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**TRABAJO FIN DE MÁSTER:**

THE USE OF CURRENT MUSIC  
TO REINFORCE GRAMMATICAL STRUCTURES IN A  
FOREIGN LANGUAGE CLASS

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## **ABSTRACT**

This present dissertation consists of a proposal of activities related to the use of music in a secondary classroom. With this thesis, we will see that songs can be considered for inclusion in the curriculum and will also show that they help to consolidate knowledge related to the acquisition of linguistic and grammatical elements and structures in a second language. For this, we have designed different activities in which what is sought is to reinforce different grammatical elements with the intention that they can be made once finished either the thematic unit or each school term.

*Key words:* proposal of activities, songs, linguistic, grammatical elements, thematic unit, school term.

## **RESUMEN**

Este trabajo de fin de master consiste en una propuesta de actividades relacionadas con el uso de la música en el aula de secundaria. Con este trabajo, busco que las canciones puedan ser consideradas de inclusión en el currículo y quiero demostrar que ayudan a afianzar conocimientos relacionados con la adquisición de elementos lingüísticos y estructuras gramaticales en una segunda lengua. Para ello he diseñado diferentes actividades en las cuales lo que se busca es reforzar diferentes elementos gramaticales con la intención de que se realicen una vez finalizada o bien la unidad temática o bien cada trimestre escolar.

*Palabras clave:* propuesta de actividades, canciones, elementos lingüísticos, estructuras gramaticales, unidad temática, trimestre escolar.



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Confucius:

“Learning and education begins with poetry,  
strengthens in self-discipline and ends through  
music.”

(Tilk, 2006, 118–119)





## **1. Introduction**

Music has always been considered a very important tool not only in the society but also in the educational environment of some important countries. The importance of music in education dates back to the ancient Greece, as it was used for different purposes. One of them was that it was used as a tool to achieve the students' concentration in the classroom, and it also helped to teach students in many different ways using different musical styles so that everybody could learn.

It is for this reason that in this master's thesis, different activities are proposed with the intention of including songs, in this case current songs (considering current the music from the last ten years) as a tool to reinforce the learning of the different grammatical and linguistic structures that are established in the secondary curriculum. For this, I will take into account the order EDU/362/2015, from May 4 which establishes the curriculum and regulates the implementation, evaluation and development of compulsory secondary education in the community of Castilla y León.

In order to reflect this idea, the first thing that I will briefly discuss will be about the use of music in a secondary classroom, since there are numerous studies regarding the use of music in a pre-school and primary classroom putting aside its use and importance in the secondary classroom. For this, I will make reference to different theories that were developed during the last century regarding the way of teaching or the possibilities of teaching in a different way such as the 'Triarchic theory of intelligence' by Robert J. Sternberg in 1985 or the 'Multiple intelligence theory' by Howard Gardner years before, in 1983, which I will use in this thesis. I will explain this theory in detail, talking about which are the intelligences that Gardner proposes and their main characteristics, even though I will make continuous reference to two of those intelligences: the linguistic and the musical. Moreover, I will also show which are the most important implications that these two intelligences have in the educational environment and the relation they have in the two brain hemispheres, since both intelligences make the learning and development of the child to be much more complete.

Secondly, I will describe the benefits that the use of music in the classroom involves, especially in the foreign language class in order to acquire the language in a more natural way. For this, I will make reference to the evolution that has occurred in recent centuries about the use of music in class, how it helps students and also, how it helps when the main intention is to reinforce linguistic elements, since we can find a lot of studies that verify that music is useful as a tool to reinforce grammatical elements or structures.

After framing and contextualizing the thesis, I will present the different activities that I have designed with the objective of reinforcing the grammatical aspects of third grade of ESO through the use of songs. Nevertheless, before entering to talk about the activities, I will present a brief context about the songs, the adequacy of their content, the objectives I pursue after performing the activities, the materials that I have designed and used and I will make a brief justification related to the way of evaluating the activities, the descriptive syntactic structures established in the curriculum of Castilla y León, the methodology that will be used and the type of materials among many other things. Next, I will describe the songs that have been chosen taking into account the linguistic elements that I want to reinforce: present tenses, past tenses, frequency adverbs, some verbs and their structure, comparatives and superlatives, future tenses and hypothetical or conditional sentences.

It is sought that with these activities students are aware of the importance of working in groups among many other aspects, so that through most of the activities it is promoted to develop collaborative and group work. The grouping and organization of activities is designed to be carried out after completing the thematic unit or each school term, so it corresponds to the order stipulated in the secondary curriculum.

## **2. Theoretical background: the use of music in class**

### **a. What are the multiple intelligences?**

#### **i. Concept of multiple intelligences**

One of the greatest treasures we have in the world is education. As perfectly defined by William John Cooper (1931), “human education is a process of individual growth and development, (...) requiring at the outset much effort on the part of others in discovering, nourishing and directing inherent potentialities, but at every stage demanding increasing self-reliance and self-control.” (p. 324).

It is thanks to education that we are able to enjoy dedicating our lives to what we really like, learning and acquiring knowledge about a great amount of fields. In other words, “we gain access to all those historical facts discoveries, arts, inventions, improvements, and instructions, which have been kept on record and transmitted to us from the earliest state of human society (*The Dublin Penny Journal*, 1833, p. 46). It is this unlimited access to information that allows us to focus on what we are passionate about.

Howard Gardner, one of the most important researchers and psychologists in this field, knows very well what it means to be able to devote ourselves to what we like. This professor was born in the United States during the first half of the 20<sup>th</sup> century and he has devoted his whole life researching about the way in which human beings learn, establishing his most well-known worldwide theory: the theory of multiple intelligences. Gardner coined this theory in this way reasoning that, on the one hand, with the term "intelligences", he wanted to “subrayar que estas capacidades son tan fundamentales como las que tradicionalmente detecta el test de CI”, and on the other hand, that the term "multiple" was chosen to “resaltar el número desconocido de capacidades humanas, desde la inteligencia musical hasta la inteligencia implicada en el conocimiento de uno mismo” (Gardner, 2016, p.13-14).

This theory appeared for the first time at the end of the twentieth century, more specifically in 1983, in response to the large number of IQ tests that were being accomplished in the American society in order to determine the degree of intelligence people had. Nevertheless, Gardner was not at all in agreement with this method, since he supported the idea that each person learns in a different way, developing a different capacity or intelligence that makes the person to be unique. In addition, “no todo el mundo tiene los mismos intereses y capacidades; no todos aprendemos de la misma manera” (Gardner, 2016, p. 30).

According to the definition established by him, an intelligence is “la capacidad para resolver problemas, o para elaborar productos que son de gran valor para un determinado contexto comunitario o cultural” (Gardner, 2016, p. 27). However, with his definition, Gardner does not determine the way in which those problems must be solved or the manner in which the products created by an intelligence must be elaborated since that is where multiple intelligences come into play along with the capacities of each individual.

The idea that CI tests were not the best path to determine the capacities of children is also supported by many other authors like Kathy Kassel or Robert Jeffrey Sternberg. The former states that “paper-and-pencil linguistic tests and logical, mathematical tests were not enough to measure intelligence” (1998, p. 29). Furthermore, the latter suggested a new theory in 1985, which is known as *The triarchic theory of intelligence*. This theory also emerged as an alternative to the psychometric tests<sup>1</sup> of the moment, and on it, Sternberg also rejected the idea that there was only a single intelligence, claiming that the different types of intelligence that we find in the human being are: analytic, creative and practical. Besides, Sternberg supports that “these abilities are interdependent constructs, and every student demonstrates a distinct blend of strengths in one, two, or all three triarchic ability categories” (Howard, McGee, Shin & Shia, 2001, p. 49).

## **ii. Multiple intelligences and main characteristics**

Initially, this typology consisted of a total of 7 different intelligences (linguistic-verbal, logical-mathematical, visual-spatial, musical, bodily-kinesthetic, interpersonal and intrapersonal intelligences). However, years later, in 1999, Gardner himself decided to include an eighth intelligence, the naturalist intelligence. The psychologist had doubts about what other intelligence to include because in his head there were three other possibilities: the spiritual, the existential and the naturalistic intelligences. Discussing what each of them could offer to the world, he chose the latter, the naturalistic intelligence since it “combines a description of the core ability with a characterization of the role that many cultures value” (Gardner, 1999, p. 52).

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<sup>1</sup> standardised tests designed by psychologists to measure mental performance; <http://www.ngatangata.ac.nz/massey/fms/Careers/New%20Handouts/Psychometric%20Tests.pdf> (16/04/2018)

In the following table<sup>2</sup>, it can be seen which are the different intelligences that Gardner distinguishes together with the characteristics that make each of them to be different:

INTELLIGENCE	DESCRIPTION	PREFERENCES
<b>1. Linguistic-verbal</b>	The ability to analyze information and create products involving oral and written language such as speeches, books, and memos. It enables you to structure meanings and the functions of the language. The symbolic system through which it is expressed is the phonetic language.	Writing, speaking, puns and word puzzles.
<b>2. Logical-mathematical</b>	The ability to develop equations and proofs, make calculations, and solve abstract problems. It provides you to want to experiment, ask and solve logical problems. People who possess this intelligence need to explore, think and use materials and objects of science to manipulate.	Experiments, logical puzzles, analogies and math games.
<b>3. Visual-spatial</b>	The ability to recognize and manipulate large-scale and fine-grained spatial images. Also, it refers to the capacity to perceive accurately the visual and spatial world. The symbolic system through which it is expressed is the ideographic language.	Maps, drawing, diagrams, and photographs.
<b>4. Musical</b>	The ability to produce, remember, and make meaning of different patterns of sound. It is one of the first intelligences that a person develops and it makes people to be sensitive to the rhythm, tone and timbre of a musical fragment.	Songs, listening, recording and musical instruments.

