



**FACULTAD DE EDUCACIÓN DE PALENCIA  
UNIVERSIDAD DE VALLADOLID**

# **USO DE MÚSICA Y DRAMATIZACIÓN EN EL APRENDIZAJE DE UNA LENGUA EXTRANJERA**

## **THE USE OF MUSIC AND DRAMATIZATION IN THE LEARNING OF A FOREIGN LANGUAGE**

**TRABAJO FIN DE GRADO  
EN EDUCACIÓN PRIMARIA  
MENCIÓN LENGUA EXTRANJERA INGLÉS**

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## **RESUMEN**

La música y la dramatización suponen herramientas clave para alcanzar un desarrollo de la Lengua Extranjera significativo, global y duradero. Favorecen un entorno motivador en el que participar individualmente, interactuar con los compañeros y experimentar un uso real de la lengua en contextos atractivos y adaptados al estilo y ritmo de aprendizaje de cada estudiante.

## **PALABRAS CLAVE**

Música, dramatización, lectura, escritura, comunicación, tareas.

## **ABSTRACT**

Music and dramatization are key tools for achieving meaningful, global and lasting foreign language development. They favour a motivating environment in which to participate individually, interact with classmates and experience a real use of the language in attractive contexts adapted to the learning style and pace of each student

## **KEYWORDS**

Music, dramatization, Reading, Writing, communication, tasks.

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# 1. INTRODUCTION

The text that follows presents the necessary content to understand the research process carried out, from the background to the results thereof, highlighting the most relevant information in each paragraph in bold to facilitate a quick understanding of each section.

During the months of February to May 2020 I had the opportunity to carry out my teaching internship in a Non-bilingual State school in Palencia. As I explain in the third point, I collaborated with my tutor in everything related to teaching, which allowed me to experience the most varied educational situations, learn multiple strategies and know about tools of all kinds to offer the best quality of teaching possible.

Based on my **observations** as a specialist teacher in English, I was able to verify that a method focused on the full participation of students in activities based on musicality and dramatization allows the development of an individualized, meaningful and efficient learning process for each child.

However, I consider that the internship carried out in each classroom were more oriented to oral skills than to learning written English. This does not mean that not all skills are worked on, simply that, from my point of view, a use of language based on oral interaction has been more developed. For this reason, I consider it necessary to analyse the scope and possibilities of an approach focused on dramatization and musicality as the cradle of the development of written language skills.

Given this situation, I propose a research on a didactic proposal based on these concepts of music and drama, following the phases of the **scientific method**. However, given the past situation of a national State of Alarm in Spain that led, among other aspects, to the temporary closure of schools, I have not been able to put the method into practice, leaving, consequently, the proposal developed and ready for future experimentation.

In this sense, supported by my research regarding previous studies and theories related to my project, I start from the **hypothesis** that both tools, dramatization and musicality, can be good instruments to develop the students' Reading and Writing in English, requiring deep programming and a series of concrete materials.

The next step in my research is the implementation of certain practices that have been programmed to test my hypothesis. This **experimentation** is based on carrying out a series of activities in the classroom, aimed at working on Reading and Writing. All the implemented methodology is developed in section 5, methodology and design, which includes both classroom tips and activities with specific tasks.

When this proposal is put into practice, the **results** of these activities will be analysed by studying the evolution of the students in terms of the competencies to be developed in each task, in other words, I will check if these types of activities are effective for working on written skills and why. Again, not having been able to test it in the classroom, as developed in point 6, Project results, this part of the investigation remains incomplete.

Finally, I value the **limitations** of this approach and its **adaptability** to different contexts and groups of students, and I formulate a theory that concludes the project with the demonstration of the veracity of my hypothesis and that collects the most basic points of this didactic approach.

## 2. OBJECTIVES

The objectives set for this project are linked to those of the Degree in Primary Education<sup>1</sup> at the University of Valladolid:

Overall objective

- Plan, develop and evaluate a classroom design proposal based on a methodology focused on musicality and dramatization to work on written skills.

Specific objectives:

- Reflect on their own classroom practices to innovate and improve teaching.
- Describe the opportunities offered by musicality to work on written skills.
- Present the benefits of drama activities to work on written skills in the foreign language.
- Analyse an interdisciplinary and effective didactic approach based on musicality and dramatization.
- Generate a methodology to work on all linguistic skills of the foreign language, emphasizing, in this case, those of written language.
- Address multilingual learning situations based on cooperation, autonomous learning and student motivation.
- Offer a list of materials linked to musicality and / or dramatization, flexible and adaptable for different educational contexts and for the diversity of the students.
- Advocate for learning linked to the use of information and communication technologies to contribute to the comprehensive training of students.

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<sup>1</sup> Objectives extracted from the website of the University of Valladolid. Degree in Primary education. Objectives and competences. <https://bit.ly/377aec7>

### 3. JUSTIFICATION

As I have previously stated, my work at school as an English teacher has allowed me to value the teaching-learning method that I have used and has prompted me to consider a possible improvement of it, with the aim of offering a more practical, complete and effective teaching experience focused on Reading and Writing.

First, it should be noted that it is a non-bilingual public school that presents the optimal conditions for the application of the method since it has a linguistic school project, which increased the hours of English from 4 to 4 and a half, 30 more minutes. This fact allows a more meaningful contact with the foreign language, abundant and varied material, a teaching space, generally the classroom, spacious and comfortable to carry out motor tasks, and a room specialized in English conversation where we find multiple resources linked to music and dramatization such as sound equipment or costumes.

Secondly, this project arises from the need to carry out **scientific research** around a methodology focused on dramatization and musicality that represent a pedagogical advance that innovates and facilitates a quality of teaching appropriate to my educational context and extrapolated to other centres.

Following the scientific method, I embark on looking for previous research on this type of approach and I discover, as exposed in the following headland, that there are several studies on the advantages of dramatization in the classroom, or on the possibilities offered by introducing music as a resource to learn English, sporadically. However, I verify that there is no method as such that involves both areas, or that implies a continuous use of these instruments as a basis for teaching.

Therefore, although there is theoretical foundation that supports my main hypothesis, there has not been a study carried out, focused on a practical proposal that follows a methodology based on music and drama, and, therefore, the scope and relevance of these tools in a real educational context.

To delimit the general thread of this research, I link the general and specific competencies of the degree that I am studying, Bachelor's Degree in Primary Education<sup>2</sup> with a Mention in English Foreign Language, with my educational context and the objectives proposed for my project.

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<sup>2</sup> Competences extracted from the website of the University of Valladolid. Degree in Primary education. Objectives and competences. <https://bit.ly/377aec7>



On the one hand, the **general competencies** that I have developed while working on this research are:

1. By collaborating with my internship tutor at school, I have verified the need for good coordination between teachers that has allowed me to create an interdisciplinary work culture based on objectives focused on learning.
2. On the other hand, thanks to the fact that my tutor has shared with me her way of programming each unit, little by little I have begun to plan, carry out and assess good teaching-learning practices.
3. This implies that, although I have based myself on the methodology previously implemented by my teacher, I have used my own strategies and different resources, in such a way that I enhance my self-learning as a teacher.
4. This leads me to inquire about our method and the possibilities of improving it, and I start the research carried out in this project.

To complete this section, the **specific competences** belonging to my Foreign Language mention that I have achieved are:

1. I demonstrate a communicative competence in Foreign Language English with an advanced level; that implies both acquiring linguistic and sociocultural knowledge, as well as using techniques of corporal expression and dramatization as communication resources.
2. I am able to identify the learning needs of students, evaluate them and develop good teaching-learning practices that respect attention to the diversity of students.
3. I plan what is going to be taught and evaluated in relation to the foreign language and I develop teaching strategies, types of activities and teaching resources based on the diversity of the students.
4. I promote both the development of oral language and written production, paying special attention to the use of new technologies as elements of communication.
5. I participate and reflect on the practical life of the classroom, and I know the main didactic currents of foreign language teaching, which allows me to promote those active and participatory methodologies with special emphasis on teamwork, diversity of resources, collaborative learning and adequate use of spaces, times and groupings.
6. Based on the theoretical foundation studied, I apply the scientific method to develop educational research and design innovation projects.

