UNIVERSIDAD DE CONCEPCIÓN

FACULTAD DE EDUCACIÓN

PEDAGOGÍA EN INGLÉS

THE USE OF POPULAR SONGS AS A TOOL FOR DEVELOPING INTEGRATED SKILLS IN EFL TEACHING

TESIS PARA OPTAR AL GRADO DE LICENCIADO EN EDUCACIÓN

Research Advisor:

M.Ed. Cecilia Cisterna Z.

Students:

Massiel Aguad Echeverría

Javiera Boudon Araneda

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Acknowledgments

Agradecimientos

En primer lugar, agradecemos una a la otra por la infinita paciencia, apoyo, entrega y amistad durante el arduo trabajo que significó la realización de nuestra tesis. De la misma manera, quisiéramos agradecer enormemente a nuestra querida profesora Cecilia Cisterna Zenteno, quien desde un principio tuvo una inmensa dedicación y fe en nuestro trabajo, entregándonos apoyo, un inmenso cariño, y sus valiosos conocimientos. Gracias por su preocupación, sus consejos y su confianza en nosotras. Nada de esto hubiese sido posible sin usted como guía.

En segundo lugar, agradecemos profundamente a nuestros dedicados profesores y amigos que nos acompañaron durante nuestro paso por nuestra amada Universidad de Concepción y durante este complejo proceso. Además, a los establecimientos educacionales que nos acogieron durante nuestra práctica profesional, quienes nos facilitaron todos los medios y recursos para poder realizar satisfactoriamente nuestra investigación. Agradecemos también a los académicos que validaron nuestro instrumento, especialmente a nuestro compañero de universidad Jonathan Ovalle Labrín. Muchas gracias por tu paciencia y ayuda.

Finalmente, pero no menos importante, queremos agradecer a nuestras familias y amigos por todo su amor, apoyo, comprensión y fortaleza que nos han brindado durante todos estos años, especialmente en esta etapa culminante de nuestra educación superior.

Massiel agradece especialmente a Dios, a su madre, quien siempre le inculcó el amor por la educación, a sus tíos quienes la han acogido como una hija más en su familia, y a su primo Ariel por todo el apoyo brindado. Además, agradece a la familia Monsalves, especialmente Iyalda y Melissa, quienes siempre estuvieron con una palabra de aliento en los momentos difíciles, y a todas las personas que la han acompañado y apoyado de una otra manera.

Javiera agradece de forma especial a sus padres, por dedicar sus vidas al bienestar y educación de sus hijas, a su hermana Macarena por acogerla en su hogar durante los 5 años de estadía en Concepción, a su hija y novio por su amor incondicional y por ser los pilares fundamentales en su vida, y finalmente a todos aquellos que brindaron su apoyo de una u otra forma.

Abstract

This study consists of an investigation whose aim is to measure the effectiveness of the use of popular songs to develop integrated skills. For this purpose, three high school groups were selected to take part in this study. They were one 10th grade class and one 11th grade class from a semi private school in the city of San Pedro de la Paz, and one 11th grade class from a public school in Coronel. The study consisted of a research based on the use of popular songs in the English classroom, and the Integrated Skills Approach in EFL learning. A set of lesson plans was designed for the first semester of 2015, based on the integration of the two methods previously mentioned in order to apply the use of songs as a tool to develop these skills. This proposal was implemented in the chosen groups during that semester, giving a total of 68 students.

After finishing the pedagogical intervention, a perception survey was applied to students to measure the effectiveness of the project. For this purpose, the whole sample of students was used, without establishing group differences. After collecting the data, a statistical analysis of the results was made, considering each student's perception about their performance in the use of the different skills and language areas, in order to determine if there was a development of integrated skills, or if there were significant differences among them. The final results showed a great level of acceptance among students, revealing high percentages of approval and an equitable distribution in the development of integrated skills.

Key words: Songs, Integrated skills approach, EFL, English in Chile, Multiple Intelligences, teaching methods, listening, reading, speaking, writing.

Resumen

El presente estudio consta de una investigación cuyo objetivo fue medir la efectividad del uso de canciones populares para desarrollar habilidades integradas del idioma inglés. Para ello se utilizaron como muestra tres grupos de estudiantes de enseñanza media pertenecientes a segundo y tercero medio procedentes de un colegio particular subvencionado de la comuna de San Pedro de la Paz, y un tercero medio procedente de un liceo público de la comuna de Coronel. El estudio constó de una revisión teórica de la literatura y de un diseño de intervención, acerca del uso de canciones populares en el aula de inglés desarrolladas de acuerdo al enfoque de habilidades integradas. Para ello, se diseñó una serie de 8 planificaciones basadas en el uso de canciones apoyando el desarrollo de las habilidades integradas del idioma. Esta propuesta fue implementada en dicho semestre en los cursos escogidos, en una muestra de 68 estudiantes.

Finalizada la intervención pedagógica, se aplicó una encuesta de percepción a los estudiantes para medir la efectividad de la intervención. Para este fin, se tomó la muestra completa de estudiantes, sin hacer diferencias de grupo. Al recopilar los datos, se realizó un análisis estadístico de los resultados entregados por los alumnos, donde se comparó la percepción que tuvo cada estudiante sobre su desempeño en las diferentes habilidades y áreas del lenguaje, con el fin de constatar si hubo diferencias significativas entre las habilidades, o si efectivamente hubo un desarrollo integrado de éstas. Los resultados finales arrojaron una gran aceptación del método por parte de los estudiantes, revelando altos porcentajes de aprobación, y un desarrollo equitativo de las habilidades integradas.

Palabras claves: canciones, habilidades integradas, EFL, inglés en Chile, inteligencias múltiples, métodos de enseñanza, comprensión auditiva, comprensión lectora, producción oral, producción escrita.

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CHAPTER I: INTRODUCTION

1.1 Introduction

Human society is characterized by its ongoing need to grow and discover new things. Over the years, science has surprised us with new discoveries which have changed and improved our quality of life. In the same way, education has changed over time. The current educational model is not the same as the one our parents and grandparents had. For that reason, it is imperative for us teachers to update our knowledge and methodologies for our students' sake.

Despite the fact that most teachers are aware of this, it seems that the Chilean government has neglected education in many ways, including the update of teaching methods. It is for this reason that we felt the need to create a proposal, in this case in the English subject, to help our students develop all their capacities in the learning of English as a foreign language.

Music has always been important for everyone, especially young people. In our past teaching experiences we have noticed the passion high school students have for music. That is the reason why we decided to choose songs as the context for our lessons. Their unique characteristics fit the requirements of a proper sample of authentic language, which has the singularity of being a good source of audible and written input. In addition to this, all songs convey stories and interesting issues which are worth debating and writing about. Analyzing, interpreting, and sharing ideas is an essential part of learning a language in context, and songs provide us with excellent topics to be discussed.

Due to these facts, we believe that songs are an exceptional aid to promote the development of all language skills, as well as all the areas of language learning, adding a unique and original approach which is attractive for young students, who are usually reluctant to learn another language, especially when it is taught in a segregated way and without a communicative aim, since they do not find a valuable purpose for learning.

After a deep reflection on this matter, we decided to develop a pedagogical intervention based on the use of popular songs as a tool to develop integrated skills in the English language, specifically among high school students. This proposal is based on a formal method called Integrated Skills Approach, which has as main purpose the inclusion of the four skills (listening, reading, speaking, and writing) on English teaching, focusing mainly in the use of language as a means of communication.

1.2 Problem statement

With the passing of the years, language has stopped being a boundary for human race, and it is reflected in the increase of people who speak a second language. As reported by Ethnologue, in 2013 there were 355.5 million native speakers of English, while 505 million people spoke it as a second language, adding a total of 841 million people who spoke English in the world that year. Taking into account that the world population has exceeded the 7 billion, it can be said that at least 1 in 7 people speak English nowadays, considering it as the "lingua franca", a term that has emerged as a way of referring to communication in English between speakers with different first languages. Due to these results, the interest of our country towards the teaching of English is unquestionable.

Despite of our increasing interest on becoming a bilingual country, there have been difficulties to accomplish that goal. In 2012, the most recent census applied in our country provided some information about Chilean citizens' level of English for the first time. The results exposed the poor command of the language among the population, showing that only a 9.5% of Chileans can understand and communicate in English, which translates into 16.41% of people between 15 and 29 years old. In other words, Chilean students' proficiency in the English subject is deficient. In the same year, the first English SIMCE test was applied to 186.000 3rd year high school students (11th graders). "The English SIMCE test is a standardized test that measures students' reading and listening skills. This test classifies the results into 3 levels, A1 (lowest), A2 and B1. Students who get an A2 and B1 level had access to an English certification." (Simce de Inglés: La brecha continúa. 2015, June 6). Unfortunately, only an 18% of the students obtained the certification, which means that 82% of Chilean students cannot communicate in English.

Additionally, a research was carried out by the international company Education First in 2013, which revealed that Chile was ranked 44th place among the 60 countries studied in the investigation on the same subject. The analysis, which was carried out by measuring the skills of reading and listening comprehension, written production, grammar, and vocabulary, positioned Chile in the penultimate place, according to a different scale used by the Common European Reference Framework [1]. Having these figures in mind, a collective concern about the future of our nation in this ongoing process of globalization turns into an indisputable issue among us teachers.

The results shown above represent the critical situation our country is living in terms of education, especially regarding foreign language learning, demonstrating that all the efforts made by the Ministry of Education to improve our students' EFL level of proficiency up to date have failed. From our point of view, this could be attributed to two main aspects. The first one is the persistent and continual eagerness from our school system to segregate the English language learning skills; listening and reading comprehension, oral and writing production, and vocabulary and grammar accuracy. This model is clearly stated in the National Curricular Framework, in which the skills, the learning outcomes, and assessment indicators are segregated, along with the suggested activities to be developed in class. (See appendix 1). This system is not consistent with the nature of any language, which consists of a set of components working together to achieve communication, and cannot be learned appropriately by separating those components. Isolated pieces of a puzzle are useless if they are not well organized to form a whole, and this is well known in Trinity College London, where a whole syllabus was designed to work with integrated skills, along with a set of examinations called Trinity's English language examinations, which measure integrated skills in non-native speakers of English students. These examinations were designed in 2009, and applied from 2010 to 2013, and were applied to all

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[1] The Common European Framework of Reference for Languages: Learning, Teaching, Assessment. (CEFR or CEF)

levels of education. This document shows the strong relevance this institution places on the development of integrated skills to learn and practice the English language, stating that "Language skills do not operate in isolation and in most real circumstances, in education and work, a language user is likely to use all four language skills in combination. In the classroom a student may be listening to the group, giving an opinion, reading a textbook, downloading from the internet or writing down some new vocabulary, all in the space of half an hour." (Trinity College London, 2009, p.6) This confirms that encouraging students to develop integrated skills would result in a more suitable teaching method.

The second reason we attributed to the poor level of English reached by our students is the kind of teaching methodology Chilean teachers are using. The activities are generally based on textbooks, worksheets completion, and listening comprehension recordings, among other monotonous learning activities, exercises, and aids, which affect learners' motivation towards the language, resulting in deficient academic results. As far as we are concerned, this way of working is not fruitful and appealing to the real use a language has in our society, being this a communicative tool, which is elementary in the modern world. Moreover, the competences, aptitudes and the different intelligences students are developing at an early age, are not being fully taken into account. As teachers, we should exploit our students' talents, learning styles, interests and capacities as much as possible, bearing in mind that the more our students use all their senses, the more possibilities they have to achieve enduring learning. After all, daily life requires all kinds of intelligences to perform different roles and duties. This idea is not new, in fact, the multiple intelligences theory illustrates the relevance of using as many intelligences as possible while carrying out our quotidian activities. "Since virtually all cultural roles require multiple intelligences, the diversity of human ability is generated by the differences in these profiles. In fact it is quite possible that the total is greater than the sum of its parts" (Gardner, 1998, p.44). Based on this logic, and in the same way that integrated skills should be developed as it was mentioned before, multiple intelligences are meant to be treated as an overall,

instead of focusing on them individually, ensuring the most efficient, enjoyable, and valuable learning possible.

Building on the problems detected and explained above, we reflected on ways of amending them, working with a creative and innovative methodology which could serve as a possible solution to both skills segregation and lack of resourcefulness in the Chilean classroom, which lead to lack of motivation and low proficiency among learners of English. The following study is oriented to implement an intervention based on the use of popular songs in the Chilean EFL high school classroom as a resource to enhance integrated skills development, and then assess students' perception about this didactic resource through a perception survey, in an intent to solve to certain extent the problems presented above.

1.3 Research Objectives

1.3.1 General Objective:

- To assess the effectiveness of using popular songs in the EFL classroom as a valuable resource to develop integrated skills in the English language.

1.3.2 Specific Objectives:

● To describe the foundations of the use of popular songs in the EFL classroom through a literature review.

● To analyze the main guidelines of the integrated skills approach.

● To design an intervention using a set of lesson plans based on popular songs to develop integrated skills.

● To implement the intervention based on the use of songs to develop integrated skills

● To assess students' perceptions about the use of popular songs in the classroom and the integrated skills approach through a survey.

● To analyze the survey results after the intervention developed in 10th and 11th year high school in two different educational institutions in the city of Concepción.

CHAPTER II: THEORETICAL FRAMEWORK

2.1 The use of songs in the EFL classroom

It is widely known that music has always played a crucial role in the development of human society. For centuries, it has served as an identity statement, giving contrast to different cultures, and even as a means of communication. Since prehistoric times, music has been inherent to the human being as well as language is, being both of them closely related to a part of the brain located in the frontal region of the left hemisphere called Broca's area, which is fundamental for the proper operation of human body, and therefore, for the entire development of a person. For that reason, it seems natural to think that music, together with language, are meant to take part of every single aspect of our lives, due to its shared communicative qualities, and with us being capable of producing, sharing, and perceiving it. "We live with the rhythm of our own heartbeat and respiration and the more subtle rhythms of metabolic and brain wave activity. We are all inherently musical and can develop this capacity in ourselves and in others." (L. Campbell, B. Campbell & Dickinson, 2003, p. 128). Given the importance of music in human nature, it makes sense to believe that using it systematically while teaching our children should be a matter of great relevance in our society, in order to exploit our students' capacities, especially their communicative skills. However, in modern society there is a common belief which is contradictory to this fact. People usually consider music only as an adjunct to life instead of a part of it. In other words, it is seen as an element of fun and entertainment, leaving its real value aside. In the same way, inside the educational area, specifically in the EFL classroom, music has been used, if ever, just as a complementary tool, which serves as an aid for developing more entertaining lessons.