<sup>2</sup> This table has been adapted from Davis, K., Christodoulou, J., Seider, S. & Gardner, H. (2011). The Theory of Multiple Intelligences. *Cambridge Handbook of Intelligence*, 24, 485-503, from Fernández Vidal, M. (2017). *El modelo de las inteligencias múltiples*. Madrid: Dykinson and also from an article published by the notorious university of Yale (09.06.06: This Is Your Brain... This is Your Brain on Fire... Any Questions? (n.d.). Retrieved May 6, 2018, from [http://teachers.yale.edu/curriculum/search/viewer.php?id=new\\_haven\\_09.06.06\\_u](http://teachers.yale.edu/curriculum/search/viewer.php?id=new_haven_09.06.06_u) ) (18/04/2018)

	The symbolic systems through which it is expressed are the musical notes and the Morse code.	
<b>5. Bodily-kinesthetic</b>	The ability to use one's own body to create products or solve problems. Moreover, it allows you to control the movements of the body and handle objects with dexterity. The symbolic system through which it is expressed is the sign language.	Dance, drama, role-playing and sports.
<b>6. Interpersonal</b>	The ability to recognize and understand other people's moods, desires, motivations, and intentions. They have the necessity to make friends. The symbolic system through which it is expressed is what is known as "social cues", that is, gestures and facial expressions.	Cooperative games, board games, interviewing and discussions.
<b>7. Intrapersonal</b>	The ability to recognize and understand one's own moods, desires, motivations, and intentions, that is, metacognition. This intelligence implies knowing the internal aspects of the "I". The symbolic systems through which it is expressed are the symbols of the "I".	Journaling, scrapbooks, reflections and debates.
<b>8. Naturalistic</b>	The ability to identify and distinguish among different types of plants, animals, and weather formations that are found in the natural world.  This intelligence supposes to use deftly skills related to the observation, planning and verification of hypothesis.	Plants, pets, outdoor experiences and classifying natural objects.

Taking into account this table, the intention I have with this dissertation is to propose a series of activities based on two types of intelligences, one which is considered primary, that is, the linguistic intelligence, and another one which is sometimes considered less important depending on the country, the musical intelligence (Willingham, 2004; White, 2004). The fact that people normally categorize the linguistic intelligence as a primary one relapses in the idea that it is essential not only for the spoken language but also for the written one. Moreover, this intelligence facilitates both the acquisition and the learning of different languages. On the other hand, the musical intelligence provides children a great quantity of benefits which are often forgotten. However, the benefits will be explained later. In fact, when we find people who have language disorders, it has been demonstrated that they normally lose their ability to express themselves through words (linguistic intelligence) though they manage to do it through the musical language (musical intelligence). It is because of this reason that both of them should gain the same importance and value in the society.

### **iii. Evolution and educational implications**

Although a specific intelligence excels in each person, to a certain extent humans develop all the intelligences in the same way. Gardner divides this development taking into account four different periods: during the first year, each person develops an ability called “rough modeling skill”; later, during the first years of life, the child unfolds a very peculiar system through the use of symbols; then, taking into account both the modeling skill and the symbolic system presented, the child produces a notational system in the period of the school years; and finally, during the adolescence and adulthood, all these systems and skills are reflected upon vocational studies and hobbies (Gardner, 2016, p. 52-53).

Furthermore, the development of this theory regarding multiple intelligences, or multiple human aptitudes as Gardner also calls them, has had a great implication in all the educational levels abovementioned. During the first years, the most important thing is that the child has as much opportunities as possible, so as he or she can discover what he or she really enjoys. However, this implication changes when it comes to the scholar period, at least in our society, since the child needs to attend the rules marked by the notational system. Moreover, during this period, it is very important that the child has a tutor who is the responsible of guiding him or her. Finally, during the adolescent period, those tutors become a kind of advisers guiding them in order to choose the best future option.

All these changes in the evolution of the child are needed, since he or she needs a broad and different environment in each period due to the fact that “el entorno rico en estímulos adecuado para los primeros años es menos crucial para los adolescentes. Inversamente, la enseñanza explícita del sistema notacional, adecuada para los niños mayores, es muy poco adecuada para los más jóvenes” (Gardner, 2016, p. 55).

This master’s thesis is focused on the second half of the notational system mentioned, that is, during the secondary educational period supporting the idea that the adolescent world becomes bigger, “se hace más amplio (el terreno de juego del joven es ahora la sociedad en su conjunto [...]), más elevado (el joven es capaz de [...] tratar con lo hipotético y lo teórico) y más profundo (el joven investiga más insistentemente en su propia vida)” (Gardner, 2016, p. 259). It is because of this reason that I think that with the proposal of activities that will be shown later, everyone who would be interested in doing a study on the way in which students learn could obtain very interesting information.

#### **iv. Brain hemispheres and their relationship with multiple intelligences**

In order to finish with this first theoretical part, it will be shown below how the brain manages the different multiple intelligences. The brain is divided basically in two big hemispheres, and within each of them, a group of intelligences predominates. In the right hemisphere the intelligences that can be found are the visual, the musical and the kinesthetic, which are more focused on artistic aspects. On the other hand, in the left hemisphere we have the linguistic and the logical intelligences, emphasizing the most rational side of the human being. Finally, the rest of the intelligences, that is, the interpersonal, the intrapersonal and the naturalist intelligences can be found in the middle of both hemispheres.

Nevertheless, as this master’s thesis is focused on the linguistic and musical intelligences, I will just give some details of these two. Both of them are very important for people’s development, since they make that each side of the brain, both the left and the right hemispheres, are activated. Firstly, the former is activated through the linguistic intelligence, since it allows us to put into operation the verbal communication. Secondly, the right hemisphere is tripped thanks to music and what it transmits, because it is more focused on the non-verbal communication. Moreover, this hemisphere works as facilitator in the process of second language acquisition.



In this way, the learning that the child performs is much more complete, reinforcing Seliger's idea that "it is best not to teach to one hemisphere exclusively" (Cohen, 1982, p. 305). In addition, the answer received from both brain hemispheres is quite positive not only from the linguistic point of view, since "certain distinctive brain structures, particularly in the left hemisphere for most people, are particularly important when it comes to the processing of the phonological, semantic, and syntactic aspects of words" (Armstrong, 2003, p. 17) but also from the musical one, as "many different regions of the brain respond to the perceptual and emotional aspects of music, and the brain alters itself to react more strongly to musical sounds that become important to an individual" (Weinberger, 2004, p. 90).

However, there are many different studies that contradict the initial idea of the division of the brain related with where we can find the different intelligences, as some people maintain the belief that the power of both, the linguistic and the musical intelligences, is bigger than some others think. Also, they propose that these intelligences can be found distributed through the brain and not just in the left side of the brain in case of the linguistic intelligence, or in the right side in case of the musical one. This last idea is supported by professionals in this field like Mark Jude Tramo, Weinberger, or Levitin and his fellows, arguing that:

Contrary to the old, simplistic notion that art and music are processed in the right hemisphere of our brains, with language and mathematics in the left, recent findings from my laboratory and those of my colleagues are showing us that music is distributed throughout the brain. Through studies of people with brain damage, we've seen patients who have lost the ability to read a newspaper but can still read music, or individuals who can play the piano but lack the motor coordination to button their own sweater. (Levitin, 2006, p.14-15)



## **b. How to use music for educational purposes**

Music is a universal instrument which is capable of transmitting even those things that words sometimes fail to do. It is because of this reason that in the following sections I will be talking not only about the great amount of different studies related to music that can be found but also about the good usage that is made of it in a foreign language class. In addition, I will mention the importance that it has in education, since it has a lot of benefits that help to acquire knowledge in a more natural way. What is more, being more concrete, these benefits are not in vain, they can be applied to all different areas in the learning of foreign languages (both written and oral expression, and written and oral comprehension) and also at all levels of the study of a language (phonetics, syntax, semantics, etc.) However, as far as it is concerned in this work, I will just focus mainly on those aspects related to the grammatical level despite the importance that the rest of the levels also have.

### **i. Evolution of the use of songs in the classroom**

Throughout the history of the language, music has always been used as a tool with a double function: it serves both to facilitate values and information and to transmit them. This double function of music which is present in education already existed in ancient Greece, and what is more, it was considered even more valuable than nowadays. Just the fact of playing music in the classroom helped all the students to concentrate. This was because, as it happens today, not all the students had the same capacities, so different types of rhythmical sounds were used. On the one hand, there were students who had some cerebral disabilities that did not allow them to follow the rhythm of the class (known as autistic students) and, by the contrary, there were also some students that were considered hyperactive students. For the former students, the type of music that was used was stimulating, for the latter the music was relaxing, and for the rest of students in the class, the music used was harmonious (Espinar Ojeda, 2011, p. 155). Another curious fact is that music helped a lot to develop students' memory, even though the Greek society transmitted information mostly orally. This last idea that music was used in education in order to develop fluency related to memory has continued to be used as it will be seen later.

Nowadays, we can find music anywhere we go, whether in a supermarket, a cafeteria or even in a waiting room at the doctor. Besides, most of human beings are surrounded by music, whether classic music, pop or rock and roll, and the truth is that we cannot live without it.

Nevertheless, there are places where it is not frequent to find music, as it is the case of primary and secondary schools. The fact is that in these places, teachers could also play music to their students, since “music is so powerful in the language classroom that it enhances a wide range of social and academic skills, activating memory, facilitating language development, and above all, fostering positive attitudes towards learning” (Batista, 2008, 156). Furthermore, in case that someone finds music, we normally find it in a very superficial way, or in the words of Morales Neisa (2008) when music is used, “at times it is done through isolated exercises and almost as an entertainment activity to challenge the atmosphere of the class” (p. 164).

There are many writers that have begun to write about aspects related to music and its consequences in a foreign language class. From the twentieth half of the century, there was a boom on the amount of linguists that appeared investigating and reflecting on the fact that I have just mentioned. Santiago García-Sáez (1984) tells us about how important is to use the songs in a foreign language class since, as he mentions in the title of his book, the use of songs functions as a “stimulus” to the learning process of children. Moreover, it is less routine and more attractive to them; Yukiko Jolly (1975) is also notorious for his reflection in favor of the inclusion of songs in the educational context, since it not only provides each student with more opportunities to participate in the activities and to feel the protagonist of his or her own development, but it also helps them to learn in a more pleasant way, since he states that “the effectiveness of the songs as teaching aids can be enhanced even further” (p. 13) so they should be exploited to the maxim.

Together with these two people mentioned, we can also find John M. Purcell (1992), who tells us, among other things, about the difficult task that is to choose songs, though when we find the most appropriate one, it can provide a lot of benefits to develop both the personal and the professional skills of each child; on the other hand, songs contain a great educational value for Neil Millington (2011), since they transmit an enormous amount of knowledge and they function as a huge tool that allows classes to be different from the daily routine. In addition, he maintains the belief that songs reinforce students in all fields, as he states, they “can help learners improve their listening skills and pronunciation, and [...] they can be useful in the teaching of vocabulary and sentence structures” (p. 134), so the only necessary thing is to learn how to use them.

