

information about human relations, ethics, customs, history, humor, and regional and cultural differences” (Gerrig, 1992)

2.2.7.9. LANGUAGE LEARNING

In a world where non-native speakers of English are likely to produce the majority of songs in English, learners have the opportunity to listen to pronunciation in a wide range of varieties of the language. Songs will help learners become familiar with word stress and intonation, and the rhythm with which words are spoken or sung also helps memorization. Again, this will enable learners to remember chunks of language which they can then use in conversations or in writing. As language teachers, we can use songs to practice listening, speaking, reading and writing. (Gerrig, 1992)

2.2.8. WHAT CAN BE DONE WITH SONGS IN THE CLASSROOM?

The sky is the limit! There are a few things to keep in mind: simple, repetitive songs often contain a recurrent grammatical pattern which is useful to teach (especially with younger children). More difficult songs often contain interesting vocabulary and idioms. Also there is often a message, a theme, or a story underlying a song which students can discuss, explain, debate, and write about at almost any level. (Gerrig, 1992)

2.2.8.1. PRACTICAL TIPS AND TASKS FOR USING SONGS

➤ FOCUS IT

Start with a focusing activity: anything that will get students thinking about the subject of the song. Have them think about the title of the song, in groups of pairs. Find a picture that relates to the subject of the song and have students make guesses about it. (Wheeler, 1985)

➤ **HIGHLIGHT IT**

Put a selection of important words from the song on your board. Have students ask each other what the words mean. Then, have students in groups write or tell a quick story that uses the words. You can also get students to circle, underline or highlight specific words or word categories. (Wheeler, 1985)

➤ **STOP IT**

Again, write a selection of words on the board. Students must shout STOP any time they hear one of the new words. You could also stop the song before a word you want them to guess. (Wheeler, 1985)

➤ **LIP SYNC IT**

Have students lip sync the song before a team of judges in a Class Idol show. This allows them to become familiar with the words, rhythm, stress and intonation before actually singing the words out loud. (Wheeler, 1985)

➤ **STRIP IT**

Cut the song into strips. Give each student one strip to memorize. Students put the strips in their pockets. They get up and tell each other their part of the song, without looking at their part or showing their part to anyone else. Students then organize themselves in the right order, speak the song and then listen and check. You can also have students put the strips on a table in order. (Wheeler, 1985)

➤ **QUESTION IT**

Have students ask each other questions about the song (about the words, about the topics or about characters in the song). For more advanced students you could choose two songs of a similar theme, and split the class into two teams. Have each group listen to their song and draw up a list of (open or True/False) questions. Pair each

student with a member of the opposite team and have them take turns asking their questions. (Wheeler, 1985)

➤ **WRITE IT**

Have students write a letter to the main character or the singer, send an answer to a person referred to in the song, rewrite the song as a story, write a story which began before the story in the song and led to it, or write a story which will continue after the song. (Wheeler, 1985)

➤ **CHANGE IT**

Change words (adjectives, adverbs, nouns -names, places or feelings), and invent new lyrics for the melody. If you have karaoke versions of the songs you can then let students sing their own versions. (Wheeler, 1985)

➤ **DRAW IT**

Get students to draw or collage the song and compare the visualizations in class.

The possibilities are endless. Music and songs are fun, and most people enjoy them. Make songs a regular feature in your lessons! (Wheeler, 1985)

2.2.9. USING MUSIC IN THE CLASSROOM

When students make a major breakthrough in learning, it is music to a teacher's ears. There is nothing more rewarding for a teacher, than seeing their students smile and laugh while they learn. The same can be said for students who are taught in a fun and creative way, love coming to class. Using music in the classroom is a great way for teachers to achieve success with L2 learners. (Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

Oliver Wendell Holmes suggests taking a musical bath once a week, saying that music is "to the soul what water is to the body." (Brewer, Music and Learning: Integrating Music in the Classroom, 1995)

2.2.9.1. BENEFITS OF USING MUSIC

Have you ever heard of anyone who doesn't like music? Some people may not like art, dancing, reading, or movies, but almost everyone likes one kind of music or another. Most people like many different kinds of music. Studies have shown that music...

- improves concentration
- improves memory
- brings a sense of community to a group
- motivates learning
- relaxes people who are overwhelmed or stressed
- makes learning fun
- helps people absorb material

Music stabilizes mental, physical and emotional rhythms to attain a state of deep concentration and focus in which large amounts of content information can be processed and learned. (Brewer, *Music and Learning: Integrating Music in the Classroom*, 1995)

2.2.10. TECHNIQUES FOR USING MUSIC WITH L2 LEARNERS

There are a variety of different ways to use music in the classroom. Some teachers prefer to use background music and others use music lyrics as the basis of a lesson. Music can be used to:

- introduce a new theme or topic (Christmas/colors/feelings)
- break the ice in a class where students don't know each other or are having difficulty communicating
- change the mood (liven things up or calm things down)
- teach and build vocabulary and idioms
- review material (background music improves memory)
- teach pronunciation and intonation

- teach songs and rhymes about difficult grammar and spelling rules that need to be memorized (“i before e”, irregular verbs, phrasal verbs)
- teach reading comprehension
- inspire a class discussion
- teach listening for details and gist (Perison, 1995)

2.2.10.1. SUGGESTED ACTIVITIES

Many teachers try using music once in the class, but forget to do it again. It might take a few times before you and your class gets used to hearing music while learning. If you can commit to using music once a week, you may soon see the benefits, and realize that you want to do it more often and in a variety of ways. Here are 10 activities to try:

1. Use background music such as classical, Celtic music or natural sounds to inspire creativity
2. Teach your national anthem
3. Teach a song that uses slang expressions (“I heard it through the Grape Vine”)
4. Teach a song that uses a new tense you have introduced
5. Add variety to your reading comprehension lesson. Students can read lyrics and search for main idea, theme, and details.
6. Teach Christmas vocabulary through traditional carols
7. Write or choose a classroom theme song
8. Create (or use already prepared lessons) cloze exercises using popular song lyrics
9. Create variations to familiar songs by making them personal for your class members or your lesson
10. Have “lyp sync” contests. Allow students to choose their own songs. A little competition goes a long way in the classroom. Have groups explain the lyrics of their song before or after they perform. (Perison, 1995)

2.2.10.2. TEACHING WITH MUSIC

Using music has all of the same benefits mentioned above and more. Learners are natural music lovers to convince them that it will help them learn. If you feel uncomfortable singing in front of the class to teach a song, use a tape or CD player. (Don't expect your students to sing if you don't. Remember, that they don't care about the quality of your singing voice, just like you don't care about theirs.) Here are some suggested activities to use with kids (If you are not familiar with any of the songs mentioned, simply put the titles into an online search) (Perison, 1995)

- **Transition songs:** Teach simple songs that indicate transitions from one activity to another, such as “clean up” songs and “hello/goodbye” songs.
- **Energy boosters:** Teach simple action songs that require kids to stand up and move around. Think of traditional birthday games that use songs, such as pass the parcel (use a classroom mascot or other favorite item instead of a gift) or musical chairs.
- **Animal songs:** Children love learning about animals! Teach animals and animal sounds using repetitive songs like “Old McDonald had a Farm” and “There was an Old Lady who swallowed a fly.”
- **Multi-culturalism:** Teach about multi-cultural instruments and learn how to create them in class.
- **Remembering Names:** Help students remember names of their classmates (this helps teachers too) with songs like “Willoughby Wallaby Woo.”
- **Alphabet songs:** Use lots of different alphabet songs (not just the traditional ABC) to help kids remember them in English. Chicka Chicka Boom Boom by Bill Martin Jr and John Archambault is a catchy children's book and song.
- **Colors:** Teach the colors with various colors songs and rhythms, such as Louis Armstrong's “What a Wonderful World” or Kermit the Frog's “It a hint easy being green.”
- **Rewards:** Reward hard working kids with “Music Time”. Let them make requests for background music that they can listen to while they work on their written exercises.