Thus far, in EFL classes, music has been generally used for specific aims, such as an activity, a particular skill or in isolated exercises. For example, songs are typically used to do listening exercises like gap filling, to start a discussion about a certain topic, to learn specific vocabulary, among others. It is worth mentioning

that, in all of those cases, songs have been used just for developing listening comprehension, not taking real advantage and not ensuring the maximum benefit that the use of songs has and provides to the learning process. (See appendix 2). Unfortunately, our country is a living example of this, given the fact that many English teachers commonly use recordings specially created for teaching English, instead of using authentic material and resources, like songs, which can enhance students' attitude and motivation towards the language, resulting in a better performance in class which helps to increase students' academic achievement. In addition, using songs in class is a favorable way to immerse students in a real context, and use of the language, helping them to have a better cognitive process development. To illustrate this idea, a report made in 2012, states that "the most important cognitive reason to use songs in the ESL classroom is because they promote automaticity. Automaticity is a level of language fluency where speakers know what they want to say without thinking too much about and, then can produce the language they need to express their thoughts without many pauses" (Gruel, Hillman & Panis, 2012, p. 7). In other words, the appropriate use of songs in the classroom can benefit in more than one way students' learning process, ensuring a more valuable experience in the classroom, a better proficiency in the language, and a more integral education.

2.1.1 The impact of songs in the process of learning English as L2

As it was mentioned above, the use of songs in the English classroom is not a widely known methodology. However, some forward-looking teachers have been using it for a long time and for several purposes. There is an important number of specialists who support its use, and have given true evidence of how these kind of activities can impact students' learning process, involving the development of all language skills, abilities and contents. "Songs can be used to focus on the form of the language, including grammar, vocabulary and pronunciation. Firstly, the song can be used as a sample of language to be analyzed. This could involve activities

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such as the students answering concept questions about grammar features in the song, searching the song for antonyms or identifying certain pronunciation patterns. Secondly, the song can be used as an exercise. Students can be asked to do gap-fills, transformations, pronunciation drills and so using the lyric." (Hancock, 1998, p. 7). According to this argument, songs can successfully be used as the focus of a lesson, and what is more, the teacher focuses on the objectives defined for the class. The two main paths which can be followed are, first, using the song as a piece of language, focusing either on its semantic or syntactic content, and second, using it as an exercise itself, editing the text/audio to fit in the context needed. (i.e. taking away words or phrases or modifying them). Additionally, there is a third use which can be given to songs. Hancock (1998) mentions that "songs can provide topics for discussion and extension activities. Characters in the song can be used as a basis for role play, letter writing, and so on" (p. 7). Along these lines, songs can impact students' language learning in varied aspects, and integrating several language components.

2.1.2 The benefits and drawbacks of using songs in the L2 English class

Songs have proved to be a multifunctional classroom resource, and due to its many good qualities, it can be used for several purposes and in diverse contexts inside the classroom. Such singular characteristics carry with them very complex processes, which are not arbitrary. There is a set of exclusive benefits that can only be provided by songs. While listening to a song, our brain hemispheres work together, "Songs bridge the brain's hemispheres, strengthening retention through a complementary function as the right hemisphere learns the melody, the left, and the words" (Guglielmino, 1986, p. 20). This procedure involves one of the most complex cerebral processes our brain is able to perform, leading our learning to be more memorable and valuable, as it demands a major effort. (i.e. students are constrained to think harder than they would while working with, for example, a worksheet, which requires a simpler and mostly mechanical response. This idea is fully supported by Anton (1990), who states that "when a learning activity combines

both left and right hemispheres simultaneously engaged in a particular activity, an ideal learning situation is established and the most productive learning occurs" (p.1170). His words serve to reaffirm that the use of songs is a highly beneficial method to be applied in the language learning process, contrary to the popular belief that it is just a means of entertainment or pleasure.

Undoubtedly, music is a major part of our culture, regardless of social class, age, gender, religion, location, etc. For this reason, music, especially pop songs, is an available resource for everybody, as it is a quotidian, comprehensible, and ordinary element, well known by most, if not all people. Gardner (1985) agrees on the idea that music can be understood and used generically. "All normal (non brain-damaged) people possess some musical intelligence" (p. 285). Therefore, based on this fact, it can be assumed that music (as well as maps, graphics, realia, and any other resource related to a certain intelligence) is a legitimate aid to include in any lesson plan. What is more, pop songs are an affordable, attainable, and far-reaching tool, which fits in any learning style.

Another relevant benefit pop songs provide to the EFL classroom, is the fact that they possess unique qualities which facilitate and enrich students' learning. "The students can make use of the mnemonic quality of songs: the way words are much more memorable in combination with rhythm and melody. Students can call given language forms to memory simply by singing the song mentally, and this is something people even do involuntarily." (Hancock, 1998, p. 7). This does not only mean that the song itself is easy to remember, but also structures and other features of the language, which are frequently the teacher's target. Caon (2014) proposes that music and songs are an exemplary aid for linguistic education because they increase "the memorization of lexis and grammatical structures thanks to melody, rhyme, repetition and redundancy and to their multi-sensory characteristics". This phenomenon occurs due to our two brain hemispheres working in combination, leading to an increase on our capacity to remember rhythm and melody, which carry the contents (words, sounds, structures) students

are expected to learn. Murphey (1990) refers to this as "The song stuck in my head phenomenon", which states that when a song stays in our minds, it activates the repetition mechanism that allows us to remember in an easier way vocabulary and grammar structures present in the song.

In the Contemporary Music Approach (CMA) methodology begun by Anton (1990), song is used as a memory prompter. Anton believes that "music is one of the most effective memory aids available to us, especially for recalling grammatical structures" (p. 1169). The CMA method of teaching various grammatical structures of the language through different styles may accompany any textbook. With CMA, different styles of music and rhythms are correlated with the various grammar lessons, because Anton believes that a certain beat reminds students of the song, and the song in turn reminds them of the grammar. He discusses the approach as a way of combining singing and psychology with language learning. The CMA uses a step-by-step approach to combine active and nonverbal processes of the right hemisphere of the brain with verbal and logic-based processes governed by the left hemisphere to reduce inhibitions and allow the student to learn and remember certain grammatical features. (Salcedo, 2002, p. 17).

An additional benefit of using songs as aids for EFL lessons is its versatility. First of all, there is infinity of songs to be used, and all of them carry particles of the language which need to be taught in order to acquire a second language. "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). Every single pop song can be

analyzed from different points of view, whether to determine the form and function of words, or practicing a certain skill, such as listening or reading comprehension, since songs have two forms, written (lyrics) and audible. Claerr and Gargan (1984) agree that songs are suitable to develop all the components of a language, suggesting that "Songs can be used to teach all aspects of foreign languages" (p. 31), which are not only morphosyntactic features, but also more abstract elements as cultural items, and contingency topics from English speaking countries, giving rise to students debates and discussions about relevant issues concerning the English subject.

Another important characteristic to consider is songs' authenticity. This means that all pop songs are samples of authentic language, different from listening comprehension clips, which are designed to be used in the classroom only for limited purposes, as teaching the correct pronunciation of words, and not always reflect how the language is used in everyday life. Besides, most of the times, students feel threatened by audio clips, since they are worried about not understanding the accent, which is normally acted out and not fluent, sounding very different from connected speech in a regular conversation. This might confuse students, who are usually exposed to authentic sources, such as TV programs, movies, and music. "Teaching reading to exceptional children through the use of musical television commercials was initiated after noting the tendency of children (8 to 10 years old) to hum or sing the television commercials. (...) Teachers noticed that, even though the children demonstrated a deficiency of language, followed by a reluctance to communicate orally, they could freely and joyfully sing many of the musical television jingles. Moreover, verbal fluency and pronunciation were excellent." (Salcedo, 2002, p. 38) This demonstrates that exposing students to authentic language results in better output, since an original piece of language sounds genuine and natural, providing a more realistic climate which boosts confidence. Working with songs is "relaxing and motivating, a natural bridge between native and foreign languages, motivating students to increase language practice." Apart from using pop songs to provide authentic language, it is a way of

contributing to a more enjoyable and less threatening input, which offers a context that gives them a sense of belonging, and makes them feel familiar and comfortable with the language, feeling free to participate actively during the lesson.

Even though it has been demonstrated from several sources that using songs in the classroom is a powerful tool in order to achieve better results in the learning process, some researches prevent that using songs can create confusion and may have negative effects upon students. Richards (1969), suggests that these could carry "incorrect stress patterns, low-frequency words, and sentences of irregular structure", which could interfere with the correct language acquisition, making understanding more difficult, which might provoke frustration among some students, especially the ones who have difficulties to understand foreign languages. Complementing this information, Shaffer (2004) believes that pop songs sometimes include "unclear pronunciation, embarrassing lyrics, monotonous repetition, and slower or faster than normal speech" (p. 3), what can lead teachers to avoid working with pop songs after all. However, despite of the disadvantages mentioned, songs can still be used in the classroom if there is a proper selection of songs, chosen carefully within the great variety of songs available, in order to safeguard the correct use of the language, and taking into account students' needs, and the aspects which will help them to obtain the expected outcomes of the lesson.

2.1.3 Reasons for choosing songs

Every single human being, regardless of age, gender, or cultural background has the ability to interact. At the same time, there are several ways in which we can communicate. Writing, reading, speaking, drawing, and using body language, are just some of the options our students have for expressing themselves and receiving each other's opinions and feelings in any traditional classroom. The problem appears when some students dislike performing some of those activities.

For example, a student who feels uncomfortable while speaking in public will never be able to do it properly.

Music is another valid means of communication, which has been always present in human history. According to Garavaglia (2012), any imaginable type of music is capable of awaking in the listener reactions such as thoughts and emotions. He also suggests that the reception of music can only be possible if a communicative process is established. Fortunately, there is a peculiarity when it comes to using this communication aid. Every student has a musical taste; there is not such a thing as not liking music. There are so many different styles, that it is almost impossible for a student not to feel comfortable by the presence of songs in the classroom. "Music is everywhere and all students have musical tastes" (Murphey, 1992, p. 5).

Given the fact that all students have musical tastes, it is reasonable to assume that, at some point, they will enjoy working with songs. Music qualities of causing enjoyment and pleasure might be attributable to the words of Fabio Caon (2014), who states that music avoids the production of steroid, the stress hormone, creating the best conditions for learning processes and increasing students' motivation. Based on these facts, it can be concluded that not only is music a suitable mean of communication, appealing for all kinds of students, but also the one which provides the most conducive climate.

Another element which nourishes students' motivation is songs' property of variety. It is well known that any discipline requires a large range of options to choose from in order to achieve the expected outcomes; because of this, having a vast set of activities and techniques which allow keeping students' attention is fundamental to develop a fruitful lesson. "Variety is especially important for younger students, who often have very little internal motivation for entering a language classroom. There is widespread interest in pop songs among people of this age group, and such songs can be very profitably exploited in language-learning activities." (Hancock,

1998, p. 7). Thus, using pop songs in the classroom will eventually contribute to motivation, which is directly related to meaningful and long lasting learning, especially when it comes to a language.

Along with motivation, emotions play an important role in the learning process. Music affects people's attitudes in such a way that it can be taken advantage of. Nambiar (1993) believes that it is because "songs deal with the whole realm of human emotions and experiences" (p. 336). Melody, in combination with words, can give different meanings to a song that, if chosen correctly, can set the desired mood for the class. For example, a catchy, energetic song which talks about amity can provide not only vocabulary words, but also the topic to be discussed in a unit about friendship. Keeping this in mind, it can be concluded that choosing the correct song for a certain purpose can bring out the best from our students. As a way to illustrate this, if the lesson is based on an interesting, thought-provoking issue, the song selected must be one that promotes discussion, and the appropriate environment to develop a worthwhile class.

In summary, the selection of a song which possesses all the elements previously mentioned, and fulfills the requirements needed, ensures an integral teaching and an improved learning process that benefits students' language acquisition.

2.1.4 Criteria for choosing songs

Knowing that pop songs in the classroom are a powerful resource which provides teachers a tremendous variety of activities to be developed in the lesson, it is imperative to make sure that the songs chosen are the most appealing. Making the correct decision involves a thorough process of selecting the most suitable song to work with in a lesson. There are many elements that have to be taken into account during this process, such as the age of students, their level of English, the purpose

of the lesson, among others. Hancock (1998) created a list of steps to follow in order to find the perfect song for a lesson.

Criteria for choosing songs:

1. Students do not dislike the song
2. The lyrics are clearly audible
3. Level of difficulty
4. A good illustration of a structure
5. Lexical field that fits well in the course
6. Pronunciation is natural enough to present a model
7. Is there an obvious plot
8. Discussion of poetic images or cultural background

There are several aspects that need to be considered while trying to follow these steps. First of all, a previous analysis is required in order to know our students' social and cultural background, age, level of English, and interests. This will ensure a good reception from students. However, it is essential to know that this is not enough. Content is as important as the preference students show towards the song selected. For that reason, the song we get to choose must contain the subject matter we are looking for. It is highly recommended to be clear about the contents we need to teach before choosing a song, and not in the opposite way. Trying to find them among a song we have chosen previously may not always work. Finally, the quality of the songs must be good enough, in order to make sure that students can understand auditory features such as, pronunciation, topic, lexis and context.

2.2 Multiple intelligences theory

For centuries, there was a common belief that people could only be considered "intelligent" if they fit in certain categories, based on the possession of some abilities related to hard knowledge, which translates basically into linguistic and

logical-mathematical intelligences. However, Howard Gardner, psychologist and Professor of Cognition and Education at Harvard, in 1983, postulated a theory which came to crumble this belief. He developed the Multiple Intelligences Theory, which proposes that intelligence is an item that can be classified into different kinds of intelligences instead of a single one, putting all of them at the same level of relevance and value. None of them is more important than other, because all the intelligences are necessary for the person who possesses them. He says "I am convinced that the seven intelligences have the same degree of importance in our society. However, we have put the linguistic and logical-mathematical intelligences on a pedestal. A huge part of our assessment system is based on this preponderance of verbal and mathematical capacities. If someone is good at language or logic, that person can do it well in solving IQ and SAT tests, and can get into some prestigious University, but if he or she has a good performance after finishing college, it will probably depend on the measure that the person uses the other intelligences." (Gardner, 1998, p. 26). According to this, it can be said that labeling a person as more intelligent than other for possessing only one kind of intelligence is not correct, given that it is imperative to employ all the cognitive abilities that we possess in order to obtain outstanding results.