## 4. THEORETICAL FOUNDATION AND BACKGROUND

The focus of my work has been previously dealt with by several authors and is present in multiple pedagogical approaches to teaching a foreign language. The purpose of this section is to organize those contributions that give rigor to my research and that support the decisions regarding the methodology that I want to develop.

To start with, I will give a brief introduction about what music and drama are, what kinds of activities they allow and what benefits they bring to teaching; then I will analyse how we learn a foreign language (FL from now on) making a brief tour of the most relevant authors such as Chomsky, Krashen, Selinker or Van Patten. Later, I will mark the bases of a communicative methodology that works by tasks, uses Total Physical Response (TPR) techniques and that supports the final method that I seek to generate.

### 4.1 MUSIC AND DRAMA AS A TEACHING RESOURCE

First, when we talk about music or drama in the classroom, we think of dynamic, fun activities with an immense load of expressiveness, creativity and exploration.

Some examples of the use of music are songs, chants, rhymes, rhythms, dances...While drama appears through role-playing, short plays, puppets or mime.

By favouring a relaxed and attractive environment with a motivating emotional filter, both resources generate receptivity on the part of the students to acquire FL and allow a more lasting and **highly memorable learning** (Murphey, 2013).

Following Goodger in *Music and Mime* (2013), the reason of this Permanent Memory Acquisitions is based on the fact that “the combination of kinaesthetic and musical intelligence with linguistic and visual intelligence in the learning process” involves the use of both sides of the brain.

This aspect is reflected when we present a written word to a student and, initially, they have difficulty on reading it or understanding its meaning. However, if the teacher marks the syllables clapping, indicating the rhythm of the word or its intonation, the child will assimilate it to a body-musical memory and will read the word more easily.

In addition, they are areas **close to the daily life of children** that are constantly receiving this type of stimulus, so they create familiar spaces that make them feel comfortable, predict and

anticipate what is going to happen (create expectations) and be fully involved in all senses (cognitive, motor, social, emotional...) into their learning processes.

Furthermore, there is an infinite amount of resources that **provide flexibility and adaptability** to the educational context, to the student's needs, to the different types of text and to the contents and objectives set out in each task (Paul, 1996).

### **Advantages of music in the classroom:**

The relationship between **music and language** is based on the fact that both **use specific and similar codes** (Serrano, Puyuelo & Salavera, 2011):

- They present a regulated structure and organization of the letters / notes that build the code in similar units of analysis (by musical sentences / phrases)
- They share patterns of height, duration, and intensity; so, for example, students can associate the duration of a word with its length while writing.
- The four qualities of sound and the four components of prosody are related.
- There are common rhythmic and intonation aspects.
- They use the same instruments: respiratory, auditory and speech apparatus, as well as the rest of the body.

No doubt, a song is nothing more than the meeting point between verbal speech in FL and musical or melodic speech. Songs **arise naturally in children** and that facilitates the understanding and expression of the message, if accompanied by body movements and prosody.

For this reason, music must be achieved in the classroom through the **children's own experimentation** with sound materials, rhythms, silence and movement. They are simple tasks since our own body constantly generates basic rhythms, similar to those found in songs, which can resemble the linguistic patterns that define language. For example, to develop grammar, words have a stressed syllable that we can tap; or a phrase can be intoned like a song to differentiate the parts of its structure (Forster, 2006).

Thanks to its variety, we can use music to work with **all kinds of content**, helping to acquire vocabulary and linguistic structures, and developing any type of **competence**, making emphasis on the cultural oncoming that brings social notions such as greetings or requesting manners from classroom routines, which can be done through short chants.

Definitely, everything that can be done with a text can also be done with songs. But in a more **attractive and motivating way**: reading a sung poem, working on the pronunciation of words through videos, developing creativity when composing songs using structures or specific tenses

that are being worked on, guiding class routines, practicing accent and intonation, acquiring the lexicon of a song (through filling the void or clozes)...

For this reason, music has multiple benefits linked to reading expression, fluency, expressive intonation, **creative and spontaneous oral and written production**, the amount and quality of vocabulary that children have, their ability to pronounce adequately in English or the memory they develop to remember sayings, idioms and other combinations of English.

### **Opportunities of drama in the classroom:**

The use of drama in the classroom has the advantage that every communicative act of a child is naturally accompanied by use of **non-verbal language** such as illustrators, gestures, emblems, affect displays or eye contact itself.

It is easier to motivate children to participate in communicative situations of non-verbal language because it is **the code they use in their native language**. This opportunity must be taken to gradually introduce English supported by the gestures that they dominate (Flynn, 2017). Furthermore, simple sign often includes international drawings, so if you see and read a STOP sign, you will have an instantaneous motor response to stop the body, even though it is not written in your mother tongue.

As it is a tool that they use unconsciously, the students themselves regulate their non-verbal language, learn from other classmates and evolve when dramatizing a message, making learning an **autonomous and individualized process**.

In addition, it usually involves **collaboration** between students, giving the development of their creativity to communicate as effectively as possible, and the development of all the social values that interaction in FL requires. Moreover, you can work with all kinds of content based on humour, so that there is a release from fears and a greater tendency to write and read in loud voice.

The world of drama is a door to the **imagination** (Phillips, 1999) of each student when they play a role, represent a fictitious anecdote or become an invented being. Specifically, in role-playing, children play a role that distances them from their own reality and that serves to uninhibit and build their self-confidence since it is not a correct answer or a specific error.

Finally, on a linguistic level, small plays or representing a simple situation invites them to use the **text in context** (Maley & Duff, 2005), not a mere reading or memorization. In this way, the worked content becomes more accessible and unconscious, acquiring linguistic structures (when using them) and ways of interacting.

All in all, drama favours a natural, pleasant and tension-free communication. It allows adjusting the lack of information in an oral message and completes the communicative act, showing children that **they are capable of handling themselves in English.**

## **4.2 HOW WE LEARN A FOREIGN LANGUAGE**

To delve into this topic, we must first clarify what is the learning process, broadly speaking, that involves acquiring a foreign language.

According to Chomsky (1962), language acquisition is the product of a series of neurological processes that take place in our minds naturally, especially if a motivating and stimulating environment is created to encourage children to want to learn.

This **innate ability** to learn the language and the grammatical rules that govern language was called the *Language acquisition device* (LAD) (Escobar, 2001). In this way, children start from the linguistic input (the language they hear from adults) to which they are exposed, and generate hypotheses about the functioning of the language. Little by little, they test their own hypotheses and, finally, when they speak, they put into operation the grammatical rules (output) that they have built independently.

In this sense, within this motivating environment, listening to songs is that input that children receive and that, by using them in a meaningful way, allows them to generate hypotheses about grammar rules. Furthermore, when we hear a song, we tend to repeat or sing the lyrics, and this way of egocentric language could be a manifestation of LAD, meaning we may have a natural talent to repeat what we hear in order to understand it (Murphey, 2013).

Our innate ability leads us to discover how sentences are structured (through rhythmic patterns), how stress in certain words tells us which are the main information points of each sentence, or what intonation is assigned to each intention (if it is imperative, interrogative ...). Finally, when we produce music, whether oral or written, rhymes, songs, intoned poems, etc., we are translating and checking those grammar rules (output) that we have built.

Following this line, it is worth mentioning within this study, the **Critical Period of Language**, proposed by Eric Lenneberg in 1967. As stated in *Second Language Acquisition and the Critical Period Hypothesis* (Birdsong, 1999), this hypothesis maintains the existence of this innate capacity to activate language acquisition mechanisms. Moreover, it adds that the best stage in a child's cognitive development to learn a foreign language is between 3 and 4 years of age,

although it varies depending on the stimuli received by the individual and of their richness at a pedagogical and social level.

In this way, the lower the age of initiation in learning English, the better the results, since children are at a certain point in their life when brain functions related to language are more susceptible to experiences that facilitate the acquisition of linguistic structures.

In this case, it is essential to highlight the role of dramatization and body expression at this stage of development, since eye contact (as the starting point of communication) and non-verbal language (such as illustrator or emblems) are the first signs of dialogue with their own meaning that are constructed as language acquisition mechanisms. Actually, the first way to express our emotions is, naturally, through affect displays that unite us with the receiver and reinforce the surprise we feel, the illusion / joy to ask for more of something that pleases us, the fright to protect ourselves. ...