- **Student teachers:** Encourage the kids to teach each other songs from their own language. Turn this into an English lesson by having students translate the meaning. (Perison, 1995)

2.2.10.3. TIPS FOR USING MUSIC EFFECTIVELY

- When teaching students a song, it is a good idea to introduce an instrumental version first (If an instrumental version is not available, play the song softly in the background while they are working on something or hum the melody before introducing the lyrics). If students become familiar with the sound of the music first, they will be more likely to understand the words.
- Make a vocabulary list ahead of time. Go over the words once before you introduce the song.
- Expose students to a certain song many days in a row. Within a few days, students will not be able to get the song out of their head!
- Choose interactive songs whenever possible. Adding actions enhances language acquisition and memory.
- Have soft or upbeat music playing before class to encourage a positive atmosphere. Turning the music off is a great way to signal to a large class that it is time to begin. (Perison, 1995)

2.2.11. USE OF SONGS IN THE ESL CLASS

➤ FILLING IN THE BLANKS

Songs are often used in this way in the ESL classroom. You can carefully choose which words to blank out depending on what lexical area you want your students to work on. (DeVries, 2001)

➤ **LISTENING COMPREHENSION**

Instead of doing your usual listening comprehension out of the course books, do a song instead. Get your students thinking about the subject and do any pre-teaching of vocabulary as necessary. As with standard listening comprehension, there are a variety of exercises that you can do with songs: true or false, matching exercises, open comprehension questions, etc. (DeVries, 2001)

➤ **PHONETICS**

You can use a song with a clear rhyme pattern to do some phonetics work on particular phonemes. (DeVries, 2001)

➤ **STRIPS OF PAPER**

The lyrics you will find on this site can be cut up into strips which then need to be reconstructed as the song unfolds. Alternatively, each student is given a strip to memorize beforehand and the students then work among themselves to 'physically' rebuild the song. (DeVries, 2001)

➤ **VOCABULARY**

Some songs lend themselves well to vocabulary work. When possible, I have noted on the menu pages when vocabulary exercises are possible. (DeVries, 2001)

2.2.12. MUSIC AND LEARNING A PERFECT MATCH

According to neurobiologist Norman M. Weinberger, music exists in every culture. Parents all over the world sing to their babies. Music provides us with a natural and rhythmic way to learn. Many studies show that there is a very strong connection between literacy and music. Through music, learners learn to: (Weinberger, 2014)

- Understand language (we must comprehend language in order to become “true” readers)
- Experiment with rhythm, words, tempo, and melody (which are important skills in reading aloud)
- Think creatively and holistically
- Make the connection between print and spoken words
- Practice motor development and motor coordination while experimenting with various instruments and dancing
- LISTEN (we sometimes forget that listening is an important literacy skill) (Weinberger, 2014)

Here are some more reasonable and practical ways to assimilate music into the lives of young children: (Weinberger, 2014)

1. Expose children to a variety of music from a determinate age. Different music has different tempos and rhythms so exposure to all genres of music, according to some experts, helps brain development.
2. Do not use music as background “filler” **all** the time. Sometimes it’s ok to just let children hear their own chatter and their own thoughts! Besides, learners don’t have to become immune to the music as background “noise.” Music is focus to catch their attention rather than just be part of the background!
3. Recognize the effect music has on children’s behavior. Classical music or jazz played at the right time of day can have a calming effect.

4. When introducing a new song to learners, write it down on chart paper. This helps children make the connection between written and spoken language. (Weinberger, 2014)

2.2.13. TECHNIQUES THAT USE MUSIC

- **Line Ordering.** Simple and elegant. Get a simple song, cut the lines up (or have students do it) and then have them listen repeatedly while putting them in order. (Choksy, 1981)
- **Rewrite the lyrics.** This is probably the favorite music lesson done. Simply find a catchy chorus in a song (be careful of earworms!) and then have the students rewrite the chorus and make it their own. (Choksy, 1981)
- **Try some chanting.** Chants are strong language learning activities. Repetitive, catchy, they get students involved and are especially helpful for lower level learners. (Choksy, 1981)
- **As a class calmer.** Research suggests that students perform tasks where concentration is required, better with music playing in the background. When testing or students are writing or reading, play some soft background music. (Choksy, 1981)
- **Students make a doodle video.** It's easy to do and read about it here. Students each make a picture for one line of a song. Put them together and then make a movie. Inspiring for all students and great for team building. (Choksy, 1981)
- **Teach Grammar.** The right song can be a powerful way to teach a grammar point and for students to learn grammar in a fun, creative, useful way. (Choksy, 1981)
- **Create class atmosphere.** Songs and music are socially loaded and bring people together in a powerful way. I've used this song countless times to make classroom togetherness but there are many other songs that do the same. (Choksy, 1981)

- **Vocabulary building.** Songs are full of great vocabulary that student will pick up naturally in song. A simple activity is to write some vocabulary on the board. Some in the song, some not. Students copy, listen, circle the vocabulary they hear. (Choksy, 1981)
- **Dialog role playing.** Duets are great and really kind of mimic real communication and sometimes discourse. Find a duet and have students in groups or pairs sing it! (Choksy, 1981)
- **As a classroom management technique.** I'm not a big one on using "punishments" in class but I used to have a problem with cell phones. I set a rule that if one went off in class, the student had to stand up and sing a song in English for the class. It worked like a charm! Imagine singing this song. (Choksy, 1981)

2.2.14. CREATIONAL FRAME

2.2.14.1. MIXED SONG

In many cultures, learning manner is the natural way that music is teach, learn, and performed. Mixed Song technique is based on the natural way order of learning a language that means (Listening, Speaking, Reading and Writing). However, it also has many other characteristics that involves other theories although Mixed Song has its own way to be apply, and developed for the reason it can be useful for the creation of new methods because it is potential as a technique is unique and never seen before.

Mixed Song is a new technique that involves music in high and low speed. High speed music activate the students will to comprehend the words that they can understand, and low speed music provides an atmosphere where they can relax to start to tune up the hearing sense in the target language. In addition, this technique tries to eliminate the lack of target language exposure gap that is the major problem in second language acquisition, to summarize the technique tries to challenge the

students to understand what are they listening and activate the willingness for the comprehension need.

These are the steps to follow for it application:

1. Find high and low speed songs.
2. Let the students know that mother language is forbidden when the technique start.
3. Make the students hand out a sheet of paper.
4. Play the high-speed song.
5. Make the students write words that they understand.
6. Ask for words that students may hear.
7. Play the low speed song.
8. Repeat the high speed song.
9. Give the students a second chance to write words that they understand.
10. Teacher and students look over the song lyrics.
11. Evaluate results by comparing written words with lyrics. (David, 2014)

2.3. HYPOTHESIS

Methodological strategies based on music improve the students listening skill of primer año de bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year.