Gardner states that instead of a main and general intelligence, there exists 8 different categories in which it can be divided into, with the later addition of "existential intelligence", which completed the 9 intelligences we currently know. "These intelligences (or competencies) relate to a person's unique aptitude set of capabilities and ways they might prefer to demonstrate intellectual abilities." (Northern Illinois University, "Howard Gardner's Theory of Multiple Intelligences", p. 1). It is important to notice that having a certain intelligence does not only mean that that person is talented in that area but also enjoys and feels comfortable realizing activities related to that category.

Gardner's intelligence categories are the following:

1. Verbal-linguistic intelligence (well-developed verbal skills and sensitivity to the sounds, meanings and rhythms of words)

2. Logical-mathematical intelligence (ability to think conceptually and abstractly, and capacity to discern logical and numerical patterns)

3. Spatial-visual intelligence (capacity to think in images and pictures, to visualize accurately and abstractly)

4. Bodily-kinesthetic intelligence (ability to control one's body movements and to handle objects skillfully)

5. Musical intelligences (ability to produce and appreciate rhythm, pitch and timber)

6. Interpersonal intelligence (capacity to detect and respond appropriately to the moods, motivations and desires of others)

7. Intrapersonal (capacity to be self-aware and in tune with inner feelings, values, beliefs and thinking processes)

8. Naturalist intelligence (ability to recognize and categorize plants, animals and other objects in nature)

9. Existential intelligence (sensitivity and capacity to tackle deep questions about human existence such as What is the meaning of life? Why do we die? How did we get here? (Source: Thirteen ed. online, 2004)

2.2.1 Multiple intelligences in the classroom

Gardner's theory is not only meant to classify students. Its purpose is to find a way to facilitate their learning by the use of new information about themselves, which can provide teachers and students with resources which fit the necessities and learning styles of all the different individuals that coexist in a classroom. This idea is supported by Edward Garcia (2004), who explains that "not only can MI increase students' confidence and enthusiasm for learning, it can also improve their academic achievement and change teachers' perceptions of their students'

learning abilities." (p.4). Therefore, the multiple intelligences can benefit educators and students equally, and in different ways, depending on the approach given by the teacher.

2.2.2 Using songs to develop multiple intelligences

It is worth recalling that the use of songs in English language lessons is an outstanding tool to be applied in classes, and as it was mentioned above, the incorporation of the Multiple Intelligences theory in the curriculum has been as productive and beneficial to students' learning process as using songs. Therefore, it is to be expected that using these two elements in combination will give one of the most successful aids to be applied in the EFL classroom, where there is a wider variety of activities to be developed, and in which the teacher has more possibilities to modify the lessons in order to put in practice the different types of intelligences while working with songs. "Gardner himself asserts that educators should not follow one specific theory or educational innovation when designing instruction but instead employ customized goals and values appropriate to their teaching and student needs. Addressing the multiple intelligences and potential of students can help instructors personalize their instruction and methods of assessment." (p.2) As Gardner explains, it is fundamental to keep in mind students' needs when using these aids, in order to have a wider variety of tasks to meet all of their abilities, as well as the educator's teaching style.

The first idea that comes to our minds when putting together songs and multiple intelligences in one sentence is probably relating them to musical intelligence. It is true that working with songs is unquestionably advantageous to increase the musical capacities of students; after all, songs should be used regularly to broaden the musical intelligence in the same way that writing on the board appeals to visual intelligence, since it is irrational to trust in some intelligences and letting the rest of them behind, especially when it is scientifically demonstrated that all human beings

possess musical intelligence. However, the use of songs cannot be restrictive only to musical intelligence, since it is not the only area that is being developed while working with songs. For example, songs can be used to enhance kinesthetic skills. "The rhythm and flow of music can result in increased coordination, regularity, and speed of the activity in enjoyable ways." (L. Campbell, B. Campbell & D. Dickinson, 2004, p. 137). That being extremely useful for keeping control of the pace and timing of the activities of a lesson. In addition, an appropriate selection of lyrics in a song can give students extra motivation during the class. For example, providing them with a song whose lyrics make them feel identified with, or which carries an interesting topic for them, will help to keep student's attention as well as their motivation to participate during the lesson. Moreover, the use of songs can serve as an excellent tool in order to improve the language skills (linguistic intelligence). As it was stated by Murphey, "most pop songs use conversational language with repeated vocabulary and grammatical structures. The words are usually sung at a slower rate than spoken English, the meanings of the lyrics are open for interpretation." (L. Campbell, B. Campbell & D. Dickinson, 2004, p. 138-139). These qualities show that the use of songs can be an extraordinary tool to boost the linguistic intelligence as well.

As explained above, the correct use of songs in different contexts as a mean to promote the development of certain intelligences has been proved to be a successful teaching method. On the one hand, songs are a great conductor for activating students' intelligences, but on the other hand, this correlation can be held backwards, that is to say, using multiple intelligences as instruments to facilitate the completion a song-based task. "According to the theory of multiple intelligences, one intelligence can serve both as a teaching content or as a medium used to communicate the contents" (Gardner, 1998, p. 49).

All along the course of a regular lesson, several intelligences must operate during students' cognitive work. This also applies, naturally, for completing a song-based activity successfully. "To use MI well, educators need to consider the appropriate

tool to use for developing the curriculum that engages learners who have different intelligences." (Edward Garcia, 2004, p.16). As a way to illustrate this, Gardner (1998) suggests that in the case of musical intelligence, individuals make use of "a lucid and accessible symbolic system" (p. 35), which can be exploited to achieve a unique connection between what can be understood from the song and the meaning people themselves give to it. This feature can be taken advantage of while working on tasks that require interpretation, such as the analysis of lyrics or the construction of contextualized lexis. In the same way, logical-mathematical intelligence contributes to fulfill other needs. Gardner postulates that this intelligence works when problem solving is requested. "A competent scientist manages many variables simultaneously and creates numerous hypotheses that are evaluated on, and then accepted or rejected" (p. 35). This capacity is required for many tasks, especially the ones that require objective reasoning, which can be applied to grammar or discourse analysis inside the lyrics. The same occurs with other abilities such spatial intelligence, which deals with the translation of concepts and ideas into visual items, such as drawings and illustrations, which can be used either for listening or reading comprehension exercises, depending on the way the song is presented (in its audible or written form).

Following the same pattern, every single intelligence plays a relevant role in the completion of a task. For example, the interpersonal intelligence is responsible for our interpretation of other people's' thoughts or feelings, which is extremely useful for analyzing the theme of the songs presented, together with the author's' intentions "This intelligence allows a competent adult to read the intentions and desires of others, even if they are hidden" (Gardner, 1998, p. 40). Even though Gardner points out that we fully develop this kind of skills when we reach adulthood, it is still possible for our students to make use of them, even if it is in a lower scale, since as mentioned before, we should ensure the design of appropriate lessons for the level of our students. The same occurs with interpersonal intelligence, which is characterized by the capacity of recognizing and communicating our own consciousness, being this advantageous in activities

that require giving personal opinions and perceptions about the story of the song or the topic of the lesson, and being our students even capable of empathizing with the characters in the song.

2.3 The Integrated skills approach in the EFL classroom

The common belief when working with language skills is to work with them in a segregated way. Contrary to this, the integrated skills approach states that it is fundamental to work with language skills in the classroom in a more realistic context of communication in order to enhance students' communicative abilities. "In the segregated-skill approach, the mastery of discrete language skills such as reading and speaking is seen as the key to successful learning, and language learning is typically separate from content learning (Mohan, 1986). This is contrary to the integrated way that people use language skills in normal communication, and it clashes with the direction in which language teaching experts have been moving in recent years." (Rebecca Oxford, 2001, p. 2). As the author mentions, the integrated skills approach comes to fulfill the necessity of inserting students in an authentic and more effective communicative environment, providing a more rewarding and long lasting learning experience.

The integrated skills approach was born from the necessity of creating a classroom environment that provides a context as authentic as possible. Educators came to the conclusion that this would only be possible if they stopped segregating the four macro skills (listening, reading, writing and speaking), since in real life, native speakers make use of those four characteristics of the language simultaneously. "The philosophy of the 'integrated-skills approach' (ISA) was derived from the notion that in natural, day-to-day experience, "oral and written languages are not kept separate and isolated from one another" (Su, 2007). Following this logic, the learning process should be substantially easier and simpler if teachers combine the use of the four skills in each lesson.

It is also worth to say that ISA came to solve many problems students usually face when working with skills separately. Let us recall that the segregation of skills is the most common method teachers implement nowadays, and it has been this way for centuries. Abdrabo (2014), explains some of the issues that this segregation provokes. "Educators argue that listening, speaking, reading, and writing should be treated – in the language learning process – as integrated, interdependent, and inseparable elements of language, and that "No language process" should be separated from the whole teaching task. When a student reads, writes, speaks, or listens, this language encounter feeds into a common "data pool", and that in subsequent encounters with language, this student can draw on this pool (p. 9). According to the author, one of the risks of working with segregated skills is the confusion students may have when encountering a real language situation, where the four skills working in motion are needed in order to understand and communicate in English appropriately.

2.3.1 Advantages of developing integrated skills

The integrated skills approach offers many advantages to students' learning process. As mentioned above, one of them is that working with integrated skills in the EFL classroom provides learners an authentic and natural experience with the language, which gives them a different perspective of the English language as a real mean of communication. According to Rebecca Oxford (2001) "This approach stresses that English is not just an object of academic interest nor merely a key to passing an examination; instead, English becomes a real means of interaction and sharing among people." (p. 5). Oxford reinforces the idea that this approach gives students an environment which is closer to a real communicative situation, and most importantly, she refers to a new benefit; learners start considering the English language class as more than a subject. They find true value in learning a foreign language, due to the way in which it is presented to them. Language is taught as a channel for sharing among peers, and can lead to interesting discussions and debates, which motivate students to participate and make use of the target

language, which is the main objective of any EFL class, in an interactive and collaborative way.

Moreover, this approach helps teachers optimize time and effort. Thanks to this integrative method, they can teach, give practice, and assess the four skills at the same time. If used correctly, ISA can provide educators with useful information about what and how students are learning, since it focuses in language as a whole. **"**This approach allows teachers to track students' progress in multiple skills at the same time. Integrating the language skills also promotes the learning of real content, not just the dissection of language forms." (p. 5). Once again, Oxford reveals a meaningful advantage of working with the ISA; apart from avoiding the division of skills, it also evades the segregation of contents. In other words, instead of focusing in just one (and mostly meaningless) fragment of the language as a grammar rule, the integrated skills approach brings a wide range of areas of the language to be developed simultaneously.

2.3.2 Teaching Integrated skills in the EFL classroom using songs

The multiple benefits that the use of songs and the integrated skills approach have on students and their learning process have been explained separately. On account on this, it is undeniable that working with these two elements in combination could provide a more worthwhile and edifying learning from part of the students, while helping teachers to expand their resources in order to potentiate students' abilities. Having in mind the variety of songs available, almost any song can be chosen to fill the teacher's requirements for the lesson. Moreover, integrated skills as well as songs are a powerful tool to create a collaborative and dynamic classroom environment, which ensure students' motivation, and thus, improve their output. In the words of Dr. Olenka Balish, working with integrated skills "…in the language classroom serve many valuable purposes: they give learners scaffolded support, opportunities to create, contexts in which to use the language for exchanges of real information, evidence of their own ability (proof of

learning) and, most important, confidence." Considering what Dr. Balish says, the uses and purposes of integrated skills in the EFL classroom do not differ much from the purposes and uses of songs provide to the lessons. In addition to this, there exist some steps to follow in order to integrate the language skills, which can serve as a model to incorporate songs in the lesson plan. These are the following:

- Learn more about the various ways to integrate language skills in the classroom (e.g., content-based, task-based, or a combination).

- Reflect on their current approach and evaluate the extent to which the skills are integrated.

- Choose instructional materials, textbooks, and technologies that promote the integration of listening, reading, speaking, and writing, as well as the associated skills of syntax, vocabulary, and so on.

- Even if a given course is labeled according to just one skill, remember that it is possible to integrate the other language skills through appropriate tasks.

- Teach language learning strategies and emphasize that a given strategy can often enhance performance in multiple skills. (Rebecca Oxford, 2001, p. 7).

- Focusing on the these steps, in conjunction with the qualities that songs possess, a powerful lesson which promotes an authentic language context can be made, engaging students attention while improving learners' skills, bringing out the best of their capacities, and helping educators with their teaching method in the EFL classroom.

2.3.3 Activities to develop the four language skills through songs

As it has been previously explained, pop songs are neither a common nor an easy aid to implement in the classroom. For that reason, a short guide about how and

when to use songs will be given, focusing in many aspects of the English language as possible. Experts agree that songs are excellent tools to develop integrated skills. "Songs can help to develop the four language skills. Therefore, another linguistic reason regarding the use of songs is that it provides the development of linguistic competence, that is, the ability to respond and interact appropriately in a language in different communicative situations, integrating the skills to do so." (Universitat de Vic, 2012, p. 18). According to these lines, if we use them appropriately, songs can be able to fulfill most, if not all our students' needs to attain a good level of English.

First of all, pop songs can be very easy to use for activities which are focused on very specific purposes, such as learning vocabulary and grammar items. It can be done in several ways, and activating all macro skills. According to the same text (p. 18), in its simplest and most basic way, integrated skills can be used as follows:

- Listening (to the song): following the song to determine the words.
- Reading (following the lyrics to determine the words).
- Writing (filling in the blanks) reading the lyrics.
- Speaking (singing the song).

Working this way can serve as the first step for using this method, it is perfect for beginners who want to try using pop songs. Even though that at this level the focus is in the content items rather than the four skills, it is a good place to start from. Examples of activities will be given below.

- Listening for points: If someone hears that grammar point, they must raise their hand. If they identify it correctly, their team gets a point.
- Cloze or fill in the blank worksheets: One of the simplest ways to introduce a song is to remove all appearances of the grammar point from the lyrics. For example, if the grammar point is adjectives, and the lyrics are, "I'm so tired," the fill-in-the-blank worksheet will show, "I'm so _____.".

● Act out the verb: If the song you are playing uses a lot of verbs, play the song for them once without any lyrics. Every time the students recognize a verb, they have to act it out. (Universitat de Vic, 2012, p. 18).