On the other hand, there are authors who defend that music plays a fundamental role in the early stages of a baby's development (Murpehy, 1989). *Motherese*, which is when adults talk to infants in an affective and musical way, is said to open the mind to acquire a language and the first rhythm patterns. These productions are so emotionally charged that they facilitate the predisposition to understand meanings and the wish to communicate. While we grow, this disappears gradually and is replaced by songs, which have the same functions.

Also based on these Chomskian theories, Krashen (1981) explains language acquisition following a model made up of five hypotheses:

- a. **The acquisition vs. learning hypothesis:** indicates that students use acquisition, on the one hand (naturally and unconsciously, when using the language to communicate), and learning, on the other (which takes place when we consciously reflect on the language itself). According to this author, only the language acquired, used, allows a real command of the language.

In this sense, music is a natural resource for the human being. In fact, we begin to make rhythms and sound games before producing meaningful messages, so that, unconsciously, when we use music to communicate or use simple chants, it opens the doors to the significant acquisition of linguistic structures and patterns.

- b. The hypothesis of the **natural order of acquisition:** states that there are certain structures that tend to be acquired in a predictable order that repeats patterns among learners.

- c. The **monitor hypothesis** (Krashen, DS (1982): posits that conscious learning is useful as a monitor or editor, that is, when it is used to make changes in our production; while acquisition is responsible for our fluency in the communication.  
In this way, in addition to offering a significant acquisition of the language, the gesticulation and movements selected to accompany the text have, among multiple functions, that of correcting or redirecting the child's understanding.  
For example, if we observe that a student has not understood the instruction of a task, with simple gestures we can make them understand what they have to do. The child reacts to a visual stimulus and corrects the response to be given.
- d. The **understandable input hypothesis or the “input + one” (I + 1)**: it stipulates that we acquire a language when we understand messages with a level slightly above our current linguistic competence. On the one hand, the non-verbal input is the same or similar to that of the mother tongue (gestures, affect displays, body movements ... are shared between both languages) so that the level they receive in FL is the same they already have. On the other, when using nursery rhymes, most of the contents are familiar to children, they are sustained by melodies that they identify or that they know with lyrics in their mother tongue, so scaffolding is immediate.
- e. Finally, the **emotional filter hypothesis**: states that motivated, self-confident students with high levels of positive stimulation will have better results in language learning. As we have already explained previously, music and drama are the perfect tools to generate affectionate environments. Exaggerating gestures, resorting to humour, giving freedom of movement, guided dances, musical-based emotional education activities or simply, listening to a song at a specific time at work, regulates their activity, motivates and entertains them, inviting them to be more receptive to learning.

Returning to the idea of comprehensible input, we arrive at the reflection that a language is learned based on receiving linguistic stimuli from another person. This **interactionist perspective** maintains that the interaction between speakers is the determining motor in the acquisition of the foreign language. This interaction leads to negotiations of meaning (Escobar, 2001), between the expert speaker and the apprentice, which together construct the conversation, so that both are active producers.

In this area, Vygotsky (2012) stands out, who considers that the human being is a social being and that language develops primarily from social interaction. He refers that English, like any other language, is learned by using it in a meaningful way, that is, with a contextual and social background and with a useful interest for the child.

In addition, it specifies emotional and cognitive conditions that set the limits to the **Zone of Proximal Development (ZPD)**, a space that takes place in conversations between children or between children and adults and that offers a structure on which to build knowledge about the language. This scaffolding favours the understanding and the production of messages by the learner, and the advancement and consolidation of their linguistic repertoire.

Since music and drama are very broad resources, we will find children who are able to sing alone and mime the lyrics perfectly, others who only know the gestures and others who will only follow the rhythm that marks the pulses in the linguistic structures. In any case, all of them are completing the task in an acceptable way, which shows that working with drama and music allows each child to guide their learning process and is respectful of their ZPD.

This scaffolding system lays the foundations of the **interlanguage** theory described by Selinker (1972) since, according to this theory, the structure that the apprentice builds little by little forms an organized system with its own rules, dynamic and in continuous evolution halfway between mother tongue and FL.

This theory shows that it is normal and acceptable that there are “errors” when starting in an FL and that they should be normalized since the “transfers” of linguistic forms from the mother tongue to FL or the overgeneralizations of grammatical rules are also part of the process of construction of meanings in the foreign language.

Many of these transfers can be automatically corrected using gestures. Since, generally, in both languages similar gestures are made for the same meaning, and if a linguistic error has been made, such as using a false friend erroneously, the body language will clarify the intention of the production. E.g. if the teacher gives the instruction to sit on the carpet and says “*Sit down on the carpet*” while performing the movement of sitting pointing to the carpet in the classroom, the children will associate carpet to moquette and not to “carpeta” which means “folder” in Spanish, and they will fulfil the expected action .

On the other hand, when singing a song, the child can generalize grammatical rules, for example, always use the same verb form for both 3rd person singular and the rest, without perceiving the –s ending. These transfers must be accepted and observed as one more positive step towards the improvement of the language that, naturally and by reusing that song or singing songs that reflect that structure, will end up being corrected.

Van Patten, delves into the role of input and, unlike Krashen, highlights the information processing rather than receiving messages. In the study *Input Processing and Second Language Acquisition* (Van Patten, B & Cadierno, T (1993)) it is explained that the **input must be**



**assimilated in parts**, first the meaning of the message is understood and, later, the learners pay attention to the formal aspects of the language.

Although when receiving instructions or when understanding messages from their classmates, they initially do not understand the formal part of the language, or make mistakes when building structures, relying on gestures or the intonation of songs they know, they will be able to convey meaning without difficulties. E.g. if we are talking about our favourite games and a child wants to talk about Hide-and-seek, he may only be able to say “*I hide and seek*” while doing the gesture assigned to the game, instead of “*My favourite game is hide and seek*”. Although the constructions must be corrected and reinforced, (either by the teacher or by the rest of the classmates), initially, even when the production is poor, the classmates will have understood it and, therefore, the input will have been understandable for them in terms of meaning, then the act of communication will have been acceptable and efficient.

In short, after relating the theories of various authors, we can affirm that a child who learns a foreign language does so naturally and more so when he is in the early stages of development, and with a strong conversational base. It is in social interaction with other expert speakers or learners that the student can receive input appropriate to their level, modify or negotiate the rhythm of the conversation, gradually produce more correct messages and acquire a knowledge of the meaning and formal aspects of the language, always adapting to his own ZPD and enjoying a wide positive emotional charge.

### **4.3 COMMUNICATIVE METHODOLOGY, TASK-BASED LEARNING AND TOTAL PHYSICAL RESPONSE TO LEARN FL**

Throughout history, there have been many approaches on how to teach foreign language, in this case we will analyse three approaches that I consider useful for the methodology that I seek to develop:

#### **Communicative methodology:**

This type of methodology seeks to fully develop the **communicative competence**, which has been a controversial topic of debate among linguists.

As Bagarić, V & Mihaljević, J (2007) describe, at first it was Chomsky who defined this concept by differentiating between *competence* (the knowledge of language itself) and *performance* (the use of language in).

However, several authors disagreed with this view of the meaning of the word competence, disapproving the idea of using the concept to define it as a theoretical ground of the methodology for learning and teaching languages.

Alternatively, we find the approach of Hymes (1972), which defines it not only as an inherent grammatical competence but also as the ability to use it in a variety of communicative situations. In this way, communicative competence would respond to the convergence between grammar and ethnography of communication (Hymes, 1992), making reference to the use of language in terms of syntax, morphology, phonology, linked to the social context and the speaker's own strategies to use utterances appropriately.

On the other hand, according to Canale, M. & Swain, M. (1980), a communicative approach must be a **synthesis between knowledge and the strategies and skills necessary to use the language**. That is, starting from a more functional than formal basis.