2.4. VARIABLES

2.4.1. DEPENDENT VARIABLE

Listening Skill Development

2.4.2. INDEPENDENT VARIABLE

Methodological strategies based on music

2.5. VARIABLE ORGANIZER

2.5.1. DEPENDENT VARIABLE

Listening Skill Development

CONCEPT	CATEGORY	INDICATORS	TOOLS AND TECHNIQUES
<p>Listening is a skill of the language that let us discriminate the sounds of the English language to be used to understand what others speaker is trying to say.</p>	<p>Listening comprehension</p>	<p>Listening for gist (general comprehension)</p> <p>Listening in detail</p>	<p>TECHNIQUES</p> <p>Results Evaluation</p> <p>INSTRUMENT</p> <p>Observation Guide</p> <p>Test</p>

2.5.2. INDEPENDENT VARIABLE

Methodological strategies based on music.

CONCEPT	CATEGORY	INDICATORS	TOOLS AND TECHNIQUES
<p>These methodological strategies based on music properly refer to a theoretical analysis of methods appropriate for a study field to contribute to the achievement of a better performance, greater proficiency, major creativity, as well as greater innovation, and a greater development in the student's skills. Which are used to make it easier the process of learning, encouraging the students and thus improving their abilities. (Listening Skill)</p>	<p>Achievement of goal.</p> <p>Types of strategies</p>	<p>Distinguish sounds</p> <p>Fill in the Blanks</p> <p>Line ordering</p> <p>Creational Frame:</p> <p>Mixed Song</p>	<p>TECHNIQUES</p> <p>Results Evaluation</p> <p>INSTRUMENT</p> <p>Observation Guide</p> <p>Test</p>

2.6. BASIC TERMS DEFINITIONS

➤ **Language:**

A body of words and systems that are common use by people, who are in the same community and nation, same geographical area or share the same cultural tradition.

➤ **Listen:**

To give attention with the ear, attend closely for the purpose of hearing.

➤ **Lyric:**

Characterized or expressing spontaneous direct feeling a lyric writing.

➤ **Method:**

Procedure technique or way to do something especially in accordance with a definite plan.

➤ **Music:**

Art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and colors

➤ **Skill:**

The ability that comes from: knowledge, practice, aptitude to do something well.

➤ **Strategy:**

A plan, method, series of maneuvers, stratagems for obtaining a specific goal, or result for getting ahead in the world.

➤ **Technique:**

The manner and ability with which an artist, writer, dancer, athlete, employs the ability.

CHAPTER III

3. METHODOLOGICAL FRAMEWORK

Oriented in the proposed objectives, define if application of methodological strategies based on music can development students listening skill of primer año de bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, chimborazo province, during 2014-2015 academic year

3.1. RESEARCH DESIGN:

Pretest–Posttest Design: The basic premise behind the pretest–posttest design involves obtaining a pretest measure of the outcome of interest prior to administering some treatment, followed by a posttest on the same measure after treatment occurs. Pretest–posttest designs are employ in both experimental and quasi-experimental research and can be used with or without control groups. For example, quasi-experimental pretest–posttest designs may or may not include control groups, whereas experimental pretest–posttest designs must include control groups. Furthermore, despite the versatility of the pretest–posttest designs, in general, they still have limitations, including threats to internal validity. Although such threats are of particular concern for quasi-experimental pretest–posttest designs, experimental pretest–posttest designs also contain threats to internal validity. In the simplest pretest–posttest design, researchers gather data about some outcome through a single pretest, administer a treatment, and then gather posttest data on the same measure.

- First, it has been observe the listening skill level of students and the techniques that they use to improve it before the application of the thesis by using a pre-survey about listening skill development and techniques that involves music.

- Then, it has been selected the appropriate methodological strategy based on music according students listening level.
- Next, it has been applied several methodological strategies based on music to develop students listening skill.
- Finally, it has been take the data collector survey to evaluate if methodological strategies based on music can improve the listening skill level in those students.

3.2. TYPE OF RESEARCH

- **APPLIED EXPERIMENTAL RESEARCH** is a form of systematic inquiry involving the practical application of science. It accesses and uses some part of the research community's accumulated theories, knowledge, methods, and techniques, for a specific, often purpose. For this reason this research is constructed to be able to explain some kind of causation in methodological strategies based on music for listening skill development to students of Primer año de Bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year.
- **PREDICTIVE RESEARCH:** The purpose of the predictive research is it to find out what happen with listening skill development once Methodological Strategies Based on music were applied.

3.3. RESEARCH LEVEL

Applied - Quantitative

3.4. POPULATION AND SAMPLE

3.4.1. POPULATION

This research was applied to 75 students of primer año de bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year.

3.4.2. SAMPLE

The population is small with specific parameters, and the universe of the research is exactly known, this is why the research will work with the total population.

3.5. DATA COLLECTION TECHNIQUES AND INSTRUMENTS

A Test: was used to collect data and experience. These results will show if the research is appropriate. The data is obtained from asking a set of standardized questions to the total population being studied composed of a number of students, in order to know their opinion, thoughts and experiences; the most relevant questions have been selected in accordance with the nature of the research.

3.6. DATA ANALYSIS AND PROCEDURAL TECHNIQUES

The data was obtained by applying methodological strategies based on music for listening skill development for the students of Primer año de Bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo. The instruments were applied under similar conditions, and for all each response has three options to choose from. Then performing tabulations to display the results, graphs in order to verify the hypothesis, and finally establish outcome and output for the development and formulation of proposals and possible solutions to the research.

1. Elaboration and reproduction of instruments for data collection.
2. Application of respective test.
3. Tabulation of Data.
4. Review the information collected: select suitable information for the research detect any mistake, etc.
5. Elaboration of statistical tables and graphics.
6. Analysis of the statistical results for establishing relationship in accordance with the objectives any hypothesis.

7. Interpretation of results supported by theoretical framework.
8. Checking hypothesis.
9. Make conclusion and recommendation

CHAPTER IV

4. ANALYSIS AND INTERPRETATION

4.1. OBSERVATION GUIDE

OBSERVATION GUIDE

INSTITUTION NAME: Unidad Educativa “San Vicente de Paul”

CLASS: Primeros años de Bachillerato

RESEARCHERS: David Ureña, Danny Miranda

SCHOOL YEAR: 2014-2015

This observation guide was developed in order to know how students perform the activities implicit in the test, presented facts are necessary to know because they complement statistic study by giving us a general view of the student’s progress, that it’s very important for the investigation result

		MUCH	A LITTLE	NOTHING
INDEXES	Students show enthusiasm toward music activities.	65	8	2
	Students like the songs presented by in each activity.	55	13	7
	Students focus on task activities.	57	9	9
	Students understand the activities that they were developing.	50	20	5
	Different activities were easy for students to perform.	60	3	2

Students were able to understand different kind of music.	45	20	10
Students take more than 3 times to accomplish each activity.	33	24	18
After the methodological activities based on music application students were able to understand instructions in English.	51	19	5

OBSERVATION ANALYSIS:

Alongside the application of methodological strategies based on music students show great interest in them; according this observation guide, the majority of students show enthusiasm toward the music activities also students like music presented in each activities.