Recognizing, writing, and acting the words are some of the ways in which our students demonstrate understanding. In this case, listening comprehension can be checked giving our students the opportunity to use their different skills and intelligences. This helps students gain confidence and explore different kinds of activities. It is worth mentioning that these examples of activities can be used not only to practice grammar, but also lexical items, pronunciation patterns, words that rhyme, or any other aspect which is shown explicitly in the song. Let us reckon this is the first and simplest step. Paul Ashe (2010) suggests more activities such as multiple choice questions (which can be used additionally to develop more complex aspects such as analyzing the theme of the song), giving prompts and sentence halves, error correction (also with a wide range of aspects to be practiced) matching (for example, definitions of words present in the song, related words, nouns and pronouns, etc.), among others.

Furthermore, there is infinity of more complex tasks which can be done to develop the four skills, along with cultivating multiple intelligences, which are crucial to obtain the best results possible. Paul Ashe (2010) proposes more activities that fit this method. Examples are given next.

● Reading and discussion: Eminem's Stan is a good song to use as a gap-reading activity. In groups of four, students read one of the four letters the song is divided into and tell each other what their letter is about in order to put them into the correct order. They then listen to check their answers and discuss the problems that arise from the song, such as idolization of pop stars and the importance of role models. Students could go on to give a presentation about their own role models to the rest of the class, or even to write a letter to their role model in English. (p. 18)

This is a wonderful idea to work with when songs carry an interesting history behind their lyrics. Listening and reading comprehension are essential to analyze and put the stories in order, besides, multiple intelligences are put in practice in this kind of activities .It is also important mentioning that working with integrated skills require developing communicative abilities. For that reason, working in groups is the best choice. Moreover, group work demands the use of oral production to discuss topics and come to an agreement. Finally, written production is needed when reporting the work back to the teacher. Furthermore, asking for written evidence is very useful for class projects. It can be from a poster to a whole report, depending on the time available and the level of English of the students.

> ● Extension: Use the song as a springboard to introduce more relevant vocabulary. For example, Paint it, black, by The Rolling Stones, is a good means of introducing idioms of colour such as: 'to have green fingers' or 'to paint the town red'. The psychologist Reuven Feuerstein believes that any classroom activity should also help learners in the skills required to learn that language. (p. 18)

Challenges are important for our students, especially in high school education, when youngsters are exploring their likes and dislikes, along with discovering what they are good at. For this purposes, extension activities are ideal. Songs with great content, as the one shown above, can be fully taken advantage of. It is a good idea to have a stock of songs we once heard and found interesting to work with. This way, we have several options to choose from when the right time comes, for example, when we want to teach a certain content one of our songs possesses. Different structures and lexicon can be taken out from a song like this.

Moreover, the development of four language skills plays a crucial role in this kind of tasks. Listening and reading are always important, since we want to make sure our students understand the lyrics of the song, its context, and its theme, together with new vocabulary and grammar features. Giving out the lyrics or projecting them on

the board are excellent ideas. Playing the original video or lyric videos of the song can work as well. Additionally, as mentioned before, oral and written production must be always included in extension activities. Discussion, critical thinking and the capacity of developing key ideas help us know if our class understood the lesson. Two more examples of activities are given below.

● Background: Bob Dylan's Hurricane, about the case of a black boxer in a racist America, lends itself to a history project. Following a look at some vital language in the song, students could work out what happened to Rubin Carter (aka The Hurricane) and how Bob Dylan felt about the incident. This could lead to research and discussion on equal rights and the civil rights movement, police brutality or racism. If possible, you could also show the film version starring Denzel Washington, adapting the film script in the same way as the song lyrics to look at salient language points. U2's Peace on Earth about the bombings in Omagh, Ireland, in 1998 is also another example of looking at the target language culture through songs.

● Biography: You could ask students to research the life of their favourite singer and write their biography, but without copying and pasting from Wikipedia! Students could make a collage as a visual aid in their presentation to the rest of the class and even use these collages as evocative classroom decoration. This might also encourage students to take a Trinity College exam in which, from Grade 4 onwards, students must present a topic of their choice with an object (such as a collage) to illustrate it.

Pearson Education (2001) suggests more activities, such as creating a collage in groups about the emotions, images, and messages a song evokes. Comic strips about the story of a song may also work well. Teachers can also create their own activities, as long as they give importance to the development of communicative competence and the use of the four skills. Furthermore, it must be said that it is not necessary to work with only one big task. A group of short activities which develop

different skills in one class also counts as a great integrated skills-focused lesson. Ideas taken from Pearson Education (2001) are given next.

- Choose ten words from a song and write them on the board. Tell the class that you will play a song and they will listen for the ten words. Students will stand up when they hear the words in the song. For fun, turn this activity into a competition.

- Prepare Bingo cards and distribute them to the students. Tell students they will play Bingo with the lyrics. Write some of the words from a song on a Bingo card. Tell students to listen for the words on the card and put an X on them. The first student to X out a line of words wins.

- Blacken out selected words and have students replace them with either their synonyms or their antonyms.

- Choose a song addressed to someone, for example, a song by Taylor Swift. Students work in groups. One group rewrites the song into a letter or an e-mail; the other responds. Divide the class into all-boy and all-girl groups. Have the girls rewrite the song into a letter or e-mail addressed to the boys. The boys write their response. (p. 8)

2.4. The use of songs and integrated skills in the Chilean National Curriculum

The Chilean educational system is ruled by the Ministry of Education (MINEDUC), which is in charge of establishing a set of regulations and policies present in the National Curriculum, which coordinates, among other issues, the main contents Chilean students are supposed to learn in every subject, together with a suggested methodology which teachers can follow optionally. All this information is available

in MINEDUC's webpage, and it is sorted into different documents: Curricular Basis (Bases Curriculares), Curricular Framework, and Instructional Programme (Programa de estudios).

There is common concern among teachers about the quality of this information and the way it is organized. Some of the issues regarding the national curriculum are the poor quality of the materials, and outdated documents, which do not fulfill students' and teachers' needs. In the next few paragraphs, a review of the current situation of MINEDUC's available materials will be given, focusing on the use of songs in the English language classroom and the importance of integrated skills to learn the language.

2.4.1 The use of songs and integrated skills in the Curricular Basis

The current Curricular Basis in Chile has been designed to promote the English teaching as a means of communication. It labels the relevance that the English language has in our society nowadays, and the need our students have to communicate in one of the most spoken languages in the world. Nevertheless, despite the importance that the Chilean government has tried to give to the English language, the Curricular Basis are only available for primary education, and in addition, it has not been updated since 2012. Within this only Curricular Basis document that has been provided by the Ministry of Education, there is no mention of the use of songs to develop integrated skills, although they have proved to be a huge help while learning a language. However, the Curricular Basis emphasize the use of integrated skills to a more rewarding learning experience, which helps to fulfil in a more fruitful way, the teaching of English.

Integrating the four skills.

The development of the four English language skills (listening, reading, speaking and writing) is the most important aspect of language learning.

Currently, the teaching of English language considers a vision that promotes interaction between the four skills. Using language involves interacting, receiving and transmitting messages; and one skill of the language will reinforce and promote the use of another. This view of integration, whilst be aligned with the communicative approach, presents the language in a more natural way, closer to reality and more motivating.

In the current learning outcomes, skills are set out separately, what obeys only to the intention of organizing and sort information. It should be emphasized that teachers will teach skills in an interrelated manner at all times, and that they will be addressed by students, considering the interdependence among them to express a message. Thus, students get closer to the real use of the language and they face important tasks, motivating and significant, which contributes to develop a major fluency of expression and understanding (MINEDUC, 2012, p. 3).

According to this, there is a real intention to promote the use of integrated skills in the classroom on behalf of the government. Nonetheless, all the responsibility is left to teachers, given the fact that MINEDUC does not provide them with the appropriate tools and materials which are required for a more meaningful lesson. Even though it is stated that the learning outcomes are written in a segregated way only for organization purposes, all the suggested activities which appear in the Instruction Programme in order to help teachers to develop their lessons are separated by skill as well as the learning outcomes, making more difficult for teachers to implement this material provided by the Ministry of Education if they expect teachers to work with integrated skills in their lessons.

2.4.2 The use of songs and integrated skills in the Curricular Framework

The Chilean curricular framework is synthesized in a document whose latest version was released in 2009. It is a general document whose purpose is to state the main objectives (objetivos fundamentales transversales or OFT) and contents (contenidos mínimos obligatorios) for every single level and subject. The OFT make no mention of the use of songs and integrated skills explicitly. However, they are compatible with these approaches by promoting the use of technology, and different means of communication.

Regarding the "Contenidos Mínimos Obligatorios" (minimum compulsory contents), songs are explicitly mentioned only in the listening comprehension skill. According to the document, listening comprehension activities "must include monologues such as poems, rhymes, invitations, instructions and warnings, advertising radio or television, news, forecasts, songs" (MINEDUC, 2009, p. 109). Even though songs are not mentioned in any other part of the document, the guidelines do not interfere with their use; on the contrary, they create an appropriate climate to work with them.

In the case of integrated skills, they are mentioned repeatedly in different parts of the document. However, there is no further discussion about its meaning and how they should be used. Moreover, there is a contradiction when talking about the importance of certain skills above others, for example: "Evidence shows that the ability to understand spoken and written language is greater than the ability to write or speak" (MINEDUC, 2009, p. 85). Following this logic, teachers should focus mainly in the abilities which result easier for our students to learn instead of presenting the language as a whole, developing the four skills equally in daily lessons. Apparently, the decision of working in this way has been made because of the low expectations the government has towards Chilean students, probably because of the poor results they have shown in different examinations such as SIMCE Inglés. "The expectation is that they achieve a receptive management of

these contents, which contributes to the better understanding of the texts they hear or read in English". In other words, students are expected mainly to understand English rather than producing the language. Sadly, this idea clashes with the communicative goal of the integrated skills approach, which exposes a contradiction within the national educational plan.

2.4.3 The use of songs and integrated skills in the Instructional Programme

2.4.3.1 Integrated skills in the Curricular Framework

The current national Instructional Programme (Programa de estudios 2001) for 3rd year high is divided into different modules, each one of them pointing out the main focus of their uses (scientific, literary, etc.), depending on the type of the educational institution in which it is imparted. These modules are based on only two skills each. For example, the social module (Módulo Social), in its presentation expresses the following: "The social- communicative module is an option that allows students, for the first time to develop their language skills in oral and written production in different situations of communication, responding to their own interests and needs of the respective regions. It offers, in this way, an opportunity of practicum and linguistic practice incorporating different knowledge that students have acquired in previous years and which includes, at work classroom, the four skills"(Programa de estudio 3ro o 4to medio, 2001, p. 5). If read carefully, the incongruity that this statement presents can be immediately noticed. On its own words, the social module aims to develop oral and written skills, but at the end it mentions that the four skills will be equally promoted. If it alludes that all intentions are put to improve only oral and written skills in students, there is no a real instance to improve the four of them, which is not an appropriate use of the integrated skills. In the case of the scientific-technological module, emphasis is placed on the reading and written skills, which are rather silent abilities. While it is

true that in this module those abilities are crucial, letting the rest of them behind can lead to several issues, such as pronunciation and fluency problems.

On the other hand, the Instructional Programme for second year high school (Programa de estudio segundo año medio), which was updated in 2014, has improved its layout in order to make a real effort to integrate skills in a more holistic way. The reasons why only some of the programmes have been updated, while others remain out of date are unknown. In the presentation of the programme, the Ministry explains clearly that integrating the four language skills has become a need with the passing of the years. "The development of the four English language skills (listening, reading comprehension, speaking and writing) is the most important aspect of language learning, and currently, English teaching considers a vision that promotes the interrelationship among them. Using the language involves interacting while receiving and transmitting messages, and one language skill will reinforce and promote the use of another. This view of integration as well as being aligned with the communicative approach, presents the language as more natural, closer to reality and more motivating" (p. 31). As it can be seen, the programmes have improved and have shown the incorporation of emerging approaches and methodologies. It is a good sign to see how the national curriculum changes along with the new teaching methods.

Finally, the guidelines of this programme show the four skills separately for organizational reasons. However, it is explained that those skills must always be taught in an integral way. The responsibility, in this case, is given directly to educators. "It should be emphasized that teachers teach skills at an interrelated manner at all times, and students addressed considering the interdependence between them to express a message. Thus, they are approaching the actual use of the language and face relevant, motivating and meaningful tasks, helping to develop greater fluency of expression and understanding." (p. 31). The flaw in this system is that very little information of how this approach can be developed is given. Suggested activities are given as usual in the second part of the document, yet they lack of the appropriate instruction to develop a lesson using the integrated

skills approach accurately. Expecting full responsibility from teachers without giving anything in return can be counterproductive and dangerous since they might not be prepared to work with an approach that might be new for them.

2.4.3.2 The use of songs in the Curricular Framework

Unfortunately, the vast majority of the programmes which were analyzed do not mention at any extent the use of songs, apart from some listening comprehension activities. The only exception was the instructional programme for second year highschool (segundo año medio), which, surprisingly, mentioned songs as suggested material for all four skills. However, it considers the use of this resource only to do isolated activities in each skill. Some extracts of the study programs are presented below:

Listening comprehension:

In these levels, students will listen to narrations, descriptions, songs, poems, or conversations, among others, which in some occasions can carry images or text. (p.35)

Reading comprehension:

- Labels, news, announcements, ads, recipes, rules of use or games, songs, etc. (p. 39)

Written production:

- Completing sentences or texts with words given as rhymes, poems, songs
- Replacing words or phrases in a sentence, rhyme or song by simpler or different words (p. 39)

Oral production:

- Reciting rhymes, poems, songs, and proverbs (p. 39)

CHAPTER III: METHODOLOGY

3.1 Sample

The pedagogical intervention designed for this study was applied in two schools: "Colegio Amanecer San Carlos", a semi-public school located in San Pedro de la Paz, and "Liceo de Coronel Antonio Salamanca Morales A°49", a public school located in Coronel. The sample selected was composed of three secondary school groups from 3rd and 2nd year in the first school, and 3rd year in the second school. The total number of students who participated in the sample was 68. It is important to mention that these groups were selected due to the fact that we did our teaching practicum there. The students had between 3 and 4 hours of English lessons every week, and we were given the opportunity to work with them full time using our own methodology, respecting the contents required by each school.