Finally, the Common European Framework of Reference for Languages: Learning, teaching, assessment (2001), defines the communicative methodology reflecting the influences of the authors cited above. It considers the Communicative language approach as comprising linguistic, sociolinguistic and pragmatic competences: **linguistic competences** "include lexical, phonological, syntactical knowledge and skills and other dimensions of language as system" (CEFR, 2001, p.13). **Sociolinguistic competences** refer to the cultural conditions and the social conventions of language use; and **pragmatic competences** that are concerned with the use of language in a functional way and focused on the interaction, which includes taking into account the discourse, cohesion and coherence, the type of text...

### **Task-based approach:**

Another approach that supports the methodology described in this project is task-based. These tasks are small actions that the learner performs and that, being purely linguistic or not, **imply a meaningful use of language to solve them**.

To carry out communicative tasks (Willis, 1996), students participate in real situations, generally interactive, in which they must operate communication strategies as receptors or producers.

Such strategies are a means of making the best use of skills and resources in order **to meet the demands of communication in context** and successfully complete the task at hand. In this way, we find tasks with cognitive, linguistic, interactive, metalinguistic, physical demands, etc. (Cameron, 2001), which require strategies of guessing, planning, remembering or monitoring the communicative situation.

### **TPR (Total Physical Response Approach):**

Total Physical Response Approach (Asher, 1969) refers to that methodological practice based on linking concepts with physical actions specifically designed to reinforce the meaning and understanding of the message.

In the interactions, a broad load of corporal expression is sought that **supports the content and form of the message** and that allows instant understanding based on the use of the body, objects, images (flashcards), toys, puppets ...

However, the main advantages of using TPR are the long-term learning of the contents and the acquisition of high linguistic competence quickly.

Furthermore, this approach offers a **positive alternative to the educational environment** and is psychologically respectful towards the students, since it motivates them to participate in the different tasks in a fun, active and stress-free way.

Therefore, with this methodology we are able to create an environment of total linguistic immersion with long periods of time of exposure to the foreign language, immediate feedback is obtained from the students and it is a highly motivating practice.

## 5. METHODOLOGY OR DESIGN

This section constitutes the main part of the research and is focused on exposing the basic points of the methodology based on music and drama that is being developed.

To begin with, I present how to include music and drama in a TPR and task-based communicative methodology. Later, general classroom tips are proposed, followed by a general model of how to introduce drama and music in the different times of each lesson, focusing on written skills development. Finally, an auxiliary resource bank is included, with a wide variety of materials, age ranges and application opportunities.

### 5.1. MUSICALITY AND DRAMATIZATION WITHIN A COMMUNICATIVE METHODOLOGY.

The communicative methodology, as we have previously referred, leads us to be able to master the grammatical rules and to know how and in which situation these constructions should be put into practice.

Music has always played an unmistakable role in guiding communicative situations, as can be seen, for example, with movie soundtracks or with the “mood music” in waiting rooms or cafes. In this sense, selecting specific types of music for different moments in the classroom can be very productive when it comes to achieving our learning intentions. This is called **background furnishing**. For example, if at the beginning of a class we want to activate the students, we should choose more cheerful and dynamic music that invites them to dance and participate. If we look for a silent individual work of Reading and Writing, we will look for a soothing classical music without lyrics; or if we start a moment of group work, we will play neutral background music, with sounds of Nature, which allows communication between students but limits the volume of noise allowed in the classroom.

On the other hand, through games that involve the corporeity of the students, we can work the **formal part of the language**. A possible game could be to associate a gesture with a specific linguistic structure. For example, if they hear an interrogative structure (e.g. Do you like...?) we will crouch down; if it is affirmative (I like...) we touch our heads and if it is negative (I don't like...) we hug each other. The teacher will pronounce sentences with the different possibilities and the children have to give the motor response by dramatizing each sentence correctly. This game can evolve to be the students themselves who make the sentences and someone else the

dynamics. In this way, through a game, the children show that they understand the different structures and that, therefore, that they are acquiring those grammar rules.

Another benefit of using music or chants (bits of rhythmic language) is linked to the fact that **English is a stressed timed language** (Forster, 2006), that implies that some syllables are longer than others. Chants allow you to work on where the stress is in a phrase and which words have more emphasis, because they are chunks of real language placed in a frame or rhythmic pattern. This, transferred to reading, allows a faster understanding of the key information of the phrase (the one with a more emphatic intonation).

Also chants make children develop an ear for language and lay the groundwork for phonics instruction. Definitely, rhymes and chants provide the context for developing phonological awareness because they create the opportunity to play with words and, thus, learn how language works (Rasinki, Brothers & Fawcett, (2015).

Within this form of communicative work, it is convenient to structure learning activities in the classroom around the performance of specific tasks. These tasks involve solving a problem using the foreign language (through music or drama). They must have a very clear timing that allows students to stay entertained and they should not be too easy (so they do not lose interest) or too difficult (so that they do not demotivate).

Linking it to the topic at hand, all the **tasks have to be structured or regulated with short dramatized musical extracts**, and it is recommended that they have a part of oral work and another written, being the children together with the teacher who sing, although they can do it independently. The goal is more to get them overcoming a challenge rather than learning English, even when they are doing it unconsciously. These small songs serve to guide the students towards what to do and how.

For example, for instructions, there must be marked musical phrases that are always used for a single purpose (to ask for silence, ask for volunteers, take a pencil ...). As set out in *Literacy Activities for Circle* (DeVries, 2004), rhythm is the core in delivering instruction to young children because **a predictable pattern gives security and confidence to children**. Then, they guess and create expectations of what is about to come, and it makes them more willing to take academic and social risks during the tasks (such as speaking in English in public)

Music and drama are also useful resources to make boosters that manage the attention and presence of children in the classroom; for example, doing small TPR to change tasks or to differentiate a moment of group work from and individual work in silence.

Finally, they **allow a behaviour correction in a positive and reinforcing way**, always keeping the same phrases; for example, the partners themselves may sing "*That's no good!*" for a student to stop bothering, or "*If we are not in silence (said by the teacher), bye, bye the surprises (said by students)*", to achieve predisposition on the part of the students towards the next task.

Finally, I believe that each class action must be backed by physical support, within the TPR methodology. The fact of adding a movement to each intervention completes its functionality and clarifies what we are going to use the language for and how. Getting a gesture to have a direct meaning for a student serves as a **memory resource** so that they can understand what function is being required (Bouso, 2012).

To use TPR, we can first carry out the specific motor action, without orality, and get all our students to accompany or imitate us. Later, we can repeat the movements but introducing the lyrics of the song or the words. This way, the message is encoded kinaesthetically as well as through the ears and eyes (Murphey, 2013): the music ties words and the movements increase understanding.

This allows all students to be able to **follow and take advantage of the adapted and individualized class**, and **reduces anxiety** when acquiring a foreign language. In this way, we will find students who are only capable of making the gesture that accompanies the message (or who even do it by imitation), others who can produce the oral or musical part but not move and others who can combine oral and non-verbal messages. The point is that, no matter the result of language acquisition, all these options are perfectly valid because they indicate that, in one way or another, the student is learning and interacting through the language.

In any case, TPR has clear benefits for children with special educational needs as it transports them to a welcoming learning climate that includes everyone equally in classroom life, in games and in the general process.

Furthermore, the **feedback is direct and immediate**, since the teacher observes whether the student is able of performing the actions required for each task.