By focusing on task, students were able to understand and develop activities in class, for the most of them activities were easy to perform, of course data show that they understand different kinds of music, according this guide, the experience and results students didn't make many questions to clarify the objectives of each methodological strategies basic on music.

Because the some activities were new, and never seen before, most of the students need more than three times to accomplish them but it were an acceptable number, for the purpose of this research.

At the end, a great number of students can understand directions and instructions only by listening, for this reason, the investigation was a great success, and it can be recommend to be implement in class.

4.2. PRE-TEST AND POST-TEST RESULTS ANALYSIS:

1. Students were able to tune-up their hearing sense by listening to music.

TABLE N°1

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	32	43%	Able	56	74,67%
Unable	43	56%	Unable	19	24,43%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 1



Source: Table N° 1
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 43% of students were able to use music for helping them to tune up their hearing sense, after apply them 75% of the students. Before methodological strategies based on music; 57% of students were unable to use music for helping them to tune up their hearing sense, after apply them 23% of the students.

Theories indicate that the music is one of the best ways to tune up the hearing sense, helped by the concentration and willingness to understand the English, sounds and words.

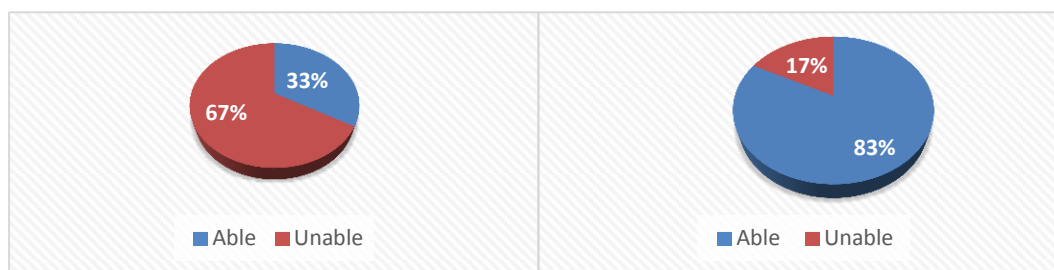
2. Students were able to understand the lyrics of the songs when listening to music.

TABLE N°2

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	25	33%	Able	62	82,67%
Unable	50	67%	Unable	13	17,33%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 2



Source: Table N° 2
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: before to apply methodological strategies based on music, 33% of students were able to understand songs' lyrics when they listen to music, after apply them 83% of the students. Before methodological strategies based on music 67% were unable to understand the songs' lyrics when they listen to music, after apply them 17% of the students.

According to the research, in fact use different activities with songs make the learners to understand the true letter of the songs to comprehend the main ideas of them and understand the true meaning of words implicit in them.

- Students were able to identify a missing word in a text when they listen to a song.

TABLE N°3

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	30	40%	Able	49	65,33%
Unable	45	60%	Unable	26	34,67%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 3



Source: Table N° 3
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 40% of students were able to identify missing words in a text when they listen to a song, after apply them 65% of the students. Before to apply methodological strategies based on music, 60% were unable to identify missing words in a text when they listen to a song, after apply them 35% of the students.

According to the research applying the fill in blanks methodological strategy based on music rise the possibility that students identify understand by context the song and aid by the listening skill infer the word that is missing in the lyrics.

4. Students were able to order a scramble text when they listen to a song.

TABLE N°4

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	17	23%	Able	54	72,00%
Unable	58	77%	Unable	21	28,00%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 4



Source: Table N° 4
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 23% of students were able to order a scramble text when they listen to a song, after apply them 72% of the students. Before to apply methodological strategies based on music, 23% of students were unable to order a scramble text when they listen to a song, after apply them 28% of the students.

By applying line ordering methodological strategy based on music students are able put in order and identify words colocation and coherence using the listening skill as the main tool to do it.

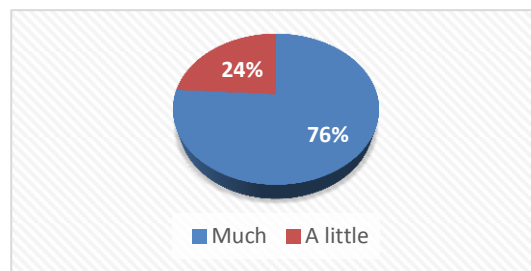
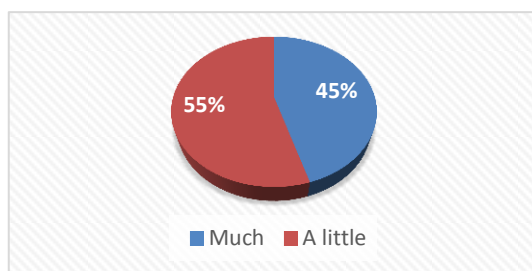
5. Students were able to identify words at high speed when they listen to a song.

TABLE N°5

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	34	45%	Able	57	76,00%
Unable	41	55%	Unable	18	24,00%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 5



Source: Table N° 5
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 45% of students were able to identify words at high-speed when you listen to a song, after apply them 76% of the students. Before to apply methodological strategies based on music 36% of students were unable to identify words at high-speed when you listen to a song, after apply them 24% of the students.

By applying Mixed Song methodological strategy based on music, students are able to identify words at high speed, the main proposal of the technique is based on the concept that applying it students will tune-up the hearing sense making them able to identify words at high speed levels.

6. Students were able to learn new vocabulary through songs.

TABLE N°6

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	22	29%	Able	54	72,00%
Unable	53	71%	Unable	21	28%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 6



Source: Table N° 6
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 29% of students were able to learn new vocabulary through songs, after apply them 72% of students. Before to apply methodological strategies based on music, 71% of students were unable to learn new vocabulary through songs, after apply them 28% of students.

The results show that methodological strategies based on music are a good way to learn new vocabulary through the activities involved in them; they are a great way to introduce new and difficult vocabulary.

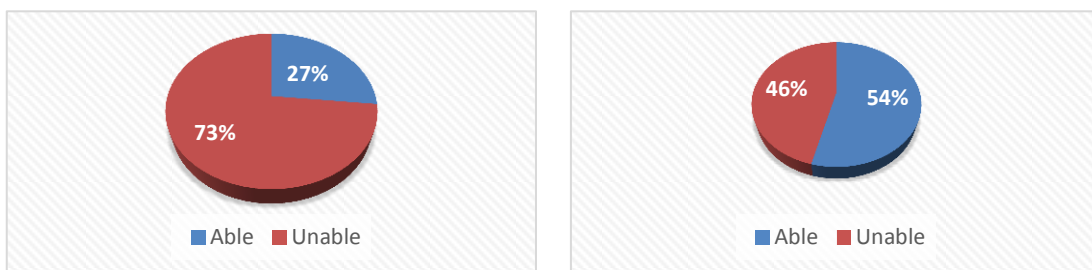
7. Students were able to understand the main idea of a text when listening.

TABLE N°7

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	20	27%	Able	41	53,00%
Unable	55	73%	Unable	35	47%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 7



Source: Table N° 7
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 27% of students were able understand the main idea of a text when listening, after apply them 54%. Before to apply methodological strategies based on music, 73% of students were unable to understand the main idea of a text when listening, after apply them 46% of students.

By applying the different techniques students are able to understand the main idea of the text when listening, techniques give the students the instruments that they need to practice and master the ability to infer main ideas in a text.