Other authors who support the inclusion of songs in the foreign language class in the educational sphere are Carmen Mora (2000), Batista (2008), or Laurie A. Thain (2010). The former stands out because she confirms that songs help children to develop their memory fluidly, since when children learn anything through a song, the concepts keep stored in their mind more firmly. In addition, she holds the idea that songs not only change the students' attitude towards a more positive position but also that they help to improve the whole "language acquisition process" of the student (p. 146). On the other hand, the other authors mentioned justify that the power of music used in class help a lot in the sense that they allow the four basic skills in which the curriculum is based (reception, mediation, interaction and production according to the Common European Framework of Reference for Languages) to be improved. Together with this, the improvement and fluidity of these skills is done in a more natural way than if teachers just followed the activities that are proposed in the textbook.

If we take into account all the ideas that the authors abovementioned suggest, it is pretty clear the idea that music, even though it is universally known and used in the everyday environment but not in the educational one, it is a very important element in people's education, since it is thanks to it that we can obtain huge benefits. On the one hand, music normally functions as a vehicular element that facilitates the learning of a language. In addition, all these authors support the belief that if teachers used music as part of the curriculum, students would react positively and they would be more predisposed to learn, since music would activate them and they would feel more involved and motivated in the classroom. Finally, these authors also mention that if foreign language teachers used songs in the classroom, they would reinforce in a more precisely way all the skills presented in the curriculum, and in this way students would have more fluency not only in their written and oral expression but also in their oral and written comprehension. It is because of all these ideas that the learning through songs would give a more complete and significant result.

## **ii. Benefits of using music in a foreign language class**

As well as it can be found authors that support the idea of including songs in a class or that talk about the great implication that songs have, there are also other people who talk about the huge amount of benefits that can be found when someone uses songs in a class to learn a foreign language. In this context we can highlight Abrate (1983) or Jolly (1975), among many others.

Nevertheless, before expressing all the advantages that songs provide if they are used in the class (as long as they are used carefully and not just for entertainment), I will show first some definitions of the term ‘music’ since it is one of the principal elements in this master’s thesis. It is because of this reason that it is essential to know exactly the concepts I am referring to. By music we understand, following Mckeown-Green (2014) citing Kania (2011) “any event intentionally produced or organized to be heard, and either (a) to have some basic musical feature, such as pitch or rhythm, or (b) to be listened to for such features” (p. 393). On the other hand, for Philip Tagg (2012) music represents a “form of interhuman communication in which humanly organized, non-verbal sound is perceived as vehiculating primarily affective (emotional) and/or gestural (corporeal) patterns of cognition” (p. 44). In addition, this type of communication between people can be in different ways, that is, “between an individual and himself/herself, two individuals, an individual and a group, a group and an individual, individuals within the same group, [...]” (Tagg, 2012, p. 45).

Taking into account both definitions, it can be concluded that for this work, music will be considered as a form of expression created by humans that allow communication among them and that has very specific characteristics such as musical genre, rhythm or both the verbal and non-verbal patterns that it follows. These characteristics are the ones that will be reflected in the activities that will be discussed in the following section.

In many different studies it is concluded that thanks to the inclusion of music in the learning of a foreign language, it not only occurs “un cambio de actitud y percepción sobre el trabajo en grupos” but also “disminuyen las dificultades en el proceso de enseñanza-aprendizaje” (Mora & Toscano-Fuentes, 2012, p. 208). Moreover, it is important to make emphasis on the idea that Batista (2008) supports, expressing that “music has the ability to change the classroom atmosphere” (p. 157), because one of the most searched and desired aspects in education is that the children’s working environment would be positive and relaxing.

Together with the advantage that Batista points out, another advantage that the use of songs in the classroom provides us is that it “reduces barriers to communication, and builds community in the language classroom (Thain, 2010, p. 408). Thanks to songs, communication is encouraged among all the students regardless of their sex, age or origin.

This belief is also highlighted by Morales Neira (2008), as he confirms that “the use of songs within the classroom can help the class to overcome indifference from the students due to the inclusion of their interests” (p. 166). Besides, he also states that “the texts in the lyrics represent authentic examples of English structures and real uses of the language, and here is when the work with songs takes paramount relevance at the moment of teaching the language” (p. 165), and what is better than finding authentic language in order to provide students with rich contexts?. This is one of the most desirable aspects searched by teachers, since it is more efficient and meaningful, and students get to learn more permanently. In this same line we can find Steven Pinker (1997), to whom music provides the advantage that “it brings the community together” (p. 37).

For Carmen Mora (2000), music is also a tool that offers great benefits, since it makes students to exercise and improve their memory:

First, verbal practice associated to musical information seems to be more memorable; second, allowing students to give a choral melodic repetition of the new language just taught lowers their anxiety filter; and third, by strengthening their musical memory, the appropriate foreign sounds will be stored in the students’ long-term memory, and thus be accessible for subvocal rehearsal. (p. 152)

For Abrate (1983), to incorporate songs in the foreign language class also provides a lot of benefits, more concretely, she enumerates five: firstly, music “holds the attention and interest of students”, in addition, it “introduces native and colloquial use of the language” through what is commonly known as slang expressions, and it “presents cultural phenomena and points of view”. In this way, it “provides a mnemonic device and context for learning” which is very useful for students to remember what they have been told, and finally, songs provide “an entertaining alternative to textbook study” (p. 8).

The well-known hypothesis of Krashen’s affective filter (1982) also plays a very important role in the use of songs in class, as it influences students’ learning in three different ways: songs increase motivation and “performers with high motivation generally do better in second language acquisition”. They also rise self-confidence and they lower students’ anxiety and “low anxiety appears to be conducive to second language acquisition, whether measured as personal or classroom anxiety” (p. 31).

Angélica A. Gallo collects in her master's thesis nine advantages that using music in class for learning foreign languages provides. To do it, she brings different opinions from many well-known writers and researchers like Daniel Cassani, Pérez-Agote, or Ruíz García among many others. Following Gallo's ideas, music "ofrece variación en la enseñanza de la gramática y la fonética", "estimula las cuatro destrezas", "ejemplifica diferentes estilos literarios", "representa textos auténticos de primera mano", "permite expresar emociones y reacciones individuales", "estimula el juego y la creatividad", "estimula la memoria", "motiva" and finally, it "enseña contenidos culturales, sociales e históricos" (2014).

Fawn Whittaker also wanted to express his opinion about the advantages using music in class has, so he proposed a total of six. Songs help students in the learning of new vocabulary, also they are useful to acquire "knowledge of idioms and common phrases", they represent a different way of listening activities. Moreover, songs function "as an aid in teaching pronunciation", they help students to discover new things about different cultures and finally, they function as an activity to reinforce "grammar drills" (1981).

The aforementioned Morales Neisa states that "another advantage of the use of songs is their easy availability in our current environment, since technology has provided ways in order to get it easier and cheaper" (2008, p. 166). It is true that technology is one of the most helpful elements nowadays in the educational environment, since it makes possible to acquire a large quantity of significant materials, in this particular case, in the form of songs. What is more, technology facilitates that songs can be acquired, saved and later, played in the classroom at any moment.

Finally, another benefit that I would like to underline is the following: the "application of music in foreign language classes could allow teachers to use the students' musical intelligence and their musical interests to achieve mastery of language skills" (Salcedo, 2010, p. 20). I consider this as one of the most important aspects for this project since it brings back again the idea showed at the beginning about the role of multiple intelligences, the importance of the musical one and how little valued is it.



### **iii. Music in the reinforcement of grammatical structures**

Before going deeper into the aspect of the importance of using music to reinforce the grammatical level of students, I will show first the meaning of the word ‘grammar’ itself. Nelson Francis wrote an article during the fifties about the different meanings that the word grammar had. More specifically, he established three different meanings, even though for this thesis just two meanings will be taken into account. Firstly, the word grammar makes reference to “the set of formal patterns in which the words of a language are arranged in order to convey larger meanings” (Clark, 2003, p. 342). Together with this, to talk about grammar means to talk about “the branch of linguistic science which is concerned with the description, analysis, and formulization of formal language patterns” (Clark, 2003, p. 342).

There are many linguists who investigate grammar and its meaning, but few dare to give it a definition. Among them, it is important to highlight the linguist Noam Chomsky, who introduced to the linguistic field the concept of generative grammar. Within it, he does not describe the concept of grammar but explains that grammar makes reference to the way in which sentences are created, “they are generated by a subconscious set of procedures” (Carnie, 2013, p. 6) through a series of rules that “tell you the order in which to put your words” (Carnie, 2013, p. 6) and thanks to this grammatical rules, sentences are created.

Focusing our attention on grammar is not in vain, since it includes different components of the language (phonetics, morphology and syntax) that make that its acquisition and learning are much more complete. On the one hand, phonetics focuses on the study of the sounds that can be found in words. On the other hand, morphology centers its attention to word formation and finally, syntax helps to organize the words used in a sentence.

Even though in many cases, not only students but also the teachers think that the use of music in class is just useful with the intention of distraction and of having fun, the truth is that, as it has been proved in the previous section, music provides students with a huge amount of benefits if songs are chosen adequately.

Normally, when someone uses a song in the class it is done because he or she wants to intensify the pronunciation of some words or structures or even to learn and acquire new vocabulary. What is more, in many cases teachers leave aside the reinforcement of grammatical structures through songs since they did not trust on the power of songs in relation to the strengthening of grammar.

However, if the songs and “the words of the songs are selected with an effort to further develop the learner's cognition and to add relevant vocabulary items, the songs become valuable teaching materials in themselves” (Jolly, 1975, p. 13). What is more, we do not only find Jolly supporting this idea, but also Falioni, who thinks that the joining of grammatical structures and songs is possible, as “practically all grammar points can be found in music texts, and the texts also offer a wide variety of vocabulary, all of which can be utilized to practice the four communication skills” (Falioni, 1993, p. 98). Moreover, if the teacher is predisposed to give an opportunity to songs with the function of strengthening the syntactic elements given in class, “it does not require much time to locate songs which contain grammatical structures identical to those being taught in class” (Jolly, 1975, p. 13).