## 5.2 GENERAL CLASSROOM TIPS.

1. Using music and drama is not a game; they require very **specific planning** of times, content, resources and spaces, although they allow flexibility.
2. Participation and communicative fluency should always prevail over correction. **The error** in intonation while reading, in rhythmic capacity, in body gestures, etc. **is accepted**.
3. Through music and drama, it is useful to organise each class including **physical, aural, visual and verbal stimulations** to work on the different contents, so that each child can take advantage of the stimulus that is most useful to them, allowing for an individualized teaching (Flynn, M (2017)).
4. The chosen **materials** must be **contextualized** and **relevant** to the student. The use of authentic materials should be prioritized to create communication situations as real and attractive as possible. (Bouso, 2012). They can be audio visual, technological, everyday materials (newspapers, articles or advertisements), toys, interviews, students-made...
5. However, besides our student's interests, as teachers, we should take into consideration **our own strengths and weaknesses**, likes, limitations, self-confident and experience to plan and practice different tasks in class.
6. Every activity must have **clear objectives, roles among students**, defined scenarios, a **desired input** (marking the teacher's speech and the expected output from the children), a sequence and **order between tasks** (what evolution do I want children to follow), and an **evaluation** that allows me to receive feedback from the students and discover the interest and effectiveness it has had.
7. According to Forster (2006), each **chant must be used repeatedly** and in a constant and varied way (to work rhythms in written structures, to stress the main words, to emphasize the vocabulary read...). Once they have mastered the chant, they can make small changes to introduce new vocabulary or linguistic structures, **establishing an evolution from the hands of the children**.
8. Drama or songs alone, don't teach how to use a language. Teachers must exploit them creatively to bridge the gap between the pleasure of listening and acting and the communicative use of a language. (Murphey, 2013).
9. Games should be **planned to be flexible**, so that you can reuse the materials you have made with different intentions and contents. We must ensure that the rules are clear and understood by everybody and that the limits and the ultimate goals are well defined. Once the children know the directions of the game, they're more willing to participate. (Lewis & Bedson, 1999).
10. Always end an activity when the fun is still at its peak so that children don't lose interest and wander off.

## 5.3 STANDARD LESSON PLAN (MODEL).

This section is intended to provide a structure for a lesson that serves as a basis for any teaching unit or context. The model consists of four moments throughout the lesson, all of them with musical or theatrical grounds. Specifically in the fourth section on Conscious work of contents, seven types of activities are proposed to work on different aspects of linguistics (semantics, grammar, morphology, syntax and lexicon, mainly) related to Reading and / or Writing.

Each of them is based on the use of a type of material and on a different educational level of primary education. These activities are developed in the appendix. This way, the idea that both music and drama are flexible resources and adaptable to all types of student groups and themes is reinforced.

Each lesson has four key moments:

**1. Greetings/farewell:** It marks the beginning and end of the class. We begin with a lively song to activate the energy and willingness to work and we close the lesson in a relaxed way with TPR or a song of their choice.

**2. Assembly moment:** introduction and routines

Introduction: Start by breaking the ice and creating a friendly, playful and pressure-free environment, where children won't feel embarrassed or afraid to participate. This is achieved by telling a humorous personal anecdote related to the topic to be worked on (emphasizing the movements) or by listening to a song that they know and refresh content.

Routines: there is a person in charge who guides each routine (class roles). Each one must be accompanied by a simple, sung phrase that has been repeated multiple times in the classroom so that it is identifiable by all and by a specific action:

- **Routine of counting the classmates:** a doll/toy is used to pretend that it is counting the children while we sing the song.
- **Weather:** the person in charge will “sing” questions to their classmates, repeating the same pattern and gesturing (eg, is it, is it, is it... Friday? (says the person in charge, while placing their hands at their sides with open palms up) No, it isn't (answer the classmates, while shaking their heads left and right).
- **Days of the week:** a rhythmic TPR is used to name the days of the week (each day has a movement assigned)
- **Translator:** we use this moment to review what we did the previous lesson and to add a bit more information including contents of the current lesson. The person in charge is asked a personal question linked to the unit (for example, if they work on vocabulary



about food, you ask them what their favourite food is), both when asking questions as well as the children's responses, they should make the gestures that each structure has marked. This conversation serves to create a positive affective climate and land the children's attention on the topic at hand.

### **3. Problem- solving moment: tasks**

At this time, we propose tasks adapted to the age of the students to work with specific contents. Each task has to follow a repetitive structure that has been carried out on previous occasions, a regular rhythm and an assigned gesture.

For example, for early childhood education, the task could be finding the tool that will open a book or a suitcase with material interesting for the children (any resource that is mysterious and contains surprises)

Imaging the tool we need is a wand, we dramatize the action of holding a stick and shaking it so that the children deduce that the tool they are looking for is a magic wand. Then, to generate expectation among the children, we ask them to cover their eyes (singing “*cover your eyes or no surprise*”) and sing the song of the wand (eg. “*Magic wand, magic wand, come to make your magic in class*”). After this, they open their eyes and we show them the wand.

Together we describe the tool (colors, size, sound...) and we use it to open the book or the suitcase. Once we have obtained the material, we use it to work on the contents. Of course, this is just an example but the tasks can be based on games, use of puppets, toys...

### **4. Moment of conscious work of contents:**

It is a space in the planning of the lesson for direct work on the unit's contents. It focuses on remembering, introducing or reinforcing the terms and structures that correspond to that topic. It is carried out with:

- **Flashcards** in which they have to identify terms with the image that represents them.  
An example of interaction to work on syntax and lexis is the *question-answer circle*. The dynamic consists of the children sitting in a circle in which there are flashcards with written vocabulary facing down. In each turn, a child takes a flashcard and reads it to themselves.  
After that, they have to make negative, affirmative and interrogative sentences to the next student with the vocabulary of the flashcards. Each intervention has a singing intonation to mark the rhythm and emphasize the intention and form of the verb.

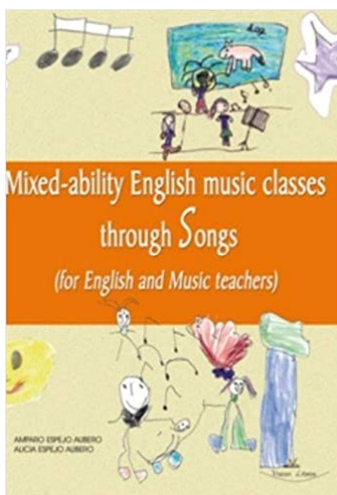
Furthermore, they accompany their productions with non-verbal language to support their meaning. Activity developed in *Appendix 1. Flashcards interaction.*

- **Games** in which they have to interact using contents and linguistic structures.  
An example to work on semantics and writing is a pair game that consists in that one represents a vocabulary item with mimics and the partner has to guess what it means and write the name of what it represents. Activity developed in *Appendix 2. Which games can you play?*
- **ICTs** in which they have to use the smartboard to complete a group task. For example, to work on morphology, specifically the third-person ending -s, they can use a digital game that presents an image and three sentences that describe it. They must choose the one that is correct on a morphological level.  
Once they have chosen, to check whether it is correct or not, we listen to a record that reproduces the parts of the sentence with sounds, using a different one for the verb finished in -s than the rest of the words. Activity developed in *Appendix 3. Choose the correct option*
- **Use of blackboard (whiteboard).** For example, to develop writing and semantics through a game based on *The hangman*. A volunteer is chosen to think of a word from the vocabulary of the topic and draw as many lines on the board as the number of letters in the word. The partners have to say letters that the word can contain until it is completely discovered. Activity developed in *Appendix 4. Sadman.*
- Use of **everyday objects** close to their age to support content acquisition. For example, if you are studying diseases and cures and health-related content, you can bring a toy doctor's bag or take real hospital instruments to describe and manipulate them. This, for example, can lead to a Writing activity in which they have to write a prescription or a treatment for a disease studied. Activity developed in *Appendix 5. Medical prescription.*
- Use of the **textbook**. Generally, the methods that textbooks follow include in each unit a Reading linked to the contents to be covered. One possible activity is to read a story together, dramatizing the actions and the voice of the different characters. Activity developed in *Appendix 6. Living story.*
- **Use of song** to work on all types of content and themes and to consolidate specific grammatical constructions. For example, through a cloze text with the lyrics of a song that we have worked on in previous situations. The lyrics of the song are given with some missing words related to linguistic structures previously worked on in the classroom. These extracted words are collected in a box above the text. They have to complete the text, selecting the words in the box, and creating entire sentences. Activity developed in *Appendix 7. Lyrics cloze.*

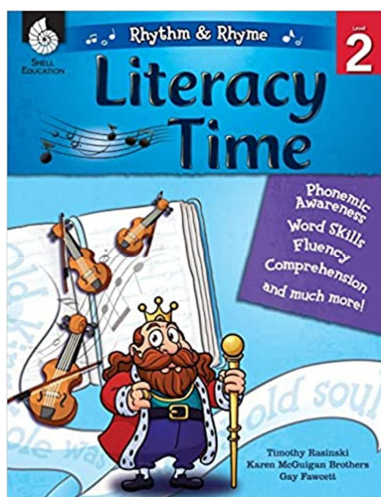
## 5.4 AUXILIARY RESOURCE BANK: WHERE TO FIND MUSIC AND DRAMATIZATION RESOURCES?