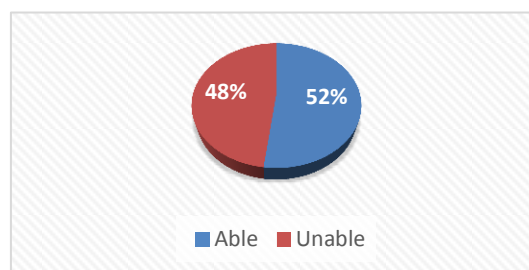
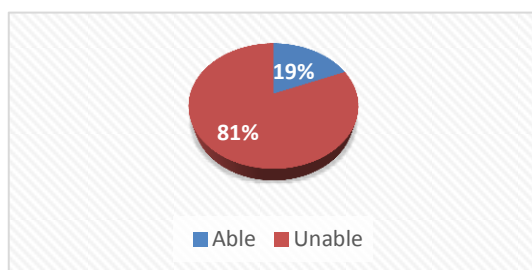
8. Students were able to understand the details in a text when listening.

TABLE N°8

BEFORE			AFTER		
Category	Frequency	Percentage	Category	Frequency	Percentage
Able	14	19%	Able	39	52%
Unable	61	81%	Unable	36	48%
TOTAL	75	100%	TOTAL	75	100,00%

Source: Post-Test Criteria for evaluation
Made by: David Ureña and Danny Miranda

GRAPHICS No 8



Source: Table N° 8
Made by: David Ureña and Danny Miranda

ANALYSIS AND INTERPRETATION:

Data analysis show: Before to apply methodological strategies based on music, 19% of students were able understand the details in a text when listening, after apply them 61%. Before to apply methodological strategies based on music, 81% of students were unable understand the details in a text when listening, after apply them 39% of students.

By the application of methodological strategies based on music, students try to understand words in detail for acknowledge the true meaning of words and avoid fake listening.

4.3.PROVE OF HYPOTHESIS

Methodological strategies based on music are able to improve the students listening skill of primer año de bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year.

INDEX	BEFORE		AFTER		RANGE, BEFORE	RANGE%, AFTER
CRITERIA	ABLE		ABLE		ABLE	ABLE
1.	32	43%	56	74,67%	24	31,67%
2.	25	33%	62	82,67%	37	49,67%
3.	30	40%	49	65,33%	19	25,33%
4.	17	23%	54	72,00%	37	49,00%
5.	34	45%	57	76,00%	23	31,00%
6.	22	29%	54	72,00%	32	43,00%
7.	20	27%	41	53,00%	21	26,00%
8.	14	19%	59	52,33%	32	33,33%
						36.05%

INDEX	BEFORE		AFTER		RANGE, BEFORE	RANGE%, AFTER
CRITERIA	UNABLE		UNABLE		UNABLE	UNABLE
1.	43	56%	19	24,43%	-24	-31,57%
2.	50	67%	13	17,33%	-37	-49,67%
3.	45	60%	26	34,67%	-19	-25,33%
4.	54	77%	21	24,00%	-33	-53,00%
5.	41	55%	18	24,00%	-23	-31,00%
6.	53	71%	22	28%	-31	-43,00%
7.	55	73%	35	47%	-20	-26,00%
8.	61	81%	36	48,67%	-32	-33,33%
						-36.57%

MEAN, BEFORE	MEAN AFTER	MEAN%, BEFORE	MEAN%, AFTER	MEAN, BEFORE	MEAN AFTER	MEAN%, BEFORE	MEAN%, AFTER
UNABLE	UNABLE	UNABLE	UNABLE	ABLE	ABLE	ABLE	ABLE
24,25	52, 37	32,38%	69,63%	24,25	52, 37	32,38%	69,63%
MEDIAN, BEFORE	MEDIAN, AFTER	MEDIAN%, BEFORE	MEDIA%, AFTER	MEDIAN, BEFORE	MEDIAN, AFTER	MEDIAN%, BEFORE	MEDIA%, AFTER
UNABLE	UNABLE	UNABLE	UNABLE	ABLE	ABLE	ABLE	ABLE
51,5	21,50	69%	26%	23,5	54,00	31%	72%

After the process of tabulating and analyzing recollected data, it can be conclude, that by applying methodological strategies based on music the percentage of students that were able to perform the activities rises in 36.05% and the percentage of students that were unable to perform the activities decreases in -36.57%.

Data analysis: From criteria N°1 shows that by applying methodological strategies based on music the percentage of students that are able to tune-up the hearing sense when they listen to music rises in 31.67%. It shows that music tune up the hearing sense; the most important fact of this research that involves among of exposure to English language. That is the greatest problem in teaching and learning English.

Data analysis from criteria N°2 shows that by applying methodological strategies based on music the percentage of students that were able to understand the lyrics when they listen to a song rises in 49.67%. Students were able to understand the letter of the songs after several tries by listening carefully to them.

Data analysis from N°3 shows that by applying methodological strategies based on music the percentage of students that are able to identify missing words in a text rises in 25.33%. It shows that methodological strategies based on music activities give the adequate tools for students to perform this activity.

Data analysis from criteria N°4 shows that by applying methodological strategies based on music the percentage of students that are able to order a scramble text when they listen to music rises in 49%. By applying line ordering students are able to identify words colocation and coherence of the text.

Data analysis from criteria N°5 shows that by applying methodological strategies based on music the percentage of students that are able to identify words in high speed rises in 31%. By Appling MIXED SONG students activate the willingness to listen to a difficult song and try desperate to understand words implicit in them.

Data analysis from criteria N°6 shows that by applying methodological strategies based on music the percentage of students that are able to learn new vocabulary rises in 43%. Methodological strategies based on music comes with new vocabulary for students that it is essential in learning process.

Data analysis from criteria N°7 shows that by applying methodological strategies based on music the percentage of students that are able to understand main idea of the text when listening rises in 26%. Final outcome of this research is for students to use their listening skill to understand and comprehend all activities that are presented by the English teachers.

Data analysis from criteria N°8 shows that by applying methodological strategies based on music the percentage of students that are able to understand the details on a text rises in 33.33%.

Consequently, after this analysis it can be say that the use Methodological strategies based on music improve the students listening skill of primer año de bachillerato at Colegio San Vicente de Paúl, in the city of Riobamba, Chimborazo province, during 2014-2015 academic year.

CHAPTER V

5. CONCLUSION AND RECOMMENDATION

5.1. CONCLUSIONS

At the end of the investigation, it can be conclude that the methodological strategies based on music can develop listening skill on students.

Now that methodological strategies based on music were use into the class it could saw that it was easy to handle because of its timing that may vary depending on the application, students that were unconvinced at first were able to understand the methodological strategies in the development process.

When methodological strategies based on music were apply; students tune up the hearing sense then students could follow the speed of speech that was difficult for them at first, so they develops the listening skill to comprehend the words also they were able to understand general vocabulary implicit in the techniques.

5.2. RECOMMENDATIONS

The use of methodological strategies based on music importance; for teachers and students, lies in the problem about the among of exposure to English language, because, it tries to fill in the gap that students and also teacher have when they are developing the Listening Skills; with a dynamic and interesting way,

Levels, there for it is recommend using methodological strategies based on music for a better understanding of English classes. It is important that teachers catch the student's attention using the creativity. Although the present study involved high school level, the following recommendations can be apply to at intermediate level:

- Teachers should use Methodological strategies based on music to develop any activity that involves the listening skill but it required certain tools.
- Students should use methodological strategies based on music to get a chance to activate the willingness to hear words that may be difficult for them.
- Methodological strategies based on music should be used to teach certain vocabulary in different cases.