In addition, supporting Jolly’s idea related to the possibility of reinforcing any grammatical structure using songs, we find Margaret A. Klassen. For her, the use of songs with the intention of strengthening the grammatical level of the students is possible, what is more, she thinks that it benefits students in many ways. Music not only makes students to increase their vocabulary range but it also helps them to reinforce different grammatical structures through repetition. In her own words:

Many linguistic features that can help second language students are present in songs: they contain many common, short words and many personal pronouns. The language is conversational, with many imperatives and questions. The lyrics are usually sung at a slower rate than words that are spoken, with more pauses in between the phrases. This provides easier recognition and pronunciation of new vocabulary and grammar forms. There is usually a repetition of vocabulary and structures. The high frequency lyrics allow for extra practice, without the boredom of regular drill. (2013, p. 4)

To conclude this section, it has been proved that the use of songs to teach grammar is effective, even more than using the traditional teaching methods (Espinoza & Sáez, 2015). This is not an idea that is presented in isolation but the aforementioned Levitin also supports it, as he explains that music functions “como un vehiculo acelerador” (Espinoza & Sáez, 2015, p.10) in the acquisition and learning process of both grammatical structures in particular, and of a second language in general. That it works as an accelerator instrument corroborates its effectiveness, since according to him, through songs we can acquire knowledge more quickly than if teachers use the traditional teaching methods, that is, the text book and the same type of exercises where students are just required to complete with given words.

### **3. Grammar reinforcement activities using songs in the classroom**

As we have seen in the previous sections, there are a large number of authors who support the idea of the inclusion of music and songs as part of the curriculum of foreign languages subjects. Together with this, the use of music and the promotion of the musical intelligence in the classroom is essential if what is sought is that students learn and, at the same time, that they are motivated and predisposed to learn new things in a different way. This should be done without forgetting the value that songs have, since they provide teachers with a great source of authentic materials. It is because of this reason that in the next section I will be making reference to all these aspects but in a more practical manner, always taking into account the ideas proposed by all the authors aforementioned.

Next, I will show a series of activities that pursue the same purpose: all of them try to encourage the use of songs in the classroom in order to reinforce different grammatical elements or linguistic structures. In the first place, there will be a brief contextualization dealing not only with songs but also with the students to whom these activities are thought, since, as it is known, the content varies taking into account the curriculum established in the State Official Newsletter. Additionally, I will also present the reasons why the songs have been chosen making reference also to the curriculum at secondary and the objectives that are to be achieved once all the activities have been carried out. Besides this, I will explain all the materials that have been used. In this case, I will make reference to a questionnaire that I have created, the type of songs that I have chosen and the content of each songs; and lastly, I will describe the fulfillment of the activities taking into consideration the grammatical aspect that is wanted to be reinforced.

Finally, it is important to highlight that all the activities that will be shown below seek to fulfill the objectives and develop the basic competences that can be found in the order EDU/362/2015, from May 4, which establishes the curriculum and regulates the implementation, evaluation and development of compulsory secondary education in the community of Castilla y León.

### **a. Context**

In this section, I will explain briefly the type of students to whom the activities are aimed and the aspects that are wanted to be reinforced with them.

Before starting to talk about the type of students to whom the activities are aimed, I will bring some comments about my experience. During my period of curricular practice at a secondary school in Valladolid, I decided to create a series of activities based on third year of ESO, and after thinking a lot about them, I decided that the activities must have a direct relation with music. The result of this was the design of activities that reinforced some of the grammatical structures that students had been learning before I started as teacher in practice. Moreover, I wanted to do it through actual songs (I considered that they could be from 2010 until 2018) as I believed that it would help all students to have a more predisposed attitude towards the learning they were receiving because some students were behaving in a bit conflicting way and it was difficult for them to concentrate on the books.

It is because of this reason that all the activities are focused on students in third year at any type of compulsory education center, whether it is a center with a bilingual section or not, or whether it has any type of collaboration agreement ‘MECD – British Council or not.

### **b. Justification**

With this proposal of activities, it is mainly searched that the students learn how to use grammar properly acquiring it from an alternative perspective, that is, through the different structures that can be found in actual English songs. In order to achieve it, students will work in groups most of the time, even though the number of students in each group and the formation of the groups will be done randomly, so they will be different in each activity. Thus, each student will work with the rest of the classmates either in one activity or in another. With this, what is achieved is that a pleasant work environment is created and participation and empathy are promoted together with a cooperative work.

Because of this reason, the evaluation will be different in each activity. There will be some activities which will be corrected by the teacher and in some cases it will be done individually and others in group. Also, there will be some activities that will be corrected by the students, it will be done through what is known as peer assessment. In this way, students

will strengthen their knowledge and, at the same time, they will develop different correction strategies.

Moreover, they will acquire different basic competences such as the ability to evaluate and analyze structures in a more constructive and objective manner. They will also improve their independence and objectivity, since there are some cases that will be based on a type of evaluation rubric that students will be given. If this is not the case, they will be provided with the answers of the activities. For example, one of the activities that revolve around the reinforcement of the present tense consists in the random distribution of the answers that all the students have written previously. Once the answers have been distributed in the class, each student must correct those verbs in present tense that the classmate has written wrongly basing on the lyrics of the song chosen.

Taking into account the order EDU/362/2015, from May 4 abovementioned, the ideal thing is that these activities will reinforce all the syntactic-descriptive structures that are established in the curriculum of Castilla y León. Besides, it will be appreciated that the activities are organized in a way that in each period of the course, the structures that correspond to the period can be reinforced:

- Beginning and maintenance of personal and social relationships.
- Description of physical and abstract qualities regarding people, objects, places and activities.
- Narration of past specific and usual events. Requirement and offering of information, indications, opinions and points of view, advices, warnings and announcements.
- Expression of the will, the intention, the decision, and the promise. Expression of the interest, the approval, the appreciation, the sympathy, the satisfaction, the hope, the confidence, the surprise, and their opposites.
- Expression of future happenings.
- Formulation of suggestions, wishes, conditions and hypotheses. Expression of the knowledge, certainty, doubt and conjecture. Expression of the order, authorization and prohibition.
- Establishment and maintenance of the communication and speech organization. Expression of logical relationships.

(Retrieved from order EDU/362/2015, p. 32266-7)

As I have mentioned previously, these activities can be placed during the whole scholar year. The idea is that once the thematic unit has been reviewed, the activities are used as reinforcement or as aid elements to that specific unit as long as possible.

Another option is that, instead of being used at the end of each unit, the activities can also be used once the different units established in each trimester have been completed, so there would be three different moments where the songs could be used. However, and because these activities are designed to be carried out during a short period of time and with very specific linguistic features, it would be necessary to create more activities based on the existing ones so that the work done would be more complete.

On the other hand, students are expected to develop the biggest possible amount of basic competences regarding order ECD/65/2015, January 21 which described the relationships between the competences, the contents and the evaluation criteria of first and secondary education and the baccalaureate, the most notable being the linguistic competence, the one related to learning to learn, and the competence in the conscience and cultural expressions.

In addition, the methodology that will be used in the different activities will be active and participatory, and in this way all the students will be protagonists of their own learning, this being one of the most searched requirements of all teachers. At any moment creativity will be encouraged so that students will have to perform small artistic composition activities taking into account each of the linguistic elements that will be reinforced in the moment of the performance of the activities. Related to the promotion of creativity, it can also be found a large amount of activities that are designed to work on accuracy where the appropriate use of the language is required (taking into account the relevant communicative functions). Apart from this, all the material that is going to be used is on the internet, that is, both the songs and their video clips, introducing the TICs in the classroom although they will also perform activities where no electronic elements or devices will be needed.

Another important aspect that must be highlighted so that all the process will be more significant is that all the material that I have used is authentic so that it is easier for the students to be motivated in the classroom. In this sense, they are songs with specific lyrics created and sung by singers of the present society. Furthermore, due to the authenticity of the material, the language is much more understandable since students can apply everything they have acquired to other real contexts that will appear.

Taking into account the socio-constructivism and the idea of scaffolding<sup>3</sup> from Vygotsky (1978), I have taken into account the prior knowledge of all the students to whom these diverse activities are aimed. For this reason, at the beginning of the scholar year, a small test (see annex 1) consisting of eleven short questions that will be explained later would be made. With this test, the teacher is able to discover the level at which the students listen to music and the preferences they have so that the learning can be more significant as it has been explained before. Once the test has been finished, the students build their new knowledge through the realization of the different activities. In addition, in order to be able to complete the different objectives that will be discussed in the next section, it is essential that the students participate actively in the classroom, and, in this way, it is crucial that they want to learn.

In this manner, this proposal consists of the presentation of different activities that are placed at different moments of the school year where it will be discovered the benefits that music can provide in the acquisition of a second language as long as it is used appropriately.

### **c. Objectives**

The main objective of this proposal of activities is to show a wide variety of activities that can be used to reinforce the students' knowledge about the different grammatical aspects of the course, and in this way, to improve their linguistic competence. Moreover, another objective is to demonstrate that music is really helpful in the educational atmosphere as long as it is done through a consciously and thoughtful usage.

In addition, it could be said that another objective that is searched with this Project is to introduce the theory of multiple intelligences proposed by Howard Gardner, as well as to present how they can be used in the classroom in a successful way and bring to light both the linguistic and the musical intelligences and giving them the same value.

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<sup>3</sup> Lev Vygotsky used different names to the same theory. He defined this Zone of Proximal Development, or Scaffolding as "the distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers" (1978, p. 86). This guidance and collaboration is what help children to develop different skills that will be useful during all their life.



Some secondary objectives that are pursued are the following:

- To reinforce the narration of specific and habitual present events.
- To reinforce the narration of specific and habitual past events.
- To reinforce the narration of specific and habitual future events.
- To reinforce the formation of linguistic structures such as comparative and superlative sentences.
- To reinforce the expression and description of physical and abstract qualities regarding people, objects, places and activities.
- To contribute to the improvement of the linguistic competence in students at 3° ESO.
- To encourage the creativity, the imagination, the autonomy and the motivation of the students.
- To encourage participation in the class.
- To develop abilities regarding working collaboratively in groups.

#### **d. Materials**

Before showing the type of materials that have been designed to carry out the different activities, I would like to emphasize the importance of having authentic materials “since they were not created for language learning purposes” (Polio, 2014, p. 1) and yet they are very useful and valuable. As it is perfectly explained by Melone (2000), there are mainly two types of materials, those which have didactic purposes and authentic materials, and in this case, the songs that have been used in this thesis belong to the second type.

Furthermore, in this way, students can see how language can be used in different real contexts, as the majority of the students nowadays spend a lot of time listening to music. Therefore, it is necessary to know which are the students’ musical preferences, or in words of Juliana Batista (2008), “it is of paramount importance to use the students’ choice of music and song as much as possible, but always taking into account the learning purposes and teaching context beforehand” (p. 157-158).

The materials that have been created and used in order to accomplish these activities can be grouped in two main groups. On the one hand, the design of a questionnaire (see annex 1) related to the musical preferences of students and, on the other hand, the chosen songs.