Physical resources:

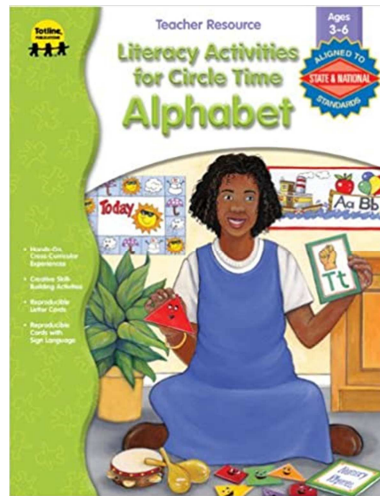
- **Stories:** in all schools there is an access point to children's books adapted to all ages (the library, the classroom-reading corner ...) we can use these as resources to represent scenes from the story or invent songs that focus on the topic of each unit.
- **Everyday life objects and toys:** they have infinite possibilities. Stuffed animals can be the protagonists of a song, balls that are passed between students to mark who can talk...
- **Books-collections:** there are multiple collections that gather resources for teachers on the use of music and drama such as:
  - *Mixed-ability English music classes through songs* by Aubero, A (2008)



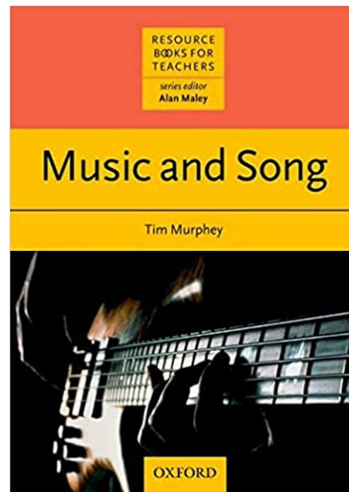
- *Literacy Time Level 2. Rhythm & Rhyme* by Rasinki, Brothers, & Fawcett (2015)



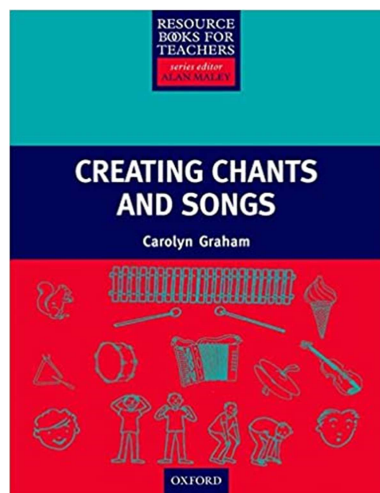
- *Literacy Activities for Circle Time* by DeVries, K (2004).



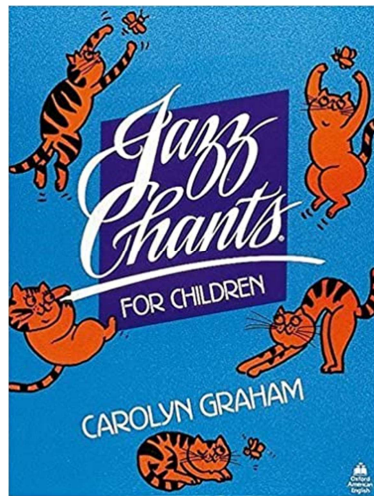
- *Music and Song-Resource Books for Teachers* by Murphey, T. (2013).



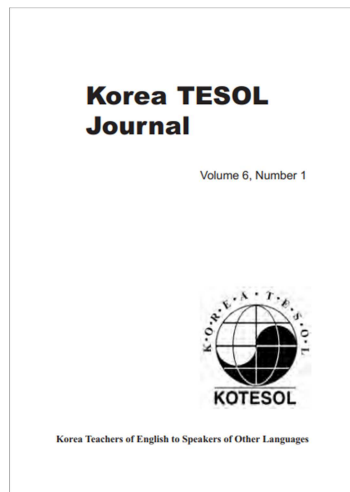
- *Creating chants and songs* by Graham, C. (2006).



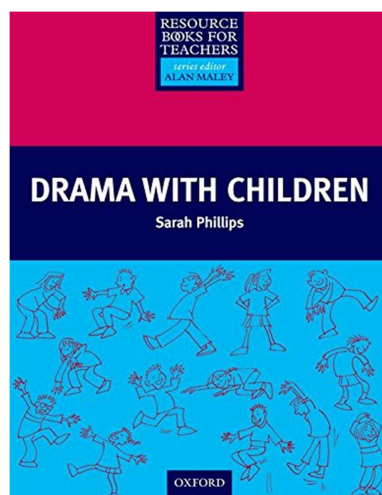
- *Jazz Chants for Children* by Graham, C. (1979).



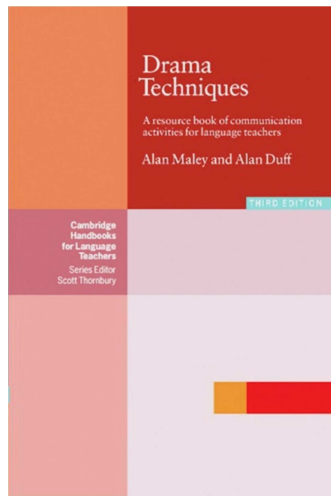
- *Drama techniques in English language learning* by Heldenbrand, B. (2003).



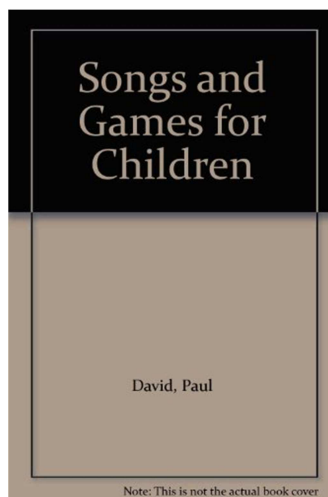
- *Drama with children-Resource Books for Teachers* by Phillips, S. (1999).



- *Drama techniques in language learning. Language Teaching* by Maley, A., & Duff, A (2005).



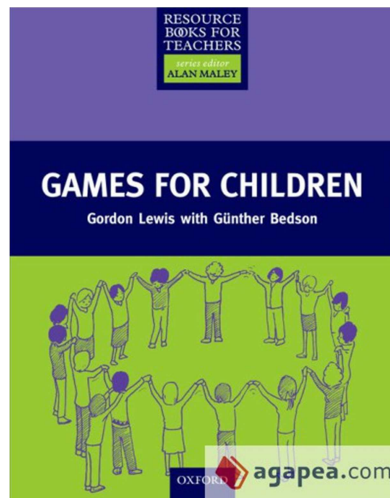
- *Songs and games for children* by Paul, D. (1996).



- *Teach Children English Through Drama* by Flynn, M (2017)



- *Games for children* by Lewis, G., & Bedson, G. (1999).



- **Flashcards** from packets of children's books or bits of intelligence.
- **Costumes** related to the topic of the unit. Students wear elements that represent the character, even if they are no full costumes.