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Attachments

ATTACHMENT No 1 – OBSERVATION GUIDE

Nr	NOMBRES Y APELLIDOS	Students show enthusiasm toward music activities.			Students like the songs presented by in each activity.			Students focus on task activities.			Students understand the activities that they were developing.		
		MUCH	A LITTLE	NOTHING	MUCH	A LITTLE	NOTHING	MUCH	A LITTLE	NOTHING	MUCH	A LITTLE	NOTHING
0	NOMBRES Y APELLIDOS												
1	PILATAXI PINDUISACA ANA CRISTINA	X				X			X		X		
2	YUNGAN ACALO EDITH VIVIANA			X			X			X			X
3	COLCHA VARGAS MARIA AURORA	X			X			X			X		
4	VELASCO GOMEZ JENNY LUCRECIA	X			X			X				X	
5	AMAGUAYA COLCHA NANCY PATRICIA	X			X			X			X		
6	CALERO VASCONEZ ARQUIMIDES	X				X			X		X		
7	SAIGUA CARRILLO SILVIA MARIBEL	X			X			X			X		
8	QUITO PINTA MONICA ALEXANDRA	X			X			X			X		
9	ALTAMIRANO WILFRIDO	X			X			X				X	
10	CASTILLO RUIZ WILSON FABIAN		X				X			X	X		
11	PILCO VILEMA JOSE LUIS	X			X				X		X		
12	PITO MURILLO MARCO VINICIO	X				X			X		X		
13	VILLARROEL OSORIO HENRY ISMAEL	X			X			X			X		
14	CALDERON CUADRADO JESSICA KATHERINE	X			X			X			X		
15	ABARCA PARCO BEATRIZ	X			X			X				X	
16	CALLE ORELLANA TATIANA ELIZABETH	X			X			X				X	
17	RUIZ SEPA JENNY PAULINA	X			X			X			X		
18	GARCES SILVA SILVIA ELIZABETH	X			X			X			X		
19	PROAÑO ZAMBRANO DAVID ALBERTO	X			X			X				X	
20	CAYANCELA CARDENAS ISABEL KATHERINE	X			X				X			X	
21	PUSAY GUANGA MATALY GEOVANNA	X			X			X			X		

22	CAJILEMA ZHUILEMA DAVID ANGEL	X			X			X		X
23	PASMAY COLCHA WILLIAN HERNAN	X		X		X				X
24	REMACHE REINO PAULINA ROCIO	X		X			X			X
25	LALON PINDUISACA VERONICA ALEXANDRA		X			X	X		X	
26	TASIGCHANA ZUÑIGA JESSICA PAULINA	X		X		X			X	
27	GUENAÑO HERNANDEZ KARINA ALEXANDRA	X		X		X			X	
28	BARBA NORIEGA DENNIS XAVIER	X			X	X			X	
29	CHUQUIANA CHUQUIANA NORMA VERONICA	X		X		X			X	
30	TUQUINGA POMATOCA JESSICA CAROLINA	X		X		X				
31	TUQUINGA DAQUILEMA GERMAN DANILO	X		X		X				X
32	CEDILLO AMON TATIANA YADIRA	X			X	X			X	
33	CHUQUI GUALLAN JESSICA MARIBEL	X		X		X			X	
34	AGUALSACA TACURI TANNIA ELIZABETH	X		X		X			X	
35	MELENA COLCHA MARCIA ROCIO	X		X				X	X	
36	LEMA LONDO JOHANNA PAOLA		X			X		X		X
37	CARRERA DIAZ DEYSI JOHANNA		X			X	X			X
38	CHAVEZ PROAÑO JOHANNA ELIZABETH	X		X		X			X	
39	LOJA LOJA MARIA EUGENIA	X		X		X			X	
40	CAMAS SINCHI ROSA VIRGINIA	X		X		X			X	
41	GUALLI TADAY BLANCA PATRICIA	X			X	X			X	
42	GUAMAN SAYAY YURI MARIBEL	X		X		X			X	
43	PAGUAY QUINCHUELA ERIKA PAMELA	X		X			X			X
44	AUQUILLAS PRADO YULEYSY ESTEFANIA	X		X		X				X
45	ECHEVERRIA LOPEZ JANINA ADRIANA	X			X			X	X	
46	MAJI CAIZAGUANO PAOLA ABIGAIL	X		X				X		X
47	REA SHAGÑAY MARIA CRISTINA	X		X		X			X	
48	LOPEZ MEJIA NANCY MARIBEL	X				X	X		X	
49	PIEDRA CAZORLA CAROLINA BETZABETH	X		X			X		X	

50	LOPEZ MORENO GEOVANNA MERCEDES	X			X			X			X	
51	AUQUI GUIJARRO ADRIANA MECEDez	X			X			X			X	
52	MOYANO RAMOS ERIKA MERCEDES	X				X			X		X	
53	ANDRADE AULLA GABRIELA DEL ROCIO	X			X			X			X	
54	ALBAN RONQUITO MARIA MAGDALENA	X			X			X			X	
55	MEJIA QUINTANILLA KEVIN ALEJANDRO	X			X			X			X	
56	PEÑAFIEL HERNANDEZ ERICK SEBASTIAN		X		X			X				X
57	LARA VILEMA KARINA LIZBETH	X			X			X				X
58	LOZANO YUMI ADRIANA NICOLE	X			X			X			X	
59	LEMA INGA JAQUELINE VIVIANA	X				X		X				X
60	SHIGLA SOQUE HUGO ISRAEL	X			X			X			X	
61	HERRERA GAVILANEZ ANTHONY STIVEN	X			X			X			X	
62	MEJIA CASCO CRYSTHAM ALFONSO	X			X			X			X	
63	VARGAS AMAGUAYA JEFFERSON ARIEL	X			X			X			X	
64	LARA SAMANIEGO ALEXANDER SEBASTIAN	X			X			X			X	
65	PALMA REMACHE BRIAN JOSUE		X		X			X			X	
66	CAISAGUANO VELASCO JONATHAN DANILO	X			X			X			X	
67	AULLA LLANGARI DANIEL EDUARDO	X				X		X			X	
68	CARRILLO YUQUILEMA LUIS ALFREDO	X			X			X			X	
69	CABADIANA NARANJO LUIS ROLANDO	X			X			X				X
70	AYALA CASTILLO JHONNY GABRIEL	X			X				X			X
71	BENALCAZAR CIFUENTES KATTY ABIGAIL		X		X			X			X	
72	ORDOÑEZ ALTAMIRANO ERIKA ANDREA					X		X				X
73	MEDINA OLIVO VIVIANA ALEJANDRA				X			X				X
74	MOYOLEMA GUARANGA ERIKA VANESA			X			X	X				X
75	MERCHAN AULLA VICTORIA ALEXANDRA		X			X			X			X