In the first place, the reason why I have designed the questionnaire is because I think that it is essential to take into account what the students prefer and their musical tastes. Based on the results obtained, it can be designed the different activities looking for those elements that are wanted to be reinforced. Besides, in this way, activities will be much more attractive and the students will be more predisposed to learn, since they will feel that their opinions have been taken into account.

This test consists of eleven short questions and it would be carried out at the beginning of the course, so as to be able to work on the results throughout the different scholar periods. It could be said that the theme of the questions is grouped into four main blocks. Those of the first group (from questions one to three) are easy questions that are created with the objective of knowing if students are keen on music, or if, on the contrary, they do not usually enjoy it. For this, questions have been created making reference to the frequency with which they listen to music both in their mother language and in foreign ones and what is the musical genre that they listen to the most. The questions that belong to the second group (from questions four to six) are aimed at identifying where the students focus their attention when they are listening to music through questions related to memorization and with musical lyrics comprehension. Together with these two blocks, another main group (from questions seven to ten) is focused on discovering not only which are the main musical groups or singers that young people listen to the most but also what songs they normally listen to. For this they have questions where they are asked to write names of singers and of songs and questions where they have to choose among the different options that they are provided. All the songs and singers / groups of music that are proposed are current, so it is expected that students know the majority of both the songs and the singers. Finally, the last main block would be composed of just one question, question number eleven. It is an open question where the main objective is that students are expected to deepen their thoughts and express themselves taking into account what is transmitted to them through the music they listen to<sup>4</sup>.

In my opinion, this is a fairly complete test through which a great perspective of the musical preferences of the students is acquired, in spite of the fact that everything which is related to linguistics is left aside. This is because the teacher is the one who should be in charge of, once that he or she knows which are the chosen songs by the majority, reflecting on which elements can be reinforced using the songs chosen and to design activities based on that.

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<sup>4</sup> Always keeping in mind that the questions make reference to all those songs that students listen in English.

On the other hand, another principal material created are the songs because of two main reasons. The first one is that I have tried to provide current music and in a foreign language, so that the learning of the language would be done both directly and indirectly. Through the lyrics of the songs, students acquire new vocabulary (though this is not the main focus of the activities). The second reason is that the songs chosen contain appropriate lyrics not only to the educational sphere of the students but also to the social one. On them, negative attitudes (for instance, violence or male chauvinism) are not promoted. Instead, positive and encouraging values are transmitted such as liberty, happiness and independence.

The songs that have been chosen are the following (see annex 2):

- ‘Demons’, by Imagine Dragons
- ‘Perfect’, by Ed Sheeran
- ‘Malibu’, by Miley Cyrus
- ‘Stronger’, by Kelly Clarkson
- ‘It ain’t me’, by Selena Gomez

Below, I am going to explain briefly the topic of each of the songs where it will be proved the adequacy of the lyrics:

- The first one, ‘Demons’, is about the current society in which we live, where everybody seems to be in contact with the rest because of interest and greed, always thinking about their own interests without worrying about the consequences they can have for the others. Likewise, this song also judges that, even though we find these evil intentions, hope cannot be lost as it is only people who can change this perspective with good intentions.
- The topic of the second song is totally different. It revolves around feelings of friendship and love between two people. The Singer-songwriter was inspired by his own sentimental relationship in order to let loose his feelings. In it, he talks about the evolution of his relationship, the problems that may arise and his future ideas.
- Miley Cyrus tries to show her most romantic side in her ‘Malibu’ song. She describes her love story with her actual couple. However, the song is not just a love story, it is a song about being able to give second chances, and being oneself. She depicts how important is to stop to think, give yourself time and evolve or grow both personally and professionally.

- In ‘Stronger’, Kelly Clarkson tries to send a very important message to society: in spite of all the problems that can arise in a person’s life, one must always be strong as she says in the title and through all the song, face them and continue. No problem can make us topple, we must learn from the mistakes.
- Finally, Selena Gomez sings a song very powerfully, as well as the previous songs. She tries to capture the situations that can be passed in a relationship, and in life in general, and the decisions that must be made, which in some cases are difficult decisions. However, nobody can live the consequences of the people around, so at some point you have to decide which road to take and be firm with the decisions that are made.

#### **e. Development of the grammar reinforcement activities**

In this section, I will be explaining the different types of activities that I have created together with the different grammatical elements that I have chosen to be reinforced. However, before deepening the subject, I will describe the different steps that I have followed in order to create the activities and also the syntactic-discursive structures based on order EDU/362/2015, from May 4 mentioned in the previous sections.

I have tried that all the grammatical elements contain activities of diverse typologies, even though I have followed a similar type of pattern design to create them and to contextualize them. In this way, students will acquire the concepts in a more clear and firmly way.

This pattern structure consists of, firstly, activities regarding “blank filling” or activities where the students are asked to correct the mistakes. Secondly, activities regarding the students comprehension of the content of the song by questions of different types<sup>5</sup>: some of them are ‘yes/no questions’ and others are choice questions, and other type of questions that can be found are ‘wh- questions’. Then, it goes the activities connected to the reinforcement of the grammatical elements chosen using the structures that appear in each song.

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<sup>5</sup> In English we can classify questions depending on what they are asking. Based on the notes provided by Anastasia Koltai (2017), the main types of questions are: Yes/No questions, Choice questions, Wh- questions, Question tags, Indirect questions and Rhetorical questions. (retrieved from <https://www.myenglishteacher.eu/blog/types-of-questions/>)

Following these activities, sometimes we find activities that follow the method of the Total Physical Response<sup>6</sup> from James Asher as I consider really important that students move in the class. Moreover, as stated by Cuervo and Merchán (2013) citing Bolaños (2006), “education through movement facilitates understanding of difficult concepts” and “as a result, a child feels motivated when she or she learns through movement” (p. 56). The last type of activities that can be found in this proposal are about free artistic creation, in some cases students have to continue with the lyrics of the songs using the grammatical elements reinforced and in other cases, they have to write responses, dialogues or diary entries among other things.

In order to create a logical unity in the designing of all the activities, I have resorted to a guide created by Tsay & Lin (2001, p. 375). In this guide, they explain in a clear manner which are the four main steps that any person interested on creating musical activities to teach grammar should follow and what to do in each step.

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<sup>6</sup> The psychologist James J. Asher developed during the sixties a very important theory regarding how children should learn a second language. In his method, Asher established that “TPR is a method of teaching a foreign or second language by developing listening comprehension through a series of commands to which students respond with physical activity. It combines language and gestures, thus making language acquisition more natural and memorable” (Savic, 2014, p. 447).

The steps are the following:

Step number	Step designation	Step description
1º	Pre-use or getting into media stage	The teacher selects grammatical points and song lyrics and design appropriate tasks or exercises.
2º	Input or working from media stage	The teacher presents/elicits designated grammatical points.
3º	Focus or working with media stage	The teacher plays the song and students are asked to do the exercise while listening to the tapes.
4º	Transfer or working out of media stage	Teacher checks the answers and makes necessary explanation. Class discussion follows. Students are encouraged to ask questions and asked to do follow-up assignment by using what the media has just presented.

(Adapted from Donna M. Brinton regarding the use of media in language teaching, p. 459)

Finally, the syntactic-discursive structures (based on order EDU/362/2015, from May 4) that are going to be reinforced in the following activities are: present tenses, past tenses, some frequency adverbs, the creation of sentences depending on the type of verb that follows (verbs such as to like, to dislike, to hate, etc. or verbs like to plan, to decide, to learn, etc.), the adjective grades, future tenses, and the formulation of hypotheses.

### **i. Present simple**

In this proposal, it can be found three activities regarding the reinforcement of the present simple tense. All of them should be done at the end of the unit or of the first term.

- Activity 1: Fill in the blank spaces while you listen to the song with the verbs that are mentioned in it. (see annex 3)
  - Input: in this activity, students have to recognize and write all the verbs in the present tense that they hear in the song. For this, the teacher will play the song twice: the first one so that students get familiar with the song and with the lyrics and the second one to complete the activity.
  - Objectives: to recognize the verbs in present tense both in affirmative and in negative form in the song.
  - Strategy: with this activity, the principal strategies reinforced are the auditory comprehension and written expression.
  - Materials: song 'Demons'
  - Timing: 8 – 10 minutes
- Activity 2: While you listen to the song, check and correct that your classmate has written the verbs correctly. (see annex 3)
  - Input: the teacher collects the previous activity from all the students and distribute the solutions among all the students randomly. Students will have to correct using a different color all the grammatical mistakes of the verbs in present that they find through peer assessment.
  - Objectives: to identify the grammatical errors in the written expression of the classmates when they write verbs in present tense.
  - Strategy: with this activity, the principal strategies reinforced are the reading comprehension and the written interaction.
  - Materials: song 'Demons'
  - Timing: 4 – 5 minutes
- Activity 3: Correct the grammatical errors in the spelling of the verbs that appear badly written in the next song. (see annex 4)
  - Input: after having listened to the song twice, students will find different verbs highlighted in black color which are written wrongly. They will listen to the song again twice and they will have to correct the spelling of all the verbs in black.

- Objectives: to recognize the spelling of the verbs in present tense both in affirmative and in negative form in the song.
- Strategy: with this activity, the principal strategies reinforced are the auditory comprehension and the written interaction.
- Materials: song 'Perfect'
- Timing: 10 minutes

## **ii. Past simple**

In this proposal, it can be found three activities regarding the reinforcement of the past simple tense. All of them should be done at the end of the unit or of the first term.