3.2 Instrument

The instrument used in this investigation was a survey, which had as its main aim to assess students' perception about the use of popular songs in the classroom to develop integrated skills in the English language lessons. This survey was divided into three parts. The first two parts were created following the model of a dichotomous survey, which consisted of a set of statements followed by two answer options: "YES" or "NO". In this case, we chose a variation of this model. "Dichotomous survey with neutral alternative/response", which included the option "does not answer". This option was given to students to allow more transparency and freedom in their answers, especially if they had potential doubts or confusions towards some questions.

The first part of the survey was about students' personal opinions on the use of songs in the English class. The second part was about the development of the integrated skills approach through the use of songs, and it was divided into four subcategories: listening comprehension, reading comprehension, written and oral production. The third part consisted of an ordinal scale question, where students

were asked to arrange a set of language areas which could be favored by using songs according to the degree of relevance (1 to 6). The options were listening comprehension, reading comprehension, oral production, written production, vocabulary, and grammatical structures. The last part of the survey was composed of two open-ended questions. In question number one, students had to write, according to their own perception, three advantages that song-based lesson plans provided over the traditional method, and the second and last question was about students' personal opinions about the use of songs in the English class, in which they could add any extra information, suggestions or comments. (See Appendix 3)

3.3 Validation

The survey designed for the purpose of this research was validated by the research supervisor and a couple of professors from University of Concepción, while the statistical validity of the instrument was made by a statistics specialist from the same university. Comments, suggestions and corrections were taken into account to develop the official version, which was applied to students under the permission of each school at the end of the pedagogical intervention.

3.3.1 Statistical Validity

The instrument used to measure the statistical validity of the survey applied was the KR-20 formula (Kuder and Richardson formula), which assesses the internal consistency reliability used for dichotomous questions. In the analysis of each dimension, the percentages were acceptable in all cases (over 0.70), leading to the conclusion that the instrument was reliable for its implementation.

Table N° 1: Results obtained in the statistical validity instrument

Dimensions	Personal Opinion	Listening	Reading	Writing	Speaking
Figures	0.92	0.70	0.83	0.81	0.78

3.4 Procedure

Once the final version of the survey was ready, it was handed in to the mentor teachers responsible of the teaching practicum to be checked. The instrument was applied to all students during the month of June, 2015, under the supervision of our mentor teachers, in a period of one hour per group. The survey was given to each group on different days during the last week of the month. The instructions were read aloud and individual questions were answered. After that, we made sure every single student answered the whole survey. When all of them were ready, surveys were collected, put in an envelope and sealed to respect the anonymity of students.

3.5 Pedagogical Intervention

After reviewing literature about the usefulness of songs to develop integrated skills, a pedagogical intervention was designed in order to discover how effective this resource proved to be in our English lessons in the Chilean classroom. Once the intervention was implemented, a perception survey was given to students in order to obtain valuable information about their impressions of the effectiveness of this method in their classroom.

Our lessons were developed from March 9th to July 3rd, 2015 in the educational institutions previously mentioned. This pedagogical intervention comprised 8 lesson plans in all, which were especially designed integrating the four language skills based on the use of songs (see Appendix 4). The activities planned for each lesson included a song carefully selected considering the contents and topics reviewed in the units. These contents were the ones required by each institution and from the Ministry of Education, and they varied depending on the levels and schools we were working at.

Each of those lessons were based on one single song, which included the corresponding contents, and covered the topics from the units. Each content,

introduced by a song, was taught by practicing all language skills in the same lesson, in order to respect the principles of the integrated skills approach, and to promote communicative competence among students.

The songs were selected according to the following criteria:

- The content (mainly structures) were present repeatedly in the lyrics and were meaningful in the context of the song

- The complexity of the lyrics was appropriate for the level of English of the students, but it was at the same time challenging enough.

- The themes of songs were coherent with the topic of the units, in order to assure a meaningful, non-forced context

- The songs were meaningful for students and turned into a source of discussion and analysis, which led to practicing productive skills such as writing and speaking.

- The song lyrics and style were appropriate for the age of students.

- The songs were attractive for our students, and followed their personal taste. They were either contemporary or from the genres they usually listen to.

The following chart shows the songs selected and the contents of the units that were covered:

Table N° 2: Songs included in the pedagogical intervention

Song	Unit	Contents
"Count on me" by Bruno Mars.	"Advice and support" (Conditionals and modals)	* First conditional (If you you're tossing and you're turning and you just can't fall asleep I'll sing a song" * Vocabulary related to the topic of the unit (e.g: trouble, count on, stuck, toss and turn)
"Should I stay or should I go?" by The Clash	"Advice and support" (Conditionals and modals)	* Modal should (Should I stay or should I go) * Vocabulary related to the topic of the unit (e.g tease, bugging, got to)
"No reply" by The Beatles	"The nightmare wasn't over" (Past tenses and expressions)	* Past narrative (While he was waiting outside her house, she peeped through her window) * Wh questions: (What did her parents say to him?) * Vocabulary related to the topic of the unit: (replied, realized, peeped)
"The one that got away" by Katy Perry	"The nightmare wasn't over" (Past tenses and expressions)	* Used to (They used to listen to Johnny Cash) * Past in context: What

		Happened first? (They got matching tattoos - He had his tattoo removed)
"Sorry" by Madonna	"I've done that" (Present perfect, life experiences)	* Present perfect (I've listened to your lies and all your stories) * Vocabulary about negative experiences in the past (lied, cheated, mistreated)
"Terrible things" by April Smith and the Great Picture Show	"I've done that" (Present perfect, life experiences)	* Present perfect (I've done terrible things) * Vocabulary about crime (suspect, sentence, evidence)
"I've just seen a face" cover by Jim Sturgess	"I haven't finished it yet" (Present perfect, adverbs and prepositions)	* Present perfect + just (I've just seen a face I can't forget)
"Won't go home without you" by Maroon 5	"Review for synthesis test." (Connecting words)	* Connecting words: however, because, as a result, as a consequence * Vocabulary related to the topic (e.g keep, remain, build, crush up)

For the purpose of ensuring the right development of integrated skills in the English lesson while working with the song, different activities were planned to make sure students had the opportunity to develop all language skills to communicate. The sequence Pre-, While- and Post activities was used for each lesson.

The order in which the different skills were practiced varied depending on the purpose set for each lesson. The main aim of the lesson indicated when, for example, oral discussions or reading analysis was needed. Contrary to a typical listening comprehension activity, the song was not simply used as an audio to present a certain content or to start the lesson (pre activity). In some cases, listening to the song was part of the while or post activity.

An example of a lesson plan format is presented in order to show the sequence of activities and the integrated approach developed:

Lesson Plan

Class: 3ro medio B

Number of students: 25

Level: 11th year high school

Hours: 2 hours (90 minutes)

Teacher: Javiera Boudon

Song: No Reply by The Beatles

General objective: At the end of the lesson, ss will be able to use different grammar structures and new vocabulary appropriately, developing integrated skills through different song-based activities.

Specific objectives:

- Identify specific events in the past in the context of a song

- Arrange past events in a chronological order

- Recognize similar sound patterns of words in a song

- Practice the structure of Wh- questions in a discussion related to the song

Lexical items and grammar contents:

Past simple - Past perfect (When they said it wasn't her, she had peeped through her window)

Wh- questions (What did her parents say to him?)

Vocabulary: words that rhyme/ verbs in the past

Resources:

- Video on the projector https://www.youtube.com/watch?v=y-IHjQrFJQ8

- Lyrics on a sheet of paper http://www.azlyrics.com/lyrics/beatles/noreply.html

Pre-activities	While-activities	Post-activities
Students are asked to listen to the song and highlight the words that rhyme. After that, students are asked to explain the meaning of those words and its importance in the song by using the context. The teacher makes sure all the words were understood by going through them one by one and explaining its importance in the song. **(L-S)** Ss listen to the song for the first time and are asked to identify the main	Students are given a sheet of paper with the song lyrics and they are asked to highlight all the verbs in the past tense. After that, they are asked to explain their meaning. **(R-S)** The teacher draws a comic strip on the board, showing 4 different events from the song. The whole class analyzes the events in the lyrics in order to identify the order in which the events happened. Then, they assign numbers to each	The whole class discusses similar situations and life experiences similar to the one in the song using the past tense. The teacher acts as a moderator as to make them all speak. This will be done using the model Think, Pair and Share. **(S)**

topic of the song. In small groups, they discuss about the way the singer expresses himself. (Voice) and its meaning in the context. **(L-S)** The teacher elicits students' ideas and the whole class reaches an agreement on what the story is about and how the singer feels. **(S)**	picture to arrange them in the correct order. **(S-R)** With the help of the teacher, students write sentences using past simple – past perfect to explain each situation. (When they said it wasn't her, she had peeped through her window) **(W)** The teacher asks some Wh- questions about the story of the song, in order to help ss produce language and reinforce the words like what, which ,who, where, how and when. **(S)**	

(See Lesson plans in Appendix 4)

3.6 Results analysis and interpretation

3.6.1 Relevant information

The softwares Microsoft Excel and SPSS (2015 version) were used for the statistical analysis of the survey used in this study, as well as for the design of tables and graphs.

3.6.2 Relevant observations

- The instrument applied was a dichotomous survey with neutral alternative/response, which included the option "does not answer". This category was considered to calculate percentages. However, for the presentation of graphs, the category was not considered, since it did not provide relevant information.

- None of the candidates was excluded from the sample. The total number of participants (68) was considered for this study.

- In the third part of the survey (Assessment of language learning areas), one of the students answered the question incorrectly, categorizing one concept twice (repeating one of the options), and leaving one concept out of categorization. As a consequence, the student was excluded only from this question, giving a total of 67 students in this section.

3.6.3 Description of the dimensions

In this case, bar graphs were used to describe each dimension (item) and to observe in detail the answers' distribution (percentages of students who chose "YES" or "NO" in each of the questions. The remaining percentage corresponds to "does not answer".

3.6.4 Part I analysis: students' personal opinion

The results of personal opinion questions are displayed in Table Nº 3 and Graph 1.

Table N°3: Personal opinion dimension results

Ítem	Frequency			Percentage		
	Sí	No	Nr	Sí	No	Nr
1	56	9	3	82%	13%	4%
2	49	7	12	72%	10%	18%
3	66	2	0	97%	3%	0%
4	65	3	0	96%	4%	0%
5	65	3	0	96%	4%	0%
6	62	5	1	91%	7%	1%
7	63	2	3	93%	3%	4%
8	49	10	9	72%	15%	13%
9	62	5	1	91%	7%	1%
10	55	6	7	81%	9%	10%

Graph 1: Students 'personal opinion about the use of songs in English classes
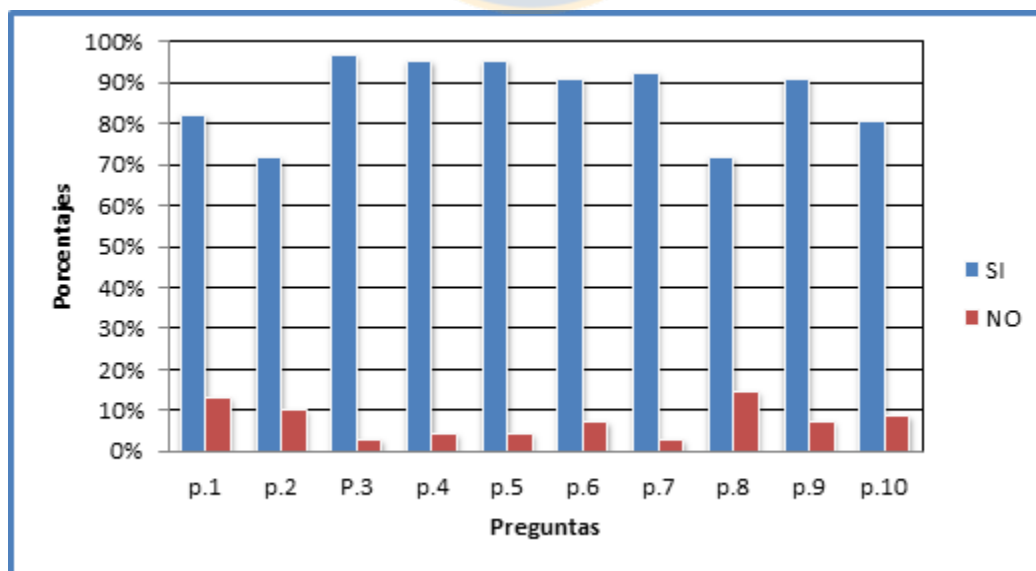
It is clearly shown that all personal opinion questions reached a high percentage of positive responses (over 72%). Significant differences among questions of this section were not observed. However, question 2, *"The songs that were used in class fostered my interest in the subject as such."*, and question 8, *"After finishing the process of working with songs in English classes, I believe that this method was successful in my class."* showed the same percentage (72%), which is below the rest of the questions' level of achievement. The first result might be due to a certain percentage of students who disliked the English subject, and even though this method made the classes more bearable for them, they did not change their perception towards the subject. For the same reason, that group of students might have thought the method was not completely successful. However, this difference is statistically irrelevant; therefore it is difficult to determine the exact reasons why these questions reached a slightly lower percentage. As a consequence, there is a positive perception regarding students' personal opinions about the use of songs in English classes.

3.6.5 Part II analysis: The development of integrated skills through the use of songs.

3.6.5.1 Listening comprehension skill

The results of listening comprehension skill questions were compiled in Table Nº 4 and in Graph 2.