Online resources:

- **Blogs:** pages of teachers sharing their resources:
  1. *Teachers pay teacher.* <https://www.teacherspayteachers.com/>
  2. *Blog Bilingüe del San Miguel de Armillá*  
<https://schoolsanmiguel.blogspot.com/>
  3. *English Corner Time* <http://englishcornertime.blogspot.com/>
  4. *El tarro de los idiomas* <https://eltarrodelosidiomas.com/>
- **Youtube:** educational music channels:
  1. *Jack Hartman:* <https://www.youtube.com/user/JackHartmann>
  2. *The wiggles:* <https://www.youtube.com/c/thewiggles>
  3. *Super Simple Songs:* <https://www.youtube.com/c/supersimplesongs>
  4. *Harry Kindergarten Music:* <https://www.youtube.com/user/HarryKindergarten>
  5. *The Polkadots:* <https://bit.ly/3oD6oNc>
  6. *Time 4 kids TV:* <https://bit.ly/3a6okfx>

Resources created by the teacher:

- **Gloves:** consist of adding an image to each finger of a glove. They are used to sing songs with a specific vocabulary to which we want to add visual support.
- **Puppets:** to help narrate stories or sing songs, to manage behaviour correction, to present homework ...
- **Tongue twisters:** made by the students themselves or by the teacher

# 6. ANALYSIS OF THE PROJECT RESULTS AND SCOPE

## 6.1 PROJECT RESULTS

Personally, I have not been able to put the experimentation of this research into practice due to the health situation that concerns us globally, but taking into account what I was able to observe and analyse during the internship, I clarify the **usefulness and effectiveness of this method** to learn a foreign language through several indicators:

In the first place, we recall that the school presents good conditions to carry out this methodology given the hourly increase on the students' timetable for conversation in English and that it is not a bilingual centre, so the teaching of English focuses on the domain and use of the language itself.

Secondly, attending to linguistic development, learning FL through the communicative perspective, task work and TPR, allows a more **comprehensive and global acquisition** of the language, since the students participate in real situations in which they use language significantly and they apply cognitive, social, linguistic, interactive, metalinguistic, physical strategies (Cameron, 2001).

This is observed when, as we analyse increasingly superior courses where students are already used to this type of methodology, we verify that they do a **meaningful use of the language**.

Then, when they are more proactive in connecting the cognitive concepts to a specific intonation and pronunciation with a musical tinge while reading (cognitive and metalinguistic), in public interventions in which they have to use written language (social), in group work (interactive), or in involving the body as a resource to transmit the message when they have vocabulary deficiencies (physical).

Another visible positive aspect in terms of the results is the demonstration that music and dramatization facilitate **highly memorable learning** (Murphey, 2013). Third year students can perfectly link songs and gestures from all previous years, with the vocabulary, structures, and meanings they imply.

This shows that the input that is introduced in each lesson and the way of presenting it has been completely assimilated (both the meaning and the form of it). Music, rhythms and mime reinforce the previous learning and build the new concepts on which they already dominate, so that there is an input-output balance that allows a permanent remembering of all knowledge.



Finally, not all these results would be possible if there was no **motivating climate** in the classroom. Through TPR, we reinforce the emotional filter that generates receptivity on the part of the students to acquire FL and builds self-confidence on them through experiencing highly rewarding tasks.

Undoubtedly, every single use of music and drama in class backs up FL acquisition with a physical and psychologically respect towards the students, among a fun, innovative and stress-free atmosphere.

## 6.2 PROJECT SCOPE

Although the research has not been tested, yet, in context, the methodology presented is flexible and adaptable to any situation, group of children, age and content.

It is worth highlighting the **adaptability of the method to any socioeconomic context**, since it does not require specific conditions in the centre. It does not involve extra work for the families either, and it works for the learning of any FL, whatever the mother tongue from which we start, since our own body without the need for expensive or complex materials naturally produces both music and drama.

On the other hand, regarding to **didactic limitations**, since both music and drama present an infinite amount of resources and types of activities, they can support or be used directly to work with all the contents of the course, develop the key competences of primary education and achieve any educational objective.

In reference to the **age of the recipients**, it is observed that children who start using this method from the early stages of early childhood education develop a much faster and stronger acquisition of FL than those who work with music and dramatization for a short time. This supports the idea that there is a Critical Period of Language (Birdsong, 1999), that facilitates learning at younger ages and therefore, that favours an application of this method with better results.

However, those students who are exposed to this pedagogical proposal at a more advanced age, whatever their previous condition in FL or their educational needs, find in music and drama a Zone of Proximal Development according to their learning style and personal interests. So that each child enjoys their space to experiment and interact in attractive situations in FL. Specifically, it is an interesting methodology for children with special educational needs because it allows them to follow the development of each lesson regularly in the same way as

their classmates, without radical modifications or adaptations, within a welcoming learning climate.

Finally, this facet of the proposed methodology responds to the need to offer **individualized student-centred teaching**; in which each student can manage autonomously and relying on their peers through interaction, their learning process.

## 7. CONCLUSIONS

After having linked the background theories about music and dramatization, as an educational instrument, to learn a foreign language, to the methodological proposal created in this project and, after analysing the results and limitations of the research, I consider the veracity of my initial hypothesis: both tools, dramatization and musicality, can be good instruments to develop the students' Reading and Writing in English.

To reach this conclusion, we start from the premise that to learn the basic and indispensable condition is that the student has a leaning to it, that is, that they have an interest in acquiring FL. Reading and Writing tasks have been traditionally conceptualized as less motivating or boring tasks. For this reason, students must be found in a safe, fun and welcoming space, an environment without judgments, with acceptance of each particularity and with individualized attention that makes each student feel that they are the protagonist of their learning at all times. And this space is created immediately through a correct use of bodily and musical involvement in the classroom.

This emotional environment allows the child's exploration. This way, they become fully involved and they are willing to acquire responsibilities within the classroom. When solving each problem-solution moment, all the curricular competences are developed, affecting them at a physical, cognitive, communicative and social level. This means that music and drama represent a complete immersion in every way in what learning a foreign language means.

On the other hand, I consider I met my research goals: I went in depth into the possibilities of drama and music in useful activities to work on written skills. I provide a list of flexible and adaptable resources to meet student needs and diverse contexts, analysed educational practices and implement all kinds of teaching strategies to plan, and carry out and evaluate Reading and Writing tasks for different levels.

In short, a solid, flexible and innovative methodology has been built to acquire an FL, based on introducing musicality and dramatization in the classroom in a systematic and meaningful way to teach-learn a foreign language, enriching the quality of education and the effectiveness in FL acquisition.

Thanks to this research, I have been able to reflect on the opportunities of music and mime as fantastic pedagogical foundations on which to build a suitable classroom proposal.

However, above all, I have realized the importance of educational research as a path towards a comprehensive and quality education. It is the impulse towards a teaching-learning process focused on the needs of your students and context, flexible, respectful of the educational life of each child and offering a real, attractive and innovative use of the foreign language.

Thanks to my schoolteacher, my college tutor, and each person who has encouraged me to carry out this project for giving me the opportunity to grow as a teacher and enthusiastically strive for a beautiful and successful educational future.

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# 9. APPENDIX

## 9.1 APPENDIX 1. FLASHCARDS INTERACTION

**Recipients:** 18 students of second year.

**Topic:** food

**Material:** Flashcards with images and others with names.

**Objectives:**

- Identify the meaning of a flashcard (image or name)
- Read and link the name to the picture
- Practice affirmative, negative and interrogative sentences
- Refresh the lexis of the unit about food.

**Contents:**

- Terms: Fruit juice, Pizza, Water, Sandwiches, Chicken, Salad, Yoghurt, Crisps, Chocolate, Strawberries, Ice cream
- Linguistic structures: I like, I don't like, What do you like?

**Timing:** 15 min.

**Development**

This game is an interaction one to work on syntax and lexis based on *question-answer circle*. The dynamic consists of the children sitting in a circle in which there are flashcards with written vocabulary facing down. We select a person to start.

The first child chooses a flashcard (eg. *Pizza*), reads it in low voice and makes an affirmative sentence with the vocabulary (eg. *I like pizza*) accompanied by a thumb up, and adds a question (*What do you like?*), putting the palms of the hands up on the sides of the body. The next student makes a negative sentence with the information from the previous one (*I don't like pizza*), with thumb down; then takes another picture, reads it and adds his affirmative sentence with the vocabulary from the flashcard (*I like fruit juice*) and, again, asks the question to the next child.

Each student intervenes following this pattern (makes a negative sentence with the information of the previous child, reads the flashcard, makes an affirmative sentence and the question). They sing each production with a stressed intonation of the parts of the sentence that give information about the intention (“*don't*”, “*like*” and “*What*” respectively), and support the production with dramatization (thumb up, thumb down and hands up on the sides of the body).