- Activity 1: List the past tense verbs as you listen to the song. (See annex 4)
  - Input: throughout all the song we can find eleven different verbs in past tense so this activity consists of recognizing and writing the eleven verbs that students listen to in the song. They will neither be provided with any list nor with the lyrics of the song, so that they can concentrate exclusively on the lyrics they are hearing and identify the past verbs. In order to identify the biggest amount of verbs, students will listen to the song twice. Once the song has been listened to twice, the teacher will create two different groups randomly and students of each group will have to put in common the verbs that each of the members has recognized. Moreover, there will be a spokesperson in each group and both representatives will go to the blackboard and write the list of verbs that each group has identified.
  - Objectives: to recognize both the regular and the irregular verbs in past tense in the affirmative form through the listening of a song.
  - Strategy: with this activity, the principal strategy reinforced is the auditory comprehension.
  - Materials: song 'Perfect'
  - Timing: 15 minutes

- Activity 2: Identify the 11 verbs that are wrongly written in the song. Which is their base form? (See annex 5)
  - Input: in this activity, students will find many verbs in different tenses: present simple, past simple, present perfect and in infinitive. There are eleven tenses in past that are wrongly written, and students have to identify them while they are listening to the song, write them correctly and write them in a table with the base form so that the teacher can observe if they know the irregular verbs. This table will be corrected once all the students have finished it and they can check if they have written the past verbs correctly or not. To do this, they will listen to the song twice.
  - Objectives: to identify verbs wrongly written in past and to differentiate among verbs in present, in past and in infinitive form.
  - Strategy: with this activity, the principal strategies reinforced are the auditory comprehension, the written interaction and the written expression.
  - Materials: song 'Malibu'
  - Timing: 10 – 12 minutes
- Activity 3: Let's do it! In groups of 4 people, you have to compose verses for this song considering that you must use both tenses in the present and in the past (Minimum: 5 verbs of each type). (See annex 4)
  - Input: this activity combines two different verbal tenses: present and past. After having performed different activities regarding past tenses, students have to bear in mind all the grammatical rules, exceptions and tenses they have seen until this moment. For this activity, they will be responsible of creating the groups of 3 or 4 (depending on the number of students in the class) and they will have to think about and compose verbs related to the lyrics of the song presented in this class.
  - Objectives: to develop creativity, to create verses taking into account verbal tenses, to differentiate between present and past tenses, and to be able to work cooperatively with different people.
  - Strategy: with this activity, the principal strategies reinforced are spoken and written expression and oral interaction.
  - Materials: song 'Perfect'
  - Timing: 15 – 18 minutes



### **iii. Frequency adverbs**

In this proposal, it can be found one activity regarding the reinforcement of the most relevant frequency adverbs. It should be done at the end of the unit or of the first term.

- Activity 1: Find your partner and interview him/her. (See annex 5)
  - Input: for this activity, students will be arranged in pairs or in groups of three depending on the number of students in the classroom. The group formation will be done through a game. Each student will choose a paper from a bag that the teacher is holding and once all the students have a paper, they will have to find the partner that has a paper containing the same word. All the words will be from a frequency adverbs list that the teacher provided them the day they were studying this type of adverbs (see annex 6). Once everybody has a partner, they will start creating the interview and interviewing between them. To start with the interview, the teacher provides them three questions that they can use.
  - Objectives: to create dialogues and interviews with classmates using frequency adverbs and to understand the questions that the classmates make to the partners.
  - Strategy: with this activity, the principal strategies reinforced are the oral interaction and the spoken expression.
  - Materials: song 'Malibu'
  - Timing: 15 – 18 minutes

### **iv. Verbs followed by -ing or infinitive**

In this proposal, it can be found two activities regarding the reinforcement of the grammatical constructions depending in the type of verbs that the sentences contain. All of them should be done at the end of the unit or of the first term.

- Activity 1: Taking into account the explanation I have just given you about when we use the verb in -ing form and the verbs that go with to + infinitive, complete the following sentences. (See annex 3)

- Input: this song provides clear instances of the different verbal patterns that can be found in any production. Because of this, this first activity consists of, after listening to the explanation of the teacher regarding the different uses of verbs, the different verb formation that can follow and some examples, completing ten different sentences. Students will be provided with different verbs and they will have to choose both the verb and if it goes with the –ing form or with the infinitive.
- Objectives: to understand the rules of verbs with –ing and of verbs with infinitives, to recognize which are the different verbal patterns and to write sentences according to the verbal patterns.
- Strategy: with this activity, the principal strategies reinforced are the auditory comprehension and the written production.
- Materials: song ‘Demons’
- Timing: 5 minutes
- Activity 2: Total physical response: every time you listen to the structure of "verb + to + infinitive" you must get up from the chair for 3 seconds. (See annex 3)
  - Input: this activity follows the previous one. In this activity, once that the students are able to recognize the different verbal patterns and structures, they will have to stand up from the chair for three seconds every time they hear in the song the pattern “ verb + to + infinitive”. There are six different moments when the singer produces this structure. In order to understand the activity, students will listen to the song twice.
  - Objectives: to differentiate between verbs that go with –ing and verbs with infinitive.
  - Strategy: with this activity, the principal strategy reinforced is the auditory comprehension.
  - Materials: song ‘Demons’
  - Timing: 6 – 8 minutes

## v. Comparatives and superlatives

In this proposal, it can be found four activities regarding the reinforcement of constructions using comparatives and superlatives. All of them should be done at the end of the unit or of the second term.

- Activity 1: Write the following sentences in their correct order. Take into account that some of them are repeated. (See annex 7)
  - Input: in this activity, the teacher provides the students with a table where they can find different sentences that have been taken from the song they are going to listen to. While they are listening to the song, they will have to order the sentences and to write them in their corresponding place. After placing the sentences correctly, students will listen to the song and watch the lyric video so that they can correct themselves. All the sentences have in common that they contain whether a comparative or a superlative. In order to do this activity, students will listen to the song three times: the first two times are aimed at writing the sentences in the order they think it is the correct one, and the third one so that they can make the relevant corrections.
  - Objectives: to order sentences in the order they are said and to correct their own mistakes in an objective manner.
  - Strategy: with this activity, the principal strategies reinforced are the auditory comprehension, the written expression and the written interaction.
  - Materials: song ‘Stronger’
  - Timing: 10 minutes
- Activity 2: Write the base form, the comparative and the superlative of the adjectives that are underlined. (See annex 7)
  - Input: in order to make clear that students know which are the rules to create comparatives and superlatives after a brief explanation given by the teacher, students will have find five different adjectives highlighted in activity 1. They will have to create a table containing the base form, the comparative and the superlative of the five adjectives taking into account the rules and the exceptions.
  - Objectives: to write the comparative not only of superiority but also of inferiority and of equality of different adjectives, and to write the superlative of different adjectives.

- Strategy: with this activity, the principal strategy reinforced is the written expression.
  - Materials: song ‘Stronger’
  - Timing: 5 minutes
- Activity 3: Taking into account the different adjectives that you have underlined in the lyrics, use them to write 5 sentences talking about moments of your lives (at least 1 adjective in each sentence). (See annex 7)
  - Input: students have to use the same adjectives that they have written in base form, comparative and superlative in the previous activity to create five sentences where they have to tell interesting facts or moments that have occurred to them. Then, they will read all the sentences to the rest of the class to share curiosities of their lives.
  - Objectives: to differentiate between the rules for using comparatives and the ones for using superlatives, to write sentences using comparatives not only of superiority but also of inferiority and of equality, and to write sentences using superlatives.
  - Strategy: with this activity, the principal strategy reinforced is the written expression.
  - Materials: song ‘Stronger’
  - Timing: 5 minutes
- Activity 4: In pairs, you have to write a conversation using as many comparatives and superlatives as possible (minimum 5 of each type). (See annex 7)
  - Input: the teacher will create pairs or groups of three people (depending on the number of students in the class) and they will have to create a catching conversation using as much comparatives and superlatives as they can. The minimum number of each type of adjective is five and they have to use both regular and irregular adjectives.
  - Objectives: to develop creativity, to coordinate with other classmates, to create dialogues and conversations and to differentiate between regular and irregular comparatives and superlatives.
  - Strategy: with this activity, the principal strategies reinforced are spoken interaction and written expression.
  - Materials: song ‘Stronger’
  - Timing: 10 – 12 minutes

## **vi. Future tenses: Will and Be going to**

In this proposal, it can be found three activities regarding the reinforcement of the future simple tenses. All of them should be done at the end of the unit or of the third term.

- Activity 1: Fill in the gaps that you have in the lyrics. (See annex 8)
  - Input: in this activity, students have to recognize and write all the verbs in the past tense both regular and irregular and in the infinitive form (accompanying the future auxiliary) that they hear in the song. For this, the teacher will play the song twice: the first one so that students get familiar with the song and with the lyrics and the second one to complete the activity.
  - Objectives: to identify different verbal tenses and to differentiate between past tenses and future tenses in the song.
  - Strategy: with this activity, the principal strategies reinforced are the auditory comprehension and the written expression.
  - Materials: song 'It ain't me'
  - Timing: 8 minutes
- Activity 2: The moving circle: the class is going to be divided in two and you will have to make questions using WILL and BE GOING TO (2 questions of each). (See annex 8)
  - Input: for this activity, students have to stand up from their chairs but before, they have to write two questions using 'will' and two questions using 'be going to'. The class is going to be divided in two groups with the same amount of students in each group and when everyone has the four questions, they have to create two lines each group creating a zigzag. The first student has to ask one question to the classmate that he or she has in front, the student in front has to answer him or her and at the same time, he or she has to ask one of the question to the student that he or she has in front. The last student will ask to the first student and they have to continue in this way until all of them has asked the four questions and has answered four times. In this way, they will be practicing future constructions but with different people all the time.
  - Objectives: to interact with people from the class, to create questions regarding future tenses, to answer spontaneously questions using the future and to work cooperatively with the classmates.

- Strategy: with this activity, the principal strategies reinforced are the oral comprehension, the oral interaction, the oral expression and the written expression.
- Materials: song 'It ain't me'
- Timing: 15 minutes
- Activity 3: In groups: choose one option and use 'WILL' and 'BE GOING TO' at least 5 times each. (See annex 8)
  - Input: this is the last activity that students would do to reinforce their knowledge of future tenses and for this activity they will be working in groups of three or four people depending on the number of students in the class. They are given three different options and they will have to reach an agreement about which option to choose. Once they have chosen the best option, they will have to write whether a response to the song, new verses to add to the song or a diary entry with the feelings of one of the protagonists of the song. Once all the groups have written their choice, they will have to read it to the rest of the class.
  - Objectives: to develop creativity, to create original texts, to work cooperatively with the classmates and to use the future tenses a minimum of ten times.
  - Strategy: with this activity, the principal strategies reinforced are the written production and the oral interaction.
  - Materials: song 'It ain't me'
  - Timing: 15 minutes

### **vii. Hypotheses: Will and Would**

In this proposal, it can be found two activities regarding the reinforcement of the construction of hypotheses. All of them should be done at the end of the unit or of the third term.

- Activity 1: Complete the sentences taking into account if they are conditionals (or hypotheses) of first or of second type. (See annex 5)
  - Input: for this activity, the teacher provides students with a brief theoretical review of the conditionals they have learnt. Then, students have to complete eight different sentences with the appropriate conditional type and once all students have finished them, the teacher will correct the sentences so that confirm that everybody remembers conditional patterns.
  - Objectives: recognize the different conditional types and differentiate between first and second conditionals.