Table N° 4: Listening comprehension skill results

	Listening Comprehension Skill					
	Frequency			Percentage		
	Sí	No	Nr	Sí	No	NR
1	61	2	5	90%	3%	7%
2	51	7	10	75%	10%	15%
3	66	0	2	97%	0%	3%
4	50	6	12	74%	9%	18%
5	58	2	8	85%	3%	12%

Graph 2: Listening comprehension skill questions results
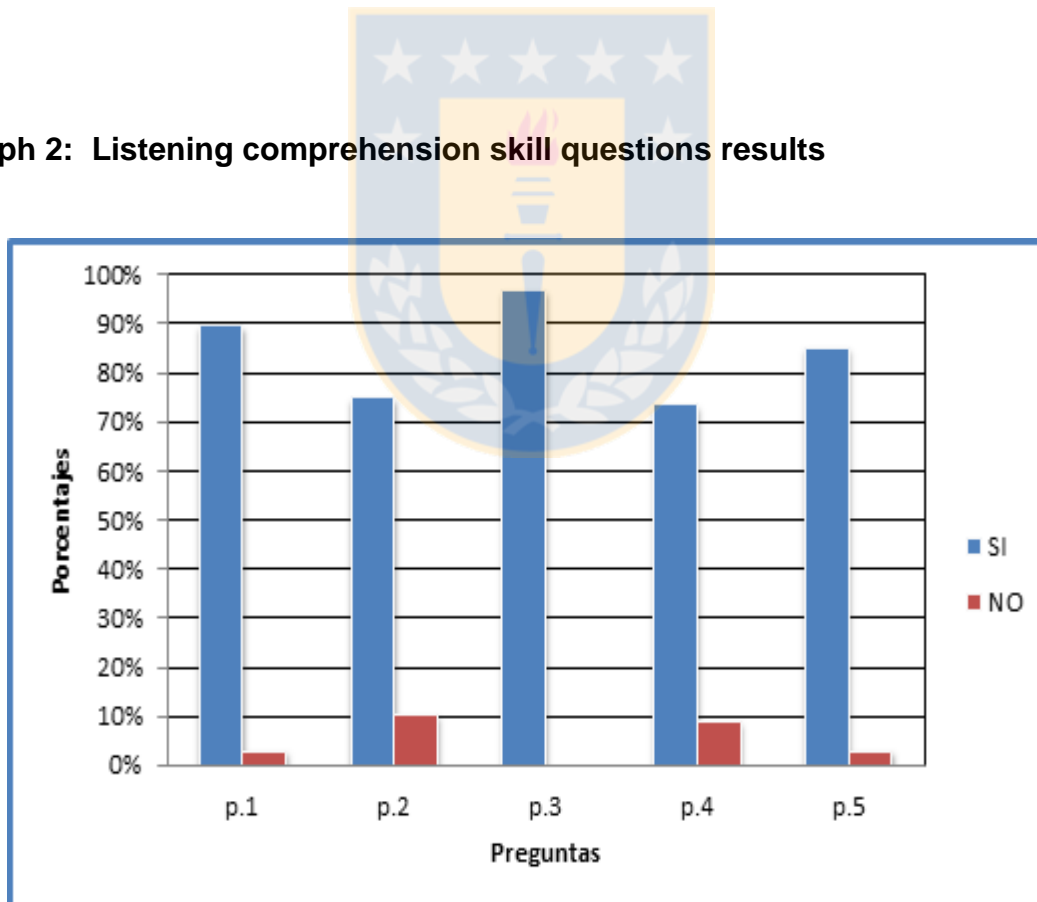
The highest percentage achieved by students is observed in question 3. Most students think that listening to songs in English allowed them to identify the correct pronunciation of sounds and words (97%). Only 3% of students chose the option "does not answer". No negative answers were provided.

These results show that, although students do not have theoretical knowledge of how language learning works, they unconsciously pay more attention to the pronunciation of words while receiving both oral and written input. This can be explained by the words of Sayenko (n.d), who says that "Written words are decoded visually but stored phonologically." (p.2). That is to say, the internalization of the correct pronunciation of sounds and words is achieved only after having listened to them.

In addition, working with songs allowed them to recognize new vocabulary (90%) recognize grammatical structures (75%), understand main ideas of the lyrics (74%) and to develop listening skills in general (85%). Due to the fact that the contents presented through songs were mostly lexical words and grammatical structures, according to the requirements from "Contenidos mínimos obligatorios" (Minimum compulsory contents), it was expected that students reported having learned those contents by obtaining high percentages in that part of the survey. It is also worth mentioning that in many cases, the questions addressed to students were about the main topics of the stories in the song, forcing them to pay attention to those aspects.

Overall, all questions reached a high percentage of positive answers (over 74%). In other words, the perception of students towards listening skills is positive. After using songs in the classroom, this language skill is the one that students appreciated the most. One of the reasons to explain this phenomena could be the popular belief or prejudice that songs are only (or mainly) a tool for developing listening comprehension. This belief is firmly rooted to students, and even after working with integrated skill, there might still be vestiges of this old assumption.

The favorable responses to this skill might also be due to the natural way in which most people acquire language. Listening skills are believed to be the first step to learn English. Sevik (2012) states that "Listening is the initial stage in first and second language acquisition" (p. 11). In addition to this, he also mentions that this skill serves as a foundation to the development of the rest of the skills. Given the fact that this stage is the first one in order to acquire language, it is evident that most students answered positively to this item.

3.6.5.2 Reading comprehension skill

The reading comprehension questions results were compiled in Table Nº 5 and Graph 3.

Table N° 5: Reading comprehension skill results

	Reading Comprehension Skill					
	Frequency			**Percentage**		
	Sí	**No**	**Nr**	**Sí**	**No**	**Nr**
1	45	9	14	66%	13%	21%
2	44	7	17	65%	10%	25%
3	49	12	7	72%	18%	10%
4	44	6	18	65%	9%	26%
5	55	3	10	81%	4%	15%

Graph3: Reading comprehension skill results
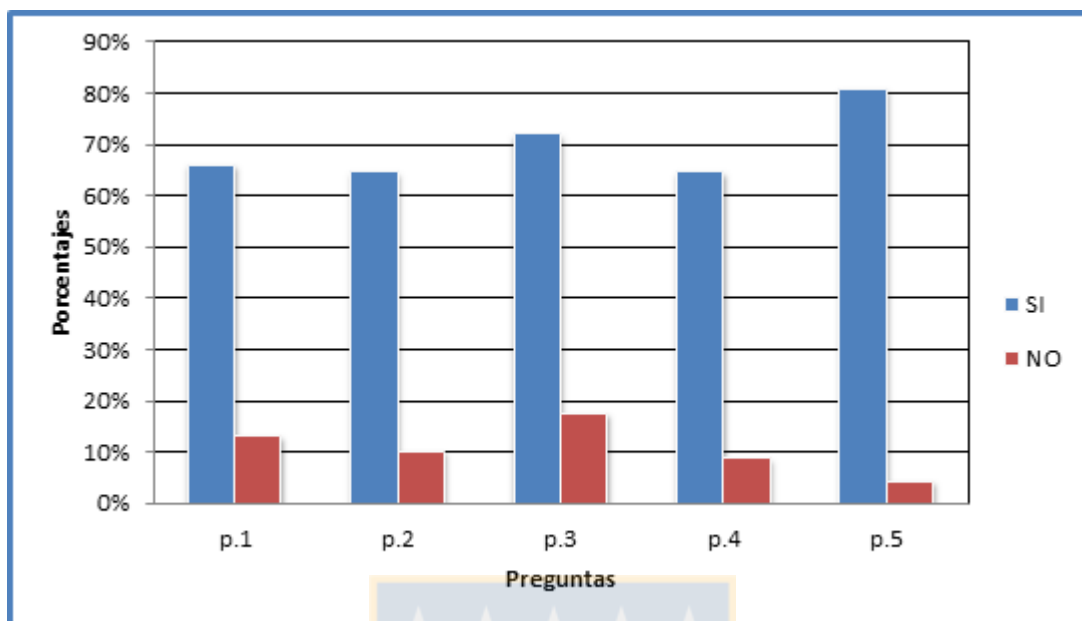
The highest percentage is observed in question 5, where most students considered that reading the song lyrics in English classes enabled them to develop the reading skill in general (81%), demonstrating that songs are a successful tool to develop this skill. Brent Vasicek (2011) suggests that using songs for reading comprehension "teaches students to differentiate between literal and beyond literal meaning of texts and allows students to practice discussion skills, which include supporting opinions with examples." These aspects are closely related to the statements presented in questions Nº 1, 4 and 5, which aim to the deep understanding and interpretation of the topics and meanings in the song, and the ability to put down students' ideas in words.

Due to the high percentages obtained in all questions (over 65%), the perception of students regarding the reading comprehension skill is positive.
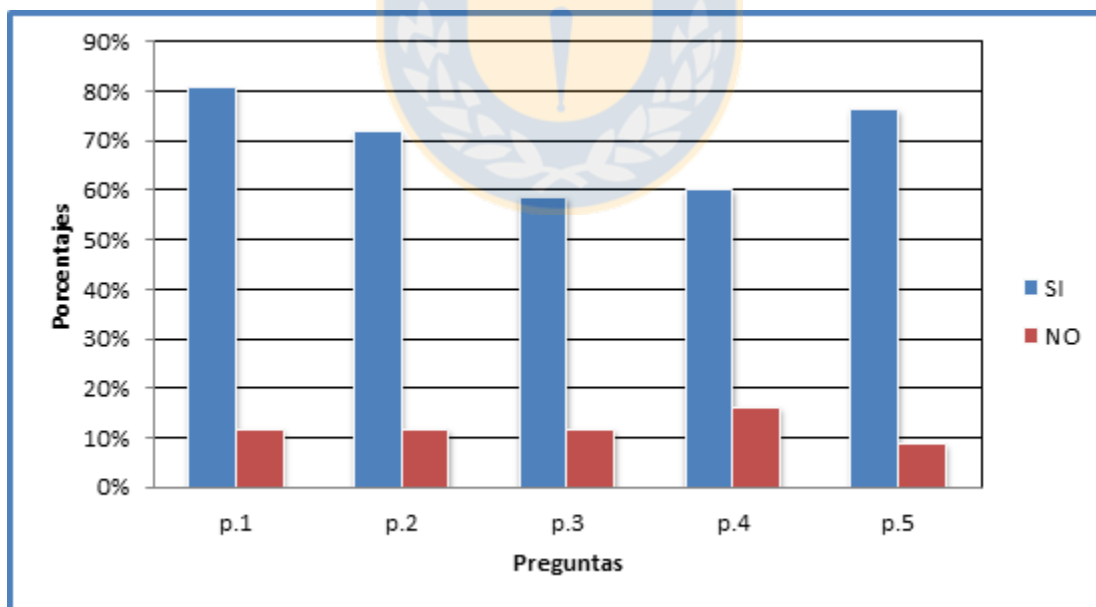
3.6.5.3 Writing production skill

The writing production questions results are compiled in Table Nº 6 and Graph 4

Table N° 6: Writing production skill results

Writing Production Skill					
Frequency			Percentage		
Sí	No	Nr	Sí	No	Nr
1 55	8	5	81%	12%	7%
2 49	8	11	72%	12%	16%
3 40	8	20	59%	12%	29%
4 41	11	16	60%	16%	24%
5 52	6	10	76%	9%	15%

Graph 4. Writing production skill questions analysis.

The highest percentage is observed in question 1. Most students think that writing texts in the context of a song allows them to use the new vocabulary and grammar

structures (81%). These results were predictable since, as it was mentioned before, the contents taught through the use of songs corresponded to these two areas (vocabulary and grammatical structures).

Additionally, students improved word spelling and structures (72%) and the development of the writing skill in general (76%). That is to say, students internalized the words easily while practicing, and, as a consequence they were able to produce the language appropriately, incorporating the new vocabulary acquired, and along with it, its correct spelling. "The more deeply and thoroughly a student knows a word, the more likely he or she is to recognize it, spell it, define it, and use it appropriately in speech and writing." (Joshi, Treiman, Carreker, & Moats, 2009, p. 9). Moreover, the development of written production is addressed as a suitable activity to improve spelling, since it enhances visual memory and repetition. "The only way to really learn a word is to use it, and that counts for spelling as much as for learning its meaning. When you look up how to spell a word, write it down". (Dustin Wax, "How to Improve Your Spelling Skills"). Questions 3 and 4 which referred to "developing coherent ideas and developing creativity in writing activities" obtained the lowest percentages compared to the rest of the questions (59% and 60% respectively). The results shown here are representative of our students' beliefs when asked about this matter. They think that they are not creative, and that it is complicated for them to put their ideas in words due to the lack of writing activities developed with their former teachers, and that they are not used to writing, neither in Spanish nor in English. Besides, productive skills are often more difficult to be acquired than developing receptive skills. Even though most of our students understand English, many of them are not be able to express themselves coherently in writing so they do not improve the rest of the skills in an integrated way.

In general terms, the writing production skill proved to be effectively developed through the use of songs, where the percentage of positive responses for each question exceeded 59%, which is statistically a high rate.
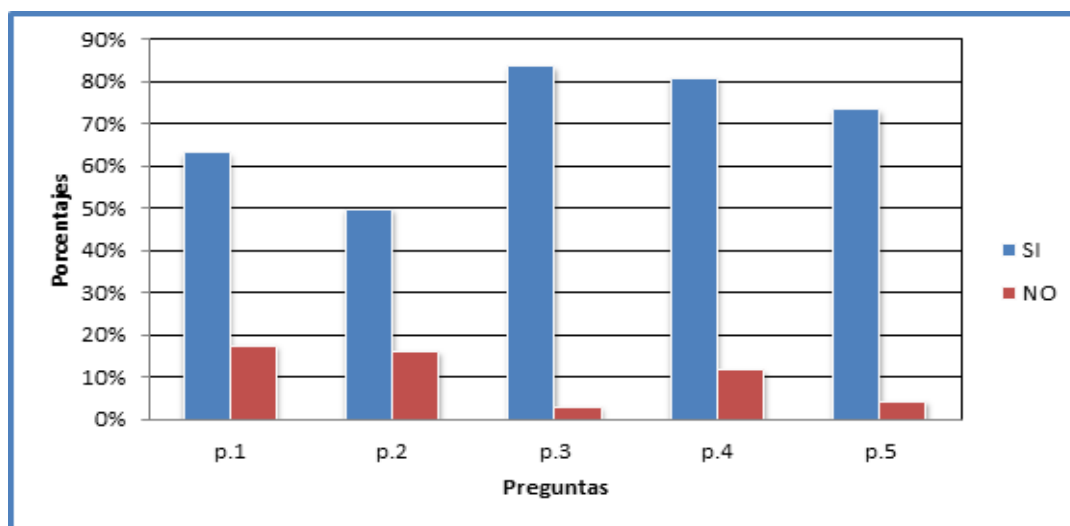
3.6.5.4. Oral production skill

The results of oral production (speaking skill) questions are displayed in Table Nº 7 and Graph 5.

Table N° 7: Oral production skill results

	Oral production skill					
	Frequency			Percentage		
	Sí	**No**	**Nr**	**Sí**	**No**	**Nr**
1	43	12	13	63%	18%	19%
2	34	11	23	50%	16%	34%
3	57	2	9	84%	3%	13%
4	55	8	5	81%	12%	7%
5	50	3	15	74%	4%	22%

Graph 5: Oral production skill results

The highest percentage was observed in question 3. Most of the students considered that producing oral exchanges in the context of a song allowed them to improve pronunciation of words and sounds (84%) and they also improved fluency in the English language (81%) and develop the speaking skill in general (74%).