Nro	NOMBRES Y APELLIDOS	Different activities were easy for students to perform.			Students were able to understand different kind of music.			Students take more than 3 times to accomplish each activity.			After the methodological activities based on music application students were able to understand instructions in English.		
		MUCH	A LITTLE	NOTHING	MUCH	A LITTLE	NOTHING	MUCH	A LITTLE	NOTHING	MUCH	A LITTLE	NOTHING
1	PILATAXI PINDUISACA ANA CRISTINA	X				X				X	X		
2	YUNGAN ACALO EDITH VIVIANA			X			X		X				X
3	COLCHA VARGAS MARIA AURORA	X			X				X			X	
4	VELASCO GOMEZ JENNY LUCRECIA		X			X				X		X	
5	AMAGUAYA COLCHA NANCY PATRICIA	X			X				X			X	
6	CALERO VASCONEZ ARQUIMIDES	X			X				X			X	
7	SAIGUA CARRILLO SILVIA MARIBEL	X				X				X		X	
8	QUITO PINTA MONICA ALEXANDRA	X			X				X			X	
9	ALTAMIRANO WILFRIDO	X				X			X		X		
10	CASTILLO RUIZ WILSON FABIAN	X			X			X			X		
11	PILCO VILEMA JOSE LUIS	X			X					X	X		
12	PITO MURILLO MARCO VINICIO	X				X			X		X		
13	VILLARROEL OSORIO HENRY ISMAEL	X				X			X		X		
14	CALDERON CUADRADO JESSICA KATHERINE	X			X			X			X		
15	ABARCA PARCO BEATRIZ	X					X			X		X	
16	CALLE ORELLANA TATIANA ELIZABETH	X			X				X		X		
17	RUIZ SEPA JENNY PAULINA	X			X				X		X		
18	GARCES SILVA SILVIA ELIZABETH	X			X				X		X		
19	PROAÑO ZAMBRANO DAVID ALBERTO	X			X					X	X		
20	CAYANCELA CARDENAS ISABEL KATHERINE	X					X		X		X		
21	PUSAY GUANGA MATALY GEOVANNA	X			X				X		X		
22	CAJILEMA ZHUILEMA DAVID ANGEL	X			X			X				X	
23	PASMAY COLCHA WILLIAN HERNAN	X			X				X		X		

24	REMACHE REINO PAULINA ROCIO	X				X				X		X	
25	LALON PINDUISACA VERONICA ALEXANDRA	X				X		X			X		
26	TASIGCHANA ZUÑIGA JESSICA PAULINA	X				X		X				X	
27	GUENAÑO HERNANDEZ KARINA ALEXANDRA	X			X					X	X		
28	BARBA NORIEGA DENNIS XAVIER	X					X		X		X		
29	CHUQUIANA CHUQUIANA NORMA VERONICA	X			X				X		X		
30	TIUQUINGA POMATOCA JESSICA CAROLINA	X			X				X		X		
31	TUQUINGA DAQUILEMA GERMAN DANILO	X			X			X			X		
32	CEDILLO AMON TATIANA YADIRA	X				X			X		X		
33	CHUQUI GUALLAN JESSICA MARIBEL	X			X					X	X		
34	AGUALSACA TACURI TANNIA ELIZABETH	X			X			X				X	
35	MELENA COLCHA MARCIA ROCIO	X					X	X			X		
36	LEMA LONDO JOHANNA PAOLA	X			X				X		X		
37	CARRERA DIAZ DEYSI JOHANNA	X			X			X			X		
38	CHAVEZ PROAÑO JOHANNA ELIZABETH		X			X				X			X
39	LOJA LOJA MARIA EUGENIA	X			X			X			X		
40	CAMAS SINCHI ROSA VIRGINIA	X				X			X		X		
41	GUALLI TADAY BLANCA PATRICIA	X			X				X		X		
42	GUAMAN SAYAY YURI MARIBEL	X			X			X				X	
43	PAGUAY QUINCHUELA ERIKA PAMELA	X			X			X			X		
44	AUQUILLAS PRADO YULEYSY ESTEFANIA	X				X				X		X	
45	ECHVERRIA LOPEZ JANINA ADRIANA	X			X			X			X		
46	MAJI CAIZAGUANO PAOLA ABIGAIL	X					X		X		X		
47	REA SHAGÑAY MARIA CRISTINA	X				X		X			X		
48	LOPEZ MEJIA NANCY MARIBEL	X			X					X			X
49	PIEDRA CAZORLA CAROLINA BETZABETH	X			X			X			X		
50	LOPEZ MORENO GEOVANNA MERCEDES	X				X			X		X		
51	AUQUI GUIJARRO ADRIANA MECEDez	X			X			X			X		

52	MOYANO RAMOS ERIKA MERCEDES	X			X				X		X	
53	ANDRADE AULLA GABRIELA DEL ROCIO	X			X		X			X		
54	ALBAN RONQUITO MARIA MAGDALENA	X			X		X			X		
55	MEJIA QUINTANILLA KEVIN ALEJANDRO	X				X			X	X		
56	PEÑAFIEL HERNANDEZ ERICK SEBASTIAN	X			X		X				X	
57	LARA VILEMA KARINA LIZBETH	X			X				X	X		
58	LOZANO YUMI ADRIANA NICOLE	X					X	X		X		
59	LEMA INGA JAQUELINE VIVIANA	X			X		X			X		
60	SHIGLA SOQUE HUGO ISRAEL	X			X		X			X		
61	HERRERA GAVILANEZ ANTHONY STIVEN	X			X				X	X		
62	MEJIA CASCO CRYSTHAM ALFONSO	X			X		X				X	
63	VARGAS AMAGUAYA JEFFERSON ARIEL	X				X	X			X		
64	LARA SAMANIEGO ALEXANDER SEBASTIAN	X			X		X			X		
65	PALMA REMACHE BRIAN JOSUE	X			X		X			X		
66	CAISAGUANO VELASCO JONATHAN DANILO	X					X			X		X
67	AULLA LLANGARI DANIEL EDUARDO	X			X		X			X		
68	CARRILLO YUQUILEMA LUIS ALFREDO	X				X	X			X		
69	CABADIANA NARANJO LUIS ROLANDO	X			X		X				X	
70	AYALA CASTILLO JHONNY GABRIEL	X				X			X	X		
71	BENALCAZAR CIFUENTES KATTY ABIGAIL	X					X	X			X	
72	ORDOÑEZ ALTAMIRANO ERIKA ANDREA		X				X	X			X	
73	MEDINA OLIVO VIVIANA ALEJANDRA			X	X				X			X
74	MOYOLEMA GUARANGA ERIKA VANESA	X				X	X			X		
75	MERCHAN AULLA VICTORIA ALEXANDRA	X			X		X			X		

ATTACHMENT No 2 – PRE-TEST



NATIONAL UNIVERSITY OF CHIMBORAZO

TEST APPLIED TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR.

Subject: APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT.

Take a few minutes to complete this test; your responses will be treated confidentially. Read the question carefully before marking each item.