- Strategy: with this activity, the principal strategy reinforced is the written production.
- Materials: song 'Malibu'
- Timing: 5 minutes
- Activity 2: In groups of 4, think about the feelings of the protagonist of the song and write a diary entry talking about them. (See annex 5)
  - Input: bearing in mind the previous exercise, the students will have to sit in groups of four people if possible. These groups will be created randomly. Students need to put in common the ideas they have regarding the content of the song and, when they reach common ideas, they have to start designing the activity. This activity consists of creating a diary entry taking into account the content of the song and using as much conditional sentences of both types as possible.
  - Objectives: to develop creativity, to create diary entries using conditional sentences and to work cooperatively.
  - Strategy: with this activity, the principal strategies reinforced are the oral interaction and the written expression.
  - Materials: song 'Malibu'
  - Timing: 15 – 18 minutes





#### **4. Conclusion**

This master's thesis aimed to demonstrate that the use of music in class is possible on account of their interesting grammatical structures for a foreign language class.

Researching this topic has made possible to discover that there are a large number of studies that reflect the different possibilities that the use of music in the secondary classroom has as well as the importance that must be attributed to it, since thanks to songs, students are more predisposed and motivated to learn, since they feel that they are having fun and learning at the same time. Moreover, these studies prove that despite my initial idea that songs were only used in the field of pre-school and primary education, I have found that this is not true. What is more, there are many studies that support their use and inclusion in the secondary classroom and authors that propose different methods to include them.

In order to achieve the objective, I have tried to provide a very detailed theoretical contextualization in which I make reference to one important author in the education sphere, Howard Gardner and his theory of multiple intelligences. Through this theory, we discover that each person can develop their abilities in a different way taking into account their problem-solving capacity. In this dissertation, I make reference more specifically to the linguistic and musical intelligences, which turn out to be equally important for the development of a person since they are related in both hemispheres of the human brain. With this, it is demonstrated that its inclusion in the teaching of a foreign language is not only possible but also recommendable to achieve a more complete learning in the students.

Another of the most important aspects of this project is the creation of authentic material to make possible the use of music with the main objective of reinforcing and improving the grammatical level of the students of third grade of ESO. In addition, with the songs that would be chosen by the students through the designed test that can be found in the annexes section, it has been possible to create activities of diverse characteristics such as Total Physical Response activities or activities related to the increase of the students' creativity. All these activities make it possible to affirm that music serves as a tool that helps to reinforce the linguistic and syntactic-descriptive structures that are established in the curriculum of secondary education taking into account the order EDU / 362/2015, from May 4.

Finally, for future research it would be a great idea to continue investigating about the topic of music and the possibility of including songs in the organization of the curriculum of secondary education. In order to perform these future investigations, it would be really interesting to develop an analytic study applying the activities of this master's thesis in different classes of third of ESO so as to prove if the use of songs as an element to reinforce grammar elements in the classroom is useful, analyzing the results that would be acquired.

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## 6. Annexes

### Annex 1

DATE:

#### QUESTIONNAIRE:

1. Do you listen to music? How often do you usually listen to it?
2. Do you listen to music in English? How often?
3. Choose among all the following, the 2 musical genres that you listen to the most: classical music, pop, rock, jazz, Indie, flamenco, House, ballads, reggaeton
4. What is more important for you when you hear a song: the lyrics or the melody?
5. Do you usually memorize songs easily?
6. What do you do with the lyrics of the songs that you like when you do not understand some of the verses?
7. Who are your favorite English singers or groups? Write at least the name of two of them.
8. Write the title of the three songs in English that you like the most.
9. Choose among the following, the 3 singers or musical groups that you listen to the most or know better:
  - Ed Sheeran
  - Bruno Mars
  - Adele
  - Pink
  - Justin Timberlake
  - Justin Bieber
  - Rihanna
  - Fall Out Boy
  - Imagine Dragons
  - Linking Park
  - Coldplay
  - Taylor Swift
  - Pharrel Williams
  - Other:

10. Choose among the following, the 4 song titles that you listen to the most or know better:

- New rules
- Perfect
- Call me maybe
- What about us?
- Shape of you
- Malibu
- Issues
- If I were a boy
- All about that bass
- Thunder
- Cheap thrills
- Demons
- Sign of the times
- Other:

11. How does music make you feel when you listen to it?



Annex 2

**IMAGINE DRAGONS – DEMONS:**

<https://www.azlyrics.com/lyrics/imaginedragons/demons.html>

**ED SHEERAN – PERFECT:**

<https://www.azlyrics.com/lyrics/edsheeran/perfect.html>

**MILEY CYRUS – MALIBU:**

<https://www.azlyrics.com/lyrics/mileycyrus/malibu.html>

**KELLY CLARKSON – STRONGER:**

<https://www.azlyrics.com/lyrics/kellyclarkson/whatdoesntkillyoustronger.html>

**KYGO & SELENA GOMEZ – IT AIN'T ME:**

<https://www.azlyrics.com/lyrics/selenagomez/itaintme.html>

Annex 3

1. Fill in the blank spaces while you listen to the song with the verbs that are mentioned in it.

When the days \_\_\_\_\_ cold  
And the cards all \_\_\_\_\_  
And the saints we \_\_\_\_\_  
\_\_\_\_\_ all made of gold

When your dreams all \_\_\_\_\_  
And the ones we \_\_\_\_\_  
\_\_\_\_\_ the worst of all  
And the blood's \_\_\_\_\_ stale

I \_\_\_\_\_ to hide the truth  
I \_\_\_\_\_ to shelter you  
But with the beast inside  
There's nowhere we can \_\_\_\_\_

No matter what we \_\_\_\_\_  
We still are made of greed  
This \_\_\_\_\_ my kingdom come (x2)

When you \_\_\_\_\_ my heat  
\_\_\_\_\_ into my eyes  
It's where my demons \_\_\_\_\_ (x2)

\_\_\_\_\_ too close  
It's dark inside  
It's where my demons \_\_\_\_\_ (x2)

When the curtain's call  
\_\_\_\_\_ the last of all  
When the lights \_\_\_\_\_  
All the sinners \_\_\_\_\_

So they \_\_\_\_\_ your grave  
And the masquerade  
Will \_\_\_\_\_ calling out  
At the mess you made

\_\_\_\_\_ to let you down  
But I \_\_\_\_\_ hell bound  
Though this \_\_\_\_\_ all for you  
\_\_\_\_\_ to hide the truth

No matter what we \_\_\_\_\_  
We still are made of greed  
This \_\_\_\_\_ my kingdom come (x2)

When you \_\_\_\_\_ my heat  
\_\_\_\_\_ into my eyes  
It's where my demons \_\_\_\_\_ (x2)

\_\_\_\_\_ too close  
It's dark inside  
It's where my demons \_\_\_\_\_ (x2)

They \_\_\_\_\_ it's what you \_\_\_\_\_  
I \_\_\_\_\_ it's up to fate  
It's woven in my soul  
I \_\_\_\_\_ to let you go

Your eyes, they \_\_\_\_\_ so bright  
I \_\_\_\_\_ to save their light  
I \_\_\_\_\_ this now  
Unless you \_\_\_\_\_ me how

When you \_\_\_\_\_ my heat  
\_\_\_\_\_ into my eyes  
It's where my demons \_\_\_\_\_ (x2)

\_\_\_\_\_ too close  
It's dark inside  
It's where my demons \_\_\_\_\_ (x2)

2. While you listen to the song, check and correct that your classmate has written the verbs correctly.
  
3. Multiple questions. The questions are related to the structures that appear in the song and also to the comprehension of the song.

1. What type of days does the song represent?	2. Is happy the protagonist of the song?
3. Who, do you think, the author of the song needs “to let you go”?	4. What situation wants the protagonist to escape from?
5. Can you explain in your own words: “look into my eyes, it’s where my demons hide”?	6. Can you explain in your own words: “When the curtain's call is the last of all, when the lights fade out, all the sinners crawl”?
7. What is the most repeated structure in the song?	8. Find an example of present simple:
9. Find an example of future simple:	10. Find an example of passive voice:
11. Are there any imperative forms in the song? Can you write the verbs?	12. How is the structure “Your eyes, they shine so bright” created?

4. Taking into account the explanation I have just given you about when we use the verb in – ing form and the verbs that go with to + infinitive, complete the following sentences:

Lose	Answer	Visit	Buy	Ride
Work	Go	Make	See	Arrive

1. Many people from the hotel are worried about \_\_\_\_\_ their jobs.
  2. He agreed \_\_\_\_\_ a new house.
  3. The question is easy \_\_\_\_\_
  4. Not everybody can afford \_\_\_\_\_ to foreign universities.
  5. I look forward to \_\_\_\_\_ Mary at the weekend.
  6. Are you thinking of \_\_\_\_\_ Paris on June?
  7. He apologized for \_\_\_\_\_ so late to the meeting.
  8. Stop \_\_\_\_\_ noise, please; I'm watching the TV.
  9. She doesn't mind \_\_\_\_\_ the night shift every Friday.
  10. I learned \_\_\_\_\_ the motorbike at the age of 19.
5. Total physical response: every time you listen to the structure of "verb + to + infinitive" you must get up from the chair for 3 seconds.

Annex 4

1. Sum up! Listen carefully to the following song. After this, you have to write a summary of the content of the song in a maximum of 5 lines.
2. List the past tense verbs as you listen to the song.
3. Correct the grammatical errors in the spelling of the verbs that appear badly written in the next song.

I found a love for me

Darling, just **dives** right in and **followed** my lead

Well, I found a girl, beautiful and sweet

Oh, I never knew you were the someone waiting for me

'Cause we were just kids when we fell in love

Not knowing what it was

I will **not given** you up this time

Darling, just **kissing** me slow, your heart **was** all I **ownes**

And in your eyes, you're holding mine

Baby, I'm dancing in the dark with you between my arms

Barefoot on the grass, listening to our favourite song

When you said you looked a mess, I whispered underneath my breath

But you heard it, darling, you **lookes** perfect tonight

Well I found a woman, stronger than anyone I **known**

She **share** my dreams, I **hopes** that someday I'll **sharing** her home

I found a love, to carry more than just my secrets

To carry love, to carry children of our own

We **is** still kids, but we're so in love

Fighting against all odds

I **knowed** we'll be alright this time

Darling, just hold my hand

Be my girl, I'll be your man

I **sees** my future in your eyes

Baby, I'm dancing in the dark, with you between my arms

Barefoot on the grass, listening to our favorite song

When I saw you in that dress, looking so beautiful

I **doesn't deserve** this, darling, you **looking** perfect tonight

Oh oh oh oh, oh whoa oh

Baby, I'm dancing in the dark, with you between my arms

Barefoot on the grass, listening to our favorite song

I **haved** faith in what I **sees**

Now I **knowing** I have met an angel in person

She **look** perfect

Oh I **doesn't deserved** this

You **looks** perfect tonight

4. Let's do it! In groups of 4 people, you have to compose verses for this song considering that you must use both tenses in the present and in the past (Minimum: 5 verbs of each type).