Question 2, which refers to the use of grammatical structures in oral production (50%) is the one with the lowest percentage of positive responses, followed by Question 1, which corresponds to the use of new vocabulary in communicative situations (63%). The low percentages obtained in these categories compared to the previous ones can be analyzed by considering the difference between fluency and accuracy of English language students. In this case, the participants declared having improved fluency in communicative situations, but on the other hand, exposed a deficient performance while using grammatical structures and vocabulary correctly. This phenomenon can be explained by ICAL School (2012). "A fluent speaker, on the other hand, may well make grammatical errors but will speak or write efficiently without pauses." In other words, our students feel they can communicate fluently despite of their accuracy issues.

Despite of the fact that these percentages are lower than the rest of the dimensions; in general, all questions in this section had a statistically high percentage of positive responses (over 50%), which is favorable regarding students' oral production skill perception.

3.6. 5. 5 Comparison of all four language skills

For the purpose of establishing a comparison between the results achieved in each of the four language skills, a comparative graph is presented. As each question was written as an affirmative statement, and designed to measure the ability corresponding to each dimension, the number of favorable responses in each skill was taken into account.

Table N° 8: Comparison of language aspects results

Areas	Frequency						Percentage					
	1	2	3	4	5	6	1	2	3	4	5	6
Listening	58	4	3	0	0	2	87%	6%	4%	0%	0%	3%
Writing	3	4	13	14	22	11	4%	6%	19%	21%	32%	16%
Vocabulary	6	20	16	10	8	7	9%	29%	24%	15%	12%	10%
G.Structures	0	4	9	14	18	22	0%	6%	13%	21%	26%	32%
Reading	0	16	12	16	12	11	0%	24%	18%	24%	18%	16%
Speaking	0	19	14	13	7	14	0%	28%	21%	19%	10%	21%

Comparison of language aspects

Graph 6: Comparison of all language skills
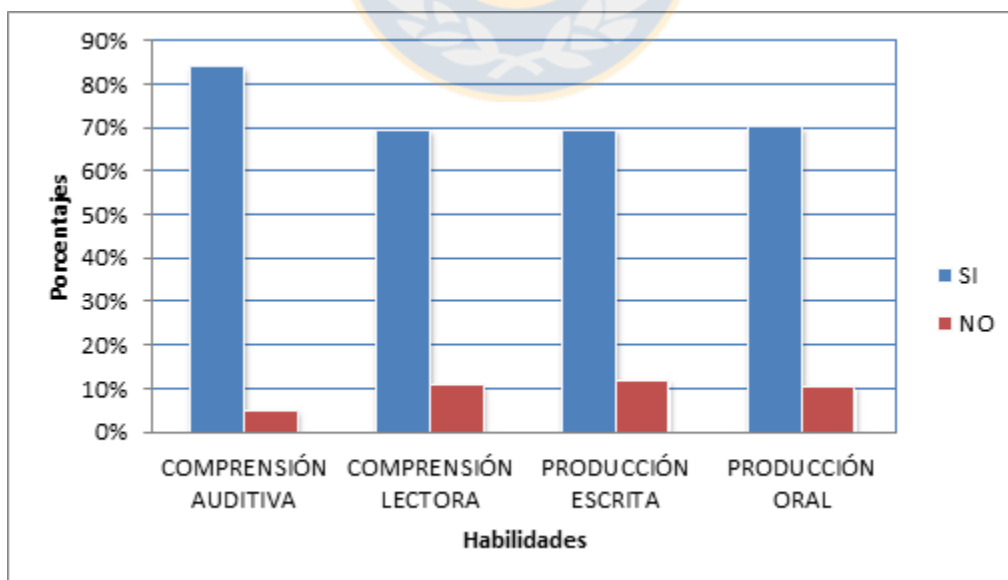
In Graph 6, it can be observed that all language skills obtained favorable responses, as the average percentage of positive answers is over 70%, obtaining very similar percentages in each skill. However, the listening comprehension skill stands out of the rest, reaching an 84% of positive responses; therefore, it is the one which scored fewer negative answers. The skills of reading, writing and speaking obtained equal percentages (70%), that is to say, the perception from our students towards these three skills was the same.

In conclusion, it can be said that the objective of developing integrated skills through the use of pop songs in the English classroom was accomplished. The similar, if not identical results among the four skills evince the proportional and integrated way in which all the language skills are developed. There was not a specific skill which resulted more developed than the rest. As it is natural to think, songs are strongly associated with listening skill, probably because they come in an audio format; which is more familiar to students. Listening comprehension skill results were slightly higher than the rest. This belief remains strong among students, and can only be changed if we continue providing activities in which all skills are put into practice.

## 3.7 Part III analysis: Assessment of other language areas.

This section is formed by one single ordinal scale question, which asks respondents to rank a range of items or choose from an ordered set (see book "Survey: Elements for design and analysis" p.40). The objective of this part was to determine the way in which students ranked the different language areas practiced during the intervention. These areas included the four language skills plus the learning of vocabulary and grammatical structures, which were also the focus of the lessons which were implemented, in order to comply with the minimum compulsory contents required by the English Instructional Program.

In this part, 67 out of 68 students were considered, since the categorization of one of the participants was inconsistent, being that student's mistake impossible to correct.

Students were asked to rank the different language areas that were favored by the use of songs. In the ranking scale, 1 (first place) corresponded to the area that was mostly favored and 6, the least favored.

In graph 7 the different language areas are ranked from first to last place.

Graph 7: Areas of the language in order of preference
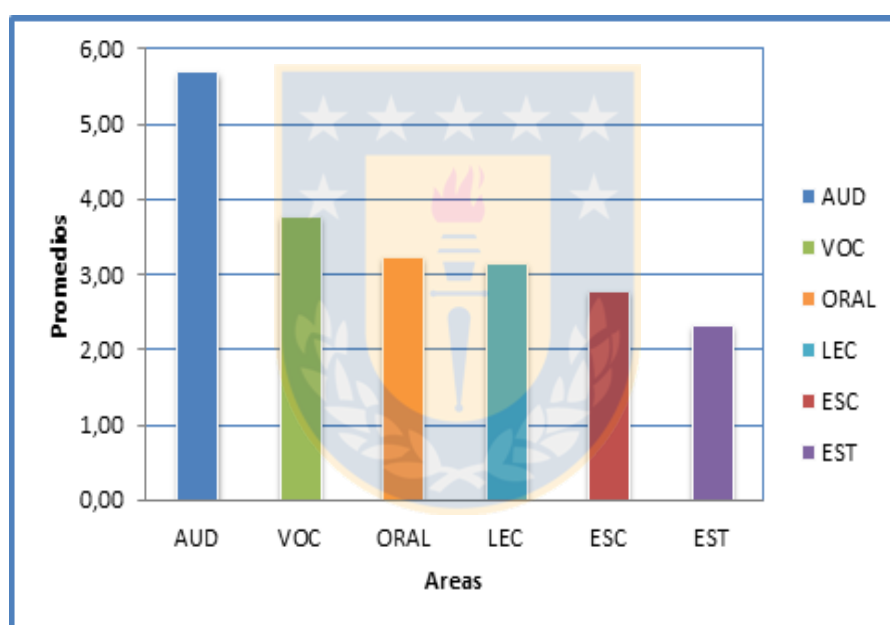
It is clear that the area ranked in first place was listening comprehension, which means it was the best rated and the most valued by students, followed by the use of vocabulary, oral production, reading comprehension and written production. The area ranked in last place was the use of grammatical structures, which corresponds to number 6.

These results are consistent with the students'opinions given in the previous dimensions, where they also selected listening comprehension as the most favored area and the use of grammatical structures as the least favored one, being the rest of the areas coherent with the previous results as well.

As it was explained before, these results can be addressed to common beliefs our students have concerning the traditional relationship between songs and listening comprehension, and the prejudice students have towards grammar being the most difficult area of the language to be learned. These beliefs can limit our students' capacities or alter the way they perceive their own learning. "Learners may be less receptive to new information if their preexisting beliefs conflict with the new information received from school and that this conflict can prevent learners from learning the new information" (Vibulphol, 2004, p.15-16). Moreover, this issue can be even more serious. "If students have wrong beliefs about learning, their ultimate achievement can be limited" (Horwitz, 1987, p.119). In this way, not only is their self-image affected, but also their final performance.

To support these results, graph 8 is presented.

Graph 8: Language areas ranking results

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Different from Graph 7, which showed the most favored areas in order of preference according to the average result. Graph 8 focuses on the display of percentages achieved in the different areas in each category (1st place, 2nd place, etc.).

In this graph, it can be seen that 87% of students considered the listening skill (blue bar) as their first choice among all the language areas favored by the use of songs. Furthermore, it can be observed how the distribution related to grammar structures was among the least preferred area. This area (purple bar) showed a decrease. In other words, the lower the position was, the higher the percentage became, reaching 32% in the 6th position, followed by writing production (red bar) which behaved in the same way, and whose peak was in position number 5, reaching the same percentage (32%). As a result, it can be concluded that most of the students considered that grammatical structures and writing production were the least favored language areas respectively.

3.8 Part IV analysis: Open-ended questions

This part of the survey was composed by two open-ended questions, where students had to give their opinions about their perception of the experience of working with songs in the English lessons as part of the pedagogical intervention.

The first question was: *"What do you think were the advantages of working with songs in the English class instead of the activities that are commonly used to teach the language? Name three advantages."*

To analyze the answers provided by students, they were categorized into similar concepts in order to detect the most repeated responses to obtain significant statistical information through percentages. e.g. If a student mentioned having learnt several new words, and another student said he/she broadened his/her lexicon, both were put in the category "improved their vocabulary". To meet this

goal, only the most repeated categories (8) were considered in this study. Even though only 8 categories were selected, their percentages were calculated according to the total number of respondents (68 students), i.e. this part was analyzed as a multiple choice question.

Graph 9. Most repeated advantages highlighted by students
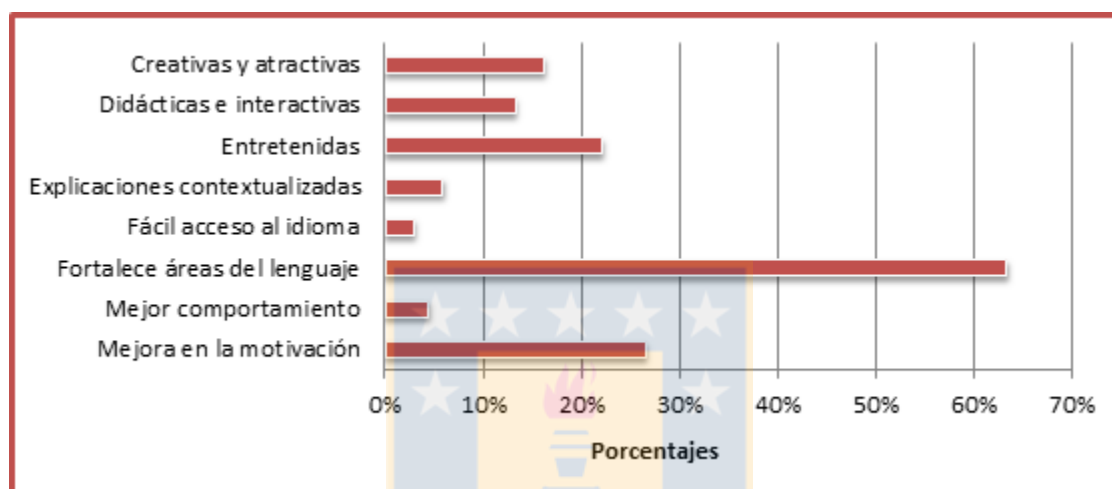
The most repeated answers mentioned by students about this question was *"I had the opportunity to practice all the language skills",* which obtained 63% of the preferences. Most students considered as a primary advantage the strengthening of all language areas, making new vocabulary acquisition easier as well as grammatical structures and integrated skills.

Additionally, it was found that the advantages "*Improvement in motivation" and "The classes were entertaining"* achieved a high percentage of preferences as well, obtaining 27% and 22% respectively. These results evidence the effectiveness of the integrated model which was used: the use of songs to develop integrated skills was not only an academic success, but also a model that helped students improve their attitude towards the subject. The model maintained our students engaged at all times, making them feel comfortable and entertained during lessons. It is also

worth mentioning that the fact the students were highly motivated had a "positive impact upon their behavior in the lessons" (4%). Woolfolk (1998) defines motivation as "an internal state that arouses, directs and maintains behavior" (p.372), which could explain the direct relationship between these two elements.

The improvement in motivation among students can be attributed to their active participation during the different activities, which considered different intelligences and learning styles, in order to meet the needs and interests of all students. Working with integrated skills enabled students to explore their different learning styles, capacities and preferences.

The categories "*The classes were creative and engaging"* (16%) and *"The classes were interactive and didactic"* (13%) addressed the same aspects, as the activities designed for this study were created to attract students' attention and commitment to foster the different language skills required to learn a language.

Furthermore, the categories "*The classes were contextualized"* (6%) and "*Exposure to authentic language"* (3%) correspond to the materials and resources chosen as input. The fact of having used songs as the backdrop for developing the lessons, made more sense to them, and it was a greater motivational factor for using the language with a purpose.

The second open question in part IV was: *"Give your opinion on the use of songs in the English class. Include everything that you found interesting or relevant. Add other ideas, comments and/or suggestions you would like to share."* This last question was taken into account as suggestions provided by students, which were considered in the implications of the study. (See part 4.2)

3.9 General analysis of the results

- The use of popular songs to develop integrated skills in English classes during the first semester had a positive effect on students' learning in all

areas of the language: listening and reading comprehension, written and oral productions, use of vocabulary and grammatical structures. There were no exceptions.

- Comparing the graphs of the four language skills, it is clear that the skill of listening comprehension was the only one which achieved more than 74% of positive responses in each one of the questions.

- Comparing the development of integrated skills through the use of songs the conclusion is that the number of positive responses was high and very similar in all cases. This was an optimal result having in mind that they met the objectives set for this study. However, the percentages in the listening comprehension dimension were remarkable, demonstrating a successful learning in this area among students.