## 9.2 APPENDIX 2. WHICH GAMES CAN YOU PLAY?

**Recipients:** 21 students of fourth year

**Topic:** games

**Material:** two small whiteboards

**Objectives:**

- Express yourself through body language
- Understand mimics and link the meaning with a concept
- Practice lexis about indoor and outdoor games
- Write the contents correctly

**Contents:**

- Terms: Board games, Play basketball, Hopscotch, Play football, Hide-and-peek, Tag, Play ball games, Computer games.
- Linguistic structures: I can, I can't

**Timing:** 20 min

**Development**

This is a pair game to work on semantics and Writing. Two pairs of students play at the same time; in each pair, one represents a vocabulary item with mimics (*eg. Tag*) and the partner has to guess what it means and write the name of what it represents in the whiteboard. Once it is correctly written, the first student makes a sentence with *can/ can't* and the term (*eg. I can play tag*). The first pair on finishing this task is the winner and goes on playing against other couples.

## 9.3 APPENDIX 3. CHOOSE THE CORRECT OPTION

**Recipients:** 24 students of sixth year

**Topic:** routines

**Material:** ICTs (interactive game and smartboard)

**Objectives:**

- Recognize the routine that the image shows and match it with the appropriate text that represents it.
- Distinguish the ending *-s* in verbs conjugated in the third person singular.

- Read and select the correct option from three possibilities.

**Contents:**

- Terms: Get up, Have breakfast, Brush your teeth, Go to school, Have lunch, Go home, Have dinner, Have a shower, Put on your pyjamas, Go to bed, Hours
- Linguistic structures: I/She/He ...at....o'clock, I/She/He ...at half past..., What do you do every day? Do you ...at ...?.

**Timing:** 10 min per child

**Development**

This is a group task based on the use of ICTs to work on morphology, specifically the third-person ending –s.

It consists of a digital game that presents an image and three sentences that possibly describe it. They must choose the one that is correct on a morphological level. Eg. an image of a girl going to school is shown on the smartboard. The three options are a) She go to school, b) She goes bed, c) She goes to school.

They should choose option c and explain what they think is appropriate (eg. *We choose “goes” because the subject is “She”, third singular person, and the routine represented in the image includes a school, thus it is “Go to school” and not “got bed”*)

To check whether it is correct or not, we listen to the record that reproduces the verb finished in –s with “SSSS” sound and the rest of the words (She, to, school) with “Piii” sound.

## 9.4 APPENDIX 4. SADMAN

**Recipients:** 21 students of third year.

**Topic:** sports

**Material:** blackboard

**Objectives:**

- Delve into the Writing of the unit's lexis
- Revise the letters of the alphabet
- Practice rhythmic and sung sentences with long English rhymes.



**Contents:**

- Terms: Do judo, Dive, Ride a horse, Do gymnastics, Play tennis, Swimming, Cycling, Play table tennis
- Linguistic structures: Letters, letters, try to get it right, which is the word I have on my mind? Listen to me and be ready to write, with this letter I am right.

**Timing:** 15 min

**Development:**

This activity is based on the traditional game *The hangman*. Its aim is developing semantics through the Writing of words related to sports. A volunteer is chosen to think of a word from the vocabulary of the topic and draw as many lines on the board as the number of letters in the word. To ask their mates for letters, they say “*Letters, letters, try to get it right, which is the word I have on my mind?*”

The partners have to say letters that the word can contain until it is completely discovered. Before saying the letter, they have to say “*Listen to me and be ready to write, with this letter I am right*”

If the chosen letter is not in the word, the volunteer draws a line. As letters that do not appear in the word are chosen, a rag doll with a sad face is built.

Once the word is completed, all together represent with mimics and say in loud voice the sport chosen by the student.

## 9.5 APPENDIX 5. MEDICAL PRESCRIPTION

**Recipients:** 18 students of fifth year.

**Topic:** Going to the doctor

**Material:** toy doctor's bag and real hospital instruments

**Objectives:**

- Review the names of some diseases
- Learn some actions you can take to cure yourself
- Practice common sentences you use when you visit the doctor
- Write a medical prescription to cure an illness

**Contents:**

- Terms: Toothache, Headache, Cough, Cut, Earache, Cold, Tummy Ache, Sore throat, Sleep well, Eat healthy, Do exercise, Drink water, Wash your hands, Take a pill.
- Linguistic structures: Oh What's the matter? You look so terrible. How are you today? I'm feeling ill, She/ He's got a... You have to...

**Timing:** 30 min**Development**

This activity requires prior work on diseases. In this case, we have previously learned their lexicon and have sing the song of the unit that includes the sentences What's the matter?, I'm feeling ill and She/ He's got (illness).

In assembly and through the use of everyday objects such as the toy doctor's bag, we start a guided interaction between the students in which we work on the contents of the unit. First of all, to introduce the topic of illnesses/cures, we present the materials and their use (gloves, thermometer, stethoscope...) in a mysterious way.

Then, the teacher mimics having an illness and says "*I'm feeling ill*", singing it as it is done in the song of the unit, and the students have to ask "*What's the matter?*" again, using the intonation of the song. Then, a volunteer answers following the information from the teacher dramatization (eg. *She's got sore throat*)

After that, the teacher tells them that the doctor has recommended her to do something to cure herself (eg. *Drink water and eat healthy*)

This process is repeated several times to reinforce the main linguistic structures and sentences from the unit, and allow the participation of every child in class.

Once we have worked the conversation in depth, we use the materials to dress up like doctors. Each child chooses the disease they want and writes a medical prescription with the indications to cure it. Eg. *You have a cold. You have to take a pill and sleep well.*

## 9.6 APPENDIX 6. LIVING STORY

**Recipients:** 24 students of sixth year**Topic:** Holidays**Material:** textbook

**Objectives:**

- Emphasize the most important words in each sentence through a dramatized Reading.
- Understand the meaning of specific words in the unit
- Understand the plot of the story, the interests of the characters, and the outcome.
- Practice the linguistic structures determined from the unit.

**Contents:**

- Terms: Beach, Water Park, Zoo, Funfair, Aquarium, Park, Ice rink and Swimming pool.
- Linguistic structures: There's a..., I want to go to the..., Let's go to the...

**Timing:** 30 min

**Development**

The textbook that supports this unit about Holidays includes a Reading linked to the contents to be covered in each unit. This activity consists on reading that story in four steps: first, we read and explain the meaning of some new words that may make it difficult to understand the Reading. Secondly, we listen to the story, watch the pictures and understand the general meaning; then, all together, we read again the story while the teacher dramatizes the actions of the different characters; and, finally, the teacher asks four volunteers to represent the characters, read their interventions and invent their voices.

## 9.7 APPENDIX 7. LYRICS CLOZE

**Recipients:** 25 students of first year.

**Topic:** Halloween

**Material:** Halloween song for kids that incorporates Halloween creatures with a simple count of 1-10: *The Singing Walrus - Halloween Creatures Song*:

[https://www.youtube.com/watch?v=GpO8\\_FMwCHA](https://www.youtube.com/watch?v=GpO8_FMwCHA)

**Objectives:**

- Present the names of the monsters
- Review the count from 1 to 10
- Recognize and reproduce the sounds that monsters make
- Identify the missing word in each sentence

**Contents:**

- Terms: numbers 1-10, names of monsters (Witches, Ghosts, Monsters, Vampires and Werewolves)
- Linguistic structures: What's that sound. It all around. I see...dancing on the ground. Let's count! They say...

**Timing:** 15 min**Development**

We have previously worked with this song: we have introduced each character, we have listened to what sound it makes and we have sung the song repeating the linguistic structures.

After this previous work, we use the song to work on the contents and to consolidate the specific grammatical constructions about this unit.

The activity consists on completing a cloze text about the lyrics of the song. Those are given with some missing words (eg nouns, sentence subjects, action verbs...), that is, words linked to linguistic structures previously worked on in the classroom.

These extracted words are collected in a box above the text. They have to complete the text, selecting the words in the box, and creating entire sentences.

Halloween Creatures Song:

*What's that .....?*

*It's all around*

*I ..... 10 little witches dancing on the ground.*

*Let's count.*

*1, 2, 3, 4, 5*

*And .....say He, he, he!*

*6, 7, 8, 9, 10*

*And They say: He, he, he!*

*(...)*

Once they have finished the text, we listen to the song again to evaluate how they have done it.