Annex 5

**Miley Cyrus – Malibu**

I never came to the beach or stode by the ocean  
I never sit by the shore under the sun with my feet in  
the sand  
But you brought me here and I'm happy that you done  
'Cause now I'm as free as birds catching the wind  
  
I always thingt I would sink, so I never swem  
I never gone boatin', don't get how they are floatin'  
And sometimes I get so scared  
Of what I can't understand  
  
But here I am  
Next to you  
The sky's more blue  
In Malibu  
Next to you  
In Malibu  
Next to you, baby  
  
We wachs the sun go down as we was walking  
I would spend the rest of my life just standing here  
talking  
You would explain the current as I just smile  
Hoping that you will stay the same and nothing will  
change  
And it will be us just for a while  
Do they even exist?

That's when I make the wish  
To swim away with the fish  
  
Is it suppose to be this hot all summer long?  
I never would've believed you  
If three years ago you toll me  
I would be here writing this song  
  
But here I am  
Next to you  
The sky's so blue  
In Malibu  
Next to you  
In Malibu  
Next to you, baby  
  
Next to you  
The sky's so blue  
In Malibu, baby  
Next to you  
  
We are just like the waves that flow back and  
forth  
Sometimes I feel like I'm drowning and you're  
there to save me  
And I wanna thank you with all of my heart  
It's a brand new start  
A dream come true  
In Malibu

1. Listen carefully to the song. Which is the message that the singer tries to transmit? Is it positive or negative? Explain it in a maximum of 5 lines.
2. Identify the 11 verbs that are wrongly written in the song. Which is their base form?
3. Find your partner and interview him/her.

Some questions that you can use are:

- What do you usually do in your free time?
  - What did you do on your last holidays?
  - Can you tell me about any interesting experience that you have lived?
4. Complete the sentences taking into account if they are conditionals or hypotheses of first or of second type.
    - a. If I ..... (be) a super hero of Marvel, I would be Wolverine.
    - b. The taxi is late. If Sarah ..... (miss) her job interview, she won't have a new job.
    - c. If the weather forecast ..... (be) good next Sunday I will go to the beach with my friends.
    - d. .... (go, you) to the movie theatre with me tonight if you didn't work?
    - e. I ..... (go) to Miami this winter if I have enough money.
    - f. If I were brighter, I ..... (not, work) for this company.
    - g. The children will eat chocolate cookies if their mother ..... (cook) them.
    - h. If he were richer, he ..... (live) in a bigger house.

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5. In groups of 4, think about the feelings of the protagonist of the song and write a diary entry talking about them.



Annex 6

1. Always
2. Usually
3. Occasionally
4. Normally
5. Generally
6. Often
7. Frequently
8. Sometimes
9. Seldom
10. Hardly ever
11. Rarely
12. Never
13. Everyday
14. Once a month
15. Twice a week

Annex 7

---

Sleeping here alone

You know I dream in colour

And do the things I want

---

Think you've had the last laugh

Bet you think that everything good is gone

Think you left me broken down

Think that I'd come running back

Baby you don't know me, because you're dead wrong

---

---

Doesn't mean I'm lonely when I'm alone

What doesn't kill you makes a fighter

---

Doesn't mean I'm over because you're gone

---

Just me, myself and I

---

---

Doesn't mean I'm lonely when I'm alone

You heard that I was starting over with someone new

They told you I was moving on over you

You didn't think that I'd come back

I'd come back swinging

You tried to break me, but you see

---

---

Doesn't mean I'm lonely when I'm alone

What doesn't kill you makes a fighter

---

Doesn't mean I'm over because you're gone

---

Just me, myself and I

---

---

Doesn't mean I'm lonely when I'm alone

Thanks to you I got a new thing started

Thanks to you I'm not the broken-hearted

Thanks to you I'm finally thinking about me

You know in the end the day you left was just my beginning

In the end...

---

---

Doesn't mean I'm lonely when I'm alone

What doesn't kill you makes a fighter

---

Doesn't mean I'm over because you're gone

[2x]

---

Just me, myself and I

---

---

Doesn't mean I'm lonely when I'm alone

(When I'm alone)

1. Write the following sentences in their correct order. Take into account that some of them are repeated.

What doesn't kill you makes you <u>stronger</u> (x6)	What doesn't kill you makes you <u>stronger, stronger</u> (x3)
Footsteps even <u>lighter</u> (x3)	You think you got the <u>best</u> of me (x1)
You know the bed feels <u>warmer</u> (x1)	Stand a little <u>taller</u> (x6)

2. Write a summary of the song in a maximum of 4-5 lines. Then, in groups, you will discuss it with your partners.

3. Test about the song: choose the correct option

<p>Question 1: "What doesn't kill you makes you stronger" means:</p> <ol style="list-style-type: none"> <li>Difficulties in life can make you a better person</li> <li>The singer almost died</li> <li>The singer wants to get stronger so she can kill her ex-boyfriend</li> </ol>	<p>Question 2: To "have the last laugh" means:</p> <ol style="list-style-type: none"> <li>to have a happy moment before the end of a relationship</li> <li>to laugh when another person is sad</li> <li>to have the ultimate success</li> </ol>
<p>Question 3: "Dead wrong" means:</p> <ol style="list-style-type: none"> <li>completely wrong</li> <li>dangerously wrong</li> <li>not wrong</li> </ol>	<p>Question 4: "Stand a little taller" means:</p> <ol style="list-style-type: none"> <li>wear high heels</li> <li>be a little more confident</li> <li>have your life get better</li> </ol>
<p>Question 5: "Moving on" means:</p> <ol style="list-style-type: none"> <li>moving to a new house or apartment</li> <li>continuing with life, especially after something bad happens</li> <li>dancing with a new boyfriend or girlfriend</li> </ol>	<p>Question 6: "Come back swinging" means:</p> <ol style="list-style-type: none"> <li>come back with power and confidence</li> <li>come back to an old boyfriend</li> <li>start playing a sport</li> </ol>
<p>Question 7: "Lonely" means:</p> <ol style="list-style-type: none"> <li>single (without a boyfriend or girlfriend)</li> <li>having nothing interesting to do</li> <li>feeling sad about being alone</li> </ol>	<p>Question 8: "Alone" means:</p> <ol style="list-style-type: none"> <li>feeling depressed</li> <li>self-centered</li> <li>having nobody else, only yourself</li> </ol>

Question 9: "Broken-hearted" means:

A. having a medical problem      B. very sad because of the end of a relationship      C. having a terrible life in general

Retrieved from [www.espressoenglish.net](http://www.espressoenglish.net)

4. Write the base form, the comparative and the superlative of the adjectives that are underlined.
  
  
  
  
  
  
  
  
  
  
5. Taking into account the different adjectives that you have underlined in the lyrics, use them to write 5 sentences talking about moments of your lives (at least 1 adjective in each sentence).
  
  
  
  
  
  
  
  
  
  
6. In pairs, you have to write a conversation using as many comparatives and superlatives as possible (minimum 5 of each type).

Annex 8

I \_\_\_\_\_ a dream  
We \_\_\_\_\_ sipping whiskey neat  
Highest floor, the Bowery  
Nowhere is high enough  
Somewhere along the lines  
We \_\_\_\_\_ seeing eye to eye  
You \_\_\_\_\_ staying out all night  
And I \_\_\_\_\_ enough

No, I don't wanna know  
Where you been or where you're going  
But I know I won't \_\_\_\_\_ home  
And you'll \_\_\_\_\_ on your own

Who's gonna \_\_\_\_\_ you through the dark  
side of the morning?

Who's gonna \_\_\_\_\_ you when the sun  
won't \_\_\_\_\_ you sleep?

Who's waking up to drive you home when you're  
drunk and all alone?

Who's gonna \_\_\_\_\_ you through the dark  
side of the morning?

It ain't me

(The Bowery, whiskey neat, grateful, I'm so  
grateful)

It ain't me (x4)

I \_\_\_\_\_ a dream  
We \_\_\_\_\_ back to seventeen  
Summer nights and The Libertines

Never growing up  
I'll \_\_\_\_\_ with me  
The Polaroids and the memories  
But you know I'm gonna \_\_\_\_\_  
Behind the worst of us

Who's gonna \_\_\_\_\_ you  
through the dark side of the morning?  
Who's gonna \_\_\_\_\_ you when  
the sun won't \_\_\_\_\_ you sleep?  
Who's waking up to drive you home  
when you're drunk and all alone?  
Who's gonna \_\_\_\_\_ you  
through the dark side of the morning?

It ain't me, no, no (x3)

Who's gonna \_\_\_\_\_ you through  
the dark side of the morning?

It ain't me

(The Bowery, whiskey neat, grateful, I'm  
so grateful)

It ain't me (x5)

Na na nanana The Bowery, na na nanana  
whiskey neat  
(Grateful, I'm so grateful)

It ain't me

1. *It ain't me*: In your opinion, what is the meaning of the title in relation to the content and the video clip of the song? (Maximum: 3 lines).

2. Fill in the gaps that you have in the lyrics.

3. Answer the following questions:

How many examples of the present can you find? Write 3:	How many examples of the past can you find? Write 3:
How many examples of the future (will) can you find? Write 3:	How many examples of the future (going to) can you find? Write 3:
What does 'Who is gonna walk you through the dark side of the morning?' mean?	What does 'Who is gonna rock you when the sun won't let you sleep?' mean?
What does 'Who is waking up to drive you home when you're drunk and all alone?' mean?	

4. Write a summary of the song in groups of 3-4 people.

5. The moving circle: the class is going to be divided in two and you will have to make questions using WILL and BE GOING TO (2 questions of each).

(Idea retrieved from <https://sandraheysongs.com> )

6. In groups: choose one option and use 'WILL' and 'BE GOING TO' at least 5 times each.
  - a. Write a response to this song from the point of view of the man who is hospitalized.
  - b. Write new verses to this song taking into account the rhyme.
  - c. Write a diary entry talking about the feelings and thoughts of one of the protagonists.

(Adapted from [www.britishcouncil.org](http://www.britishcouncil.org) )