1. Listen to the song and complete the gaps.

“When I was your man” – Bruno Mars

Same bed, but it feels just a little bit _____ now

Our _____ on the radio, but it don't sound the same

When our _____ talk about you all that it does is just tear me down

Cause my heart _____ a little when I hear your name

And it all just sound like uh, uh, uh

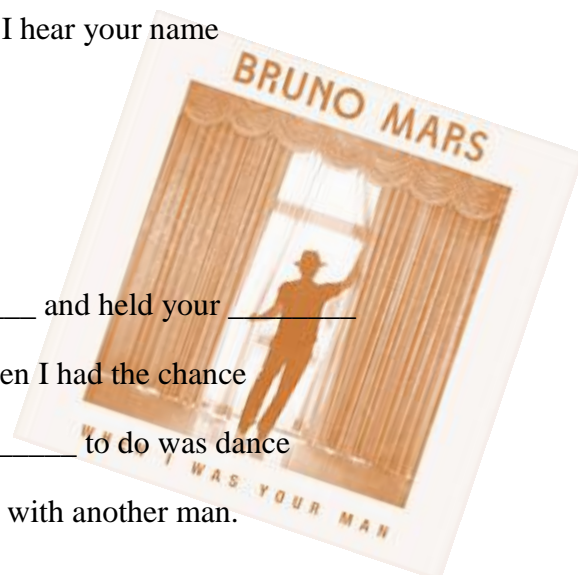
Hmmm too _____, too dumb to realize

That I should have bought you _____ and held your _____

Should have gave you all my _____ when I had the chance

Take you to every party cause all you _____ to do was dance

Now my baby is dancing, but she's dancing with another man.



My pride, my ego, my needs and my _____ ways
Caused a good strong _____ like you to walk out my life
Now I never, never get to _____ up the mess I made
And it haunts me every time I _____ my eyes
It all just sounds like uh, uh, uh, uh

2. Listen the second part of the song unscramble the words.

the first to say that I was wrong it hurts I'll be
I'm Oh, probably much too I know
and my failures apologize for To try
But I to know just want you
I you your hand dreams, I hope he holds hope he buys
Give chance all his hours when he has you the
I really know Take you to cause loved to dance how much you every party
I was your man I should have done when Do all the things!
I was your man Do all the things I should have done when!

**3. Try to write 5 words that you can hear in this difficult song.
(SUGAR MAROON 5)**

- _____
- _____
- _____
- _____
- _____

4. Match the words or expressions to their meanings:

- | | |
|----------------|--|
| Tear “me” down | () understand |
| Dumb | () caring only about yourself |
| Realize | () devastate, destroy, demolish |
| Selfish | () stupid |
| Walk out | () come to your mind so that you cannot forget it |
| Haunt | () leave, depart |

5. What is this song about?

ATTACHMENT No 3 – PRE- TEST CRITERIA FOR EVALUATION



NATIONAL UNIVERSITY OF CHIMBORAZO

TEST APPLIED TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR.

Subject: APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT.

1. Students were able to tune-up their hearing sense by listening to music

- Able
- Unable

2. Students were able to understand the lyrics of the songs when listening to music

- Able
- Unable

3. Students were able to identify a missing word in a text when they listen to a song

- Able
- Unable

4. Students were able to order a scramble text when they listen to a song.

- Able
- Unable

5. Students were able to identify words at high speed when they listen to a song.

- Able
- Unable

6. Students were able to learn new vocabulary through songs.

- Able
- Unable

7. Students were able to understand the main idea of a text when listening.

- Able
- Unable

8. Students were able understand the details in a text when listening.

- Able
- Unable

ATTACHMENT No 4 POST-TEST



NATIONAL UNIVERSITY OF CHIMBORAZO

APPLIED TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR.

Subject: APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT.

Take a few minutes to complete this test; your responses will be treated confidentially. Read the question carefully before marking each item.

1. LISTENING AND TUNING THE HEARING SENSE

Instructions:

Listening

- True-False –

This Test was designed to help you practice English Listening Skill. You'll listen to an audio to answer the questions presented by us

Example:

"David is from India. He is tall and fat. He is an English teacher. He is going to Austria this summer.

Question 1. David is from Austria.

- A. True
- B. False

Question 2. Maria is working late

- A. True
- B. False

Question 3. Pedro went to the stadium on Saturday

- A. True
- B. False

2. UNDERSTAND LYRICS

"Lemon Tree"

I'm sitting here in the boring room
It's just another rainy Sunday afternoon
I'm wasting my time
I got nothing to do
I'm hanging around
I'm waiting for you
But nothing ever happens and I wonder

I'm driving around in my car
I'm driving too fast
I'm driving too far
I'd like to change my point of view
I feel so lonely
I'm waiting for you
But nothing ever happens and I wonder

3. MISSING SPACES

"Hotel California"

On a dark desert highway, cool wind in
my hair
Warm _____ of colitas, rising up through
the air
Up ahead in the distance, I saw a
shimmering _____
My _____ grew heavy and my sight
grew dim
I had to stop for the night
There she stood in the doorway;
I heard the _____ bell
And I was thinking to myself,

"This could be Heaven or this could be
Hell"
Then she lit up a _____ and she showed
me the way
There were _____ down the corridor,
I thought I heard them say...

Welcome to the Hotel California
Such a _____ place (Such a lovely place)
Such a lovely face
Plenty of room at the Hotel California
Any time of _____ (Any time of year)
You can find it _____

4. SCRAMBLE WORDS

"Photograph"

hurt Loving can
Loving hurt sometimes can
thing But it's I know the that only
it When hard gets
get You sometimes know hard it can
us feel It is thing the only that makes

alive
photograph We love in keep this a
these memories for We made ourselves
closing Where our eyes are never
Hearts broken are never
Times still forever frozen

5. MIXED SONG

Write down five words that you can identify in this song, you'll have another chance after hearing a different an easier song.

- _____
- _____
- _____
- _____
- _____

6. VOCABULARY

Write down ten words that you don't know the meaning of.

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

7. UNDERSTANDING

In this listening , you will hear two people talking about a new job opportunity. You will hear the listening twice. Write down the answers to the questions. After you have finished, click on the arrow to see if you have answered the questions correctly. If you have difficulties understanding, you can also use the listening transcript below, but try to first understand without the transcript. You can do it!

1. Why does she want a new job?
2. What is the perfect job for her?
3. Which company is offering the position?
4. Which language degrees are needed?

ATTACHMENT No 5 – POST - TEST CRITERIA FOR EVALUATION



NATIONAL UNIVERSITY OF CHIMBORAZO

APPLIED TO STUDENTS OF PRIMER AÑO DE BACHILLERATO AT COLEGIO SAN VICENTE DE PAÚL, IN THE CITY OF RIOBAMBA, CHIMBORAZO PROVINCE, DURING 2014-2015 ACADEMIC YEAR.

Subject: APPLICATION OF METHODOLOGICAL STRATEGIES BASED ON MUSIC FOR LISTENING SKILL DEVELOPMENT.

1. Students were able to tune-up their hearing sense by listening to music

- Able
- Unable

2. Students were able to understand the lyrics of the songs when listening to music

- Able
- Unable

3. Students were able to identify a missing word in a text when they listen to a song

- Able
- Unable

4. Students were able to order a scramble text when they listen to a song.

- Able
- Unable

5. Students were able to identify words at high speed when they listen to a song.

- Able
- Unable

6. Students were able to learn new vocabulary through songs.

- Able
- Unable

7. Students were able to understand the main idea of a text when listening.

- Able
- Unable

8. Students were able understand the details in a text when listening.

- Able
- Unable

ATTACHMENT No 6 – SAN VICENTE DE PAÛL



ATTACHMENT No 7 WHILE APPLYING METHODOLOGICAL STRATEGIES BASED ON MUSIC





**ATACHMENT No 8 WHILE APPLYING THE TEST OF
METHODOLOGICAL STRATEGIES BASED ON MUSIC**