- Most students mentioned as the main advantage of using songs in English lessons the strengthening of all language areas, along with a considerable improvement in the development of the abilities required to learn the language, being this aspect consistent with the aim of this research, revealing a successful pedagogical intervention.

- When making a comparison of the six language areas (listening and reading comprehension, oral and written production, use of vocabulary and use of grammatical structures), the listening comprehension dimension was the one that was mostly favored. The least favored aspect was the use of grammatical structures. As it was mentioned before, this might have happened due to the fact that students had misconceptions and prejudices regarding their capacities to learn a second language, especially grammatical structures. These misconceptions were far from reality, given the fact that their academic results notoriously improved after this pedagogical intervention. (See Appendix 3).

CHAPTER IV: CONCLUSIONS

4.1 Conclusions of the study

After an exhaustive investigation about the benefits of using pop songs as a tool for the development of integrated skills in the English classroom, the design and application of a pedagogical intervention based on this model, and an in-depth analysis of our students' perceptions about their own learning, the following conclusions were drawn.

- Pop songs are in fact a profitable tool to work with all kinds of high school students in the English subject, regardless of their different capacities and intelligences. This is mainly due to the motivational factor it provides students with, and the fact that it is authentic language that approaches our students to more contextualized lessons. Additionally, it carries an enormous amount of components or features of the language, which can be analyzed at all extents, with the advantage of being a source of information which contains real life topics they can feel identified with, and therefore, served as a subject for communicative situations

- The integrated skills approach is one of the most accurate and successful methods to be applied in any EFL classroom, since its vision of language as a complex and integral element which contributes to a contextualized learning provides students with authentic communicative situations in which language is acquired as a tool to interact, and not as a content to be segregated and studied in isolation.

- The combination of these two teaching approaches is ideal, since the unique attributes of popular songs serve as an effective aid to promote the correct use of integrated skills, in a situation where language is not forced, and there exists a purpose to use learning in a context, apart from the development of other kinds of abilities as critical thinking, social skills, and general culture, which suit the different intelligences and capacities of our students in a comfortable and relaxed environment that only songs can provide.

- The Chilean school system is far behind on the inclusion of these ideas in the National Curricular Framework, and it urgently needs to be updated. Although some efforts have been made in order to revert this situation, they have not been successful due to the lack of information given to teachers about alternative teaching methods. It seems that the responsibility is vested in us teachers. It is important that Chilean educators take the initiative of acquiring self-education in matters of new techniques and methods to improve the quality of their lessons, and thus, their students' learning.

- The pedagogical intervention implemented to determine if the use of popular songs to develop integrated skills in English classes during the first semester was a successful technique proved to be fruitful, resulting in a 70% of acceptance among students according to the analysis of the instrument applied.

- When comparing the percentages of acceptance of the development of every skill, it can be concluded that the results are very similar. Therefore, the objective of integrating all English language skills was accomplished, since students declared having improved their capacities in each one of the skills, due to the use of popular songs. In addition to this, students had an improvement in their academic results.

- Most students declared that many areas of the language which were not considered as an objective in this study, such as the use of new vocabulary, grammatical structures, were also improved through the use of songs. Besides, students mentioned an improvement in behavior, motivation, and academic performance; stating that the activities developed were also didactic, dynamic, and engaging, which confirms the quality of the activities which were designed for the purpose of this study.

- Even though all the language areas reached a high statistical level of acceptance, the listening comprehension dimension resulted to be the most successful according to students' opinions. It seems that the fact that songs are an audible resource can sometimes influence students' perceptions of their own learning.

4.2 Implications of the study

This study can be used as a matter of further investigation on this subject, since at the moment of researching about the use of songs and integrated skills in the English language, we realized that there is not any other investigation which combines these two methods.

A similar study can be done designing an instrument which measures students´ academic results before and after the intervention, rather than students' perception, in order to discover if these results are consistent.

A research can be made based on the students' metacognitive process about their answers when asked about their own learning, in order to analyze the criteria they considered to judge their own improvement in the English class.

Considering our students' suggestions about the implications of this study, the creation of new material based on the model we used in our pedagogical intervention could be implemented by other teachers in the English classroom as well.

Another suggestion from our students was the use of movies for achieving the same purpose. It would be equally successful considering that movies are also an authentic piece of language which has similar features such as the presence of a context in a story, students can feel easily identified with, the presence of authentic and contextualized language, a huge amount of language components to be analyzed, and the fact that they also belong to pop culture which results attractive and motivating for young students.

4.3 Limitations

Despite all the efforts this study implied, there are situations which scape of our hands. During the pedagogical intervention there were teachers on strike which forced us to delay the process, since one of the school was closed and it was not possible to implement all the material which was meant to be used with those students.

Due to the same situation, there was a group of students who were not able to answer the survey, despite of having participated in the pedagogical intervention, since it was not possible to set a date for the application of the instrument (survey). As a consequence, we did not have access to the results of that group of students. For that reason they were excluded from the analysis, leaving us a total of 68 students out of 85.

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CHAPTER VI: APPENDIX

Appendix 1

Example of the segregation of skills in the Chilean Instructional Programme for the English subject.

APRENDIZAJES ESPERADOS
Se espera que los estudiantes sean capaces de:

INDICADORES DE EVALUACIÓN SUGERIDOS
Cuando los estudiantes han logrado este aprendizaje:

AE 03
Expresión oral

Expresarse oralmente a través de monólogos y diálogos (de seis intercambios) en los que se incluyen las funciones para describir estados y acciones en el pasado y para dar razones:
> describiendo actividades pasadas
> utilizando el vocabulario temático de la unidad
> describiendo experiencias personales, usando *enjoy + ing*
> describiendo personas con adjetivos calificativos como *friendly, shy, strong*
> dando razones con conector: *because*
> usando entonación adecuada y pronunciación inteligible de sonidos como *very/berry*

> Describen experiencias vividas con amigos y dan razones, ej.: *I enjoy camping with my friend because...*
> Participan en diálogos de, al menos, seis intercambios de extensión.
> Participan en presentaciones orales de, al menos, dos minutos de extensión.
> Describen actividades pasadas, usando el pasado simple de verbos y expresiones de tiempo como *We went to play football last Saturday.*
> Describen personas, usando adjetivos calificativos como *he is talkative and friendly.*
> Repiten y memorizan textos.
> Marcan la diferencia en la pronunciación de los pares de sonidos /v/ y /b/.

AE 04
Expresión escrita

Escribir, siguiendo la ortografía y redacción de un modelo, textos muy simples y muy breves con fines narrativos, instructivos y descriptivos, relacionados con los amigos, en los que utilizan:
> vocabulario temático de la unidad: actividades del tiempo libre
> descripción de personas
> acciones en el pasado y expresiones de tiempo pasado
> expresiones para manifestar gustos: *enjoy + ing*
> conector *because*
> mayúsculas, puntos, signos de interrogación y exclamación, comas

> Escriben textos de oraciones simples conectadas entre sí por conectores de uso frecuente, en las que describen situaciones cotidianas.
> Utilizan léxico relacionado con el tema.
> Escriben textos de, al menos, seis oraciones de extensión, a partir de modelos entregados por el docente.
> Incluyen elementos ortográficos como la mayúscula, el punto y la coma, signos de interrogación y exclamación.
> Escriben diálogos de, al menos, seis intercambios.
> Identifican léxico y estructuras aprendidas para completar textos.
> Utilizan verbos en tiempo pasado junto con expresiones de tiempo pasado, correctamente.
> Dan razones usando conector *because* a preguntas con *why...*

Appendix 2

Example of a song activity designed for the development of listening comprehension

1. Listen to the first verse of this song and complete the gaps with the right words. What do all these words have in common?

> **rain, precipitation, clouds, storms, rainy, sunshine, weather**

Jay-z:
(Uhhu, uhhu) ch-yeah
(Uhhu, uhhu) rihanna
good girl gone bad
(Uhhu, uhhu) take three, action
(Uhhu, uhhu) hov

Jay-z:
No .... in my ....
Let it rain, I hydroplane into fame (rihanna: ey, ey, ey)
Coming down with the dow jones
When the .... come we gone
We roc-a-fella (rihanna: eh, eh, eh)
We fly higher than ....and g5's are better
You know me, an anticipation for ....
Stacks chips for the ....day (rihanna: ey, ey, ey)
Jay-y-y
.... man is back with little miss ....
Rihanna where you at

2. Listen to the third verse and complete the gaps.

> **heart, cars, worlds, always, magazines**

You have my _____
And we'll never be _____ apart
Maybe in _____, but you'll still be my star
Baby 'cause in the dark you can't see shiny _____
And that's when you need me there
With you I'll _____ share
because

Appendix 3

Survey applied to our students in the first semester of 2015.

Encuesta acerca del uso de canciones populares para desarrollar habilidades integradas en la asignatura de inglés

Estimado estudiante:

Agradecemos tu participación en las clases de inglés en lo que va de este primer semestre, donde hemos utilizado canciones populares para el desarrollo de habilidades integradas en el idioma inglés (comprensión auditiva y lectora, producción oral y escrita). La siguiente encuesta, tiene como propósito conocer tu opinión acerca del uso de este recurso para motivar la clase y promover el aprendizaje del idioma. Solicito respondas esta encuesta con seriedad y honestidad, dado que la información será de gran utilidad en nuestro estudio.

De antemano muchas gracias,

Atte.

Tu Profesora

Objetivo

El primer objetivo de esta encuesta es averiguar si el uso de canciones populares utilizadas en las clases de inglés durante el primer semestre tuvo un efecto positivo en el aprendizaje del idioma en sus diferentes habilidades. Además, como segundo objetivo, buscamos conocer tu opinión personal sobre esta experiencia.

Instrucciones

Lee cuidadosamente cada descriptor de la tabla que se presenta a continuación y marca con una "x" el recuadro "sí" o "no" según corresponda. Si no estás seguro de tu respuesta, marca el recuadro "NR" (no responde).

PARTE I: OPINIÓN PERSONAL SOBRE EL USO DE CANCIONES EN LA ASIGNATURA INGLÉS

Descriptor	Sí	No	NR
1. El uso de canciones en la clases de inglés incrementó mi motivación por el idioma			
2. Las canciones que se utilizaron en clases fomentaron mi interés en la asignatura como tal.			
3. Mis calificaciones mejoraron al trabajar con canciones en las clases de inglés.			
4. El utilizar canciones en las clases de inglés fue una experiencia agradable y cómoda para mí como alumno.			
5. El trabajo con canciones en clases me pareció una actividad creativa e innovadora			
6 Me divertí trabajando con canciones en las clases de inglés durante este semestre.			
7. Trabajar con este tipo de actividades basadas en canciones resultó ser más atractivo que el trabajo basado en el uso de textos y audios tradicionales.			
8. Luego de haber terminado el proceso de trabajar con canciones en las clases de inglés, considero que este método fue un éxito en mi curso.			
9. Me gustaría continuar trabajando con este método del uso de canciones para aprender inglés			

10. Las canciones en inglés me permitieron tener mayor exposición al idioma			

PARTE II. EL DESARROLLO DE LAS HABILIDADES INTEGRADAS EN EL IDIOMA A TRAVÉS DE CANCIONES

Habilidad de comprensión auditiva			
Escuchar canciones en las clases de inglés me permitió:	**Sí**	**No**	**N R**
1. Reconocer nuevo vocabulario			
2. Reconocer estructuras gramaticales			
3. Identificar la pronunciación correcta de sonidos y palabras			
4. Comprender ideas principales de la letra.			
5. Desarrollar mi habilidad auditiva en general			

Habilidad de comprensión lectora			
Leer la letra de las canciones en las clases de inglés me permitió:	**Sí**	**No**	**N R**
1. Usar el nuevo vocabulario para comprender el tema de la			

	Sí	No	N R
canción			
2. Reconocer estructuras gramaticales en contexto			
3. Mejorar la escritura del nuevo vocabulario			
4. Responder con facilidad preguntas relacionadas con el tema principal			
5. Desarrollar mi habilidad de comprensión lectora en general			

Habilidad de producción escrita			
Escribir textos en el contexto de una canción me permitió:	Sí	No	N R
1. Utilizar el nuevo vocabulario y estructuras gramaticales en actividades escritas			
2. Mejorar la escritura de palabras y estructuras en inglés			
3. Redactar mis ideas en forma coherente y comprensible en el idioma			
4. Desarrollar la creatividad en las actividades de escritura			
5. Desarrollar mi habilidad escrita en general			

Habilidad de producción oral del idioma			
Intervenir oralmente en el contexto de una canción me permitió:	Sí	No	N R
1. Utilizar el nuevo vocabulario en situaciones comunicativas			
2. Aplicar estructuras gramaticales en la producción oral del inglés			
3. Mejorar mi pronunciación de palabras y sonidos			
4. Mejorar mi fluidez en el idioma inglés			
5. Desarrollar mi habilidad oral en general			

PARTE III. VALORACIÓN DE ÁREAS DE APRENDIZAJE

1. Según tu opinión personal, ordena las siguientes áreas relacionadas con el aprendizaje del inglés que se vieron mayormente favorecidas gracias a las actividades realizadas con las canciones:

Comprensión auditiva – comprensión lectora -- producción oral – producción escrita – uso de vocabulario – uso de estructuras gramaticales

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

PARTE IV. PREGUNTAS ABIERTAS

2. ¿Cuáles crees tú que fueron las ventajas de haber trabajado con canciones en la clase de inglés por sobre las actividades que comúnmente se utilizan para enseñar el idioma? Nombra tres ventajas

_____

_____

_____

_____

3. Entrega tu opinión acerca del uso de canciones en la enseñanza del inglés. Incluye todo lo que te pareció interesante o relevante, además de otras ideas, comentarios y/o sugerencias que quieras compartir.
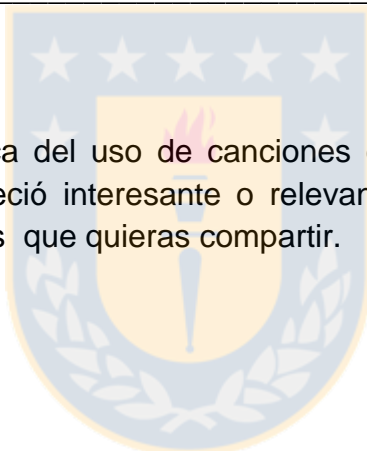
Appendix 4

Lesson plans applied during the first semester of 2015

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Lesson Plan

Class: 3ro medio B

Number of students: 25

Level: 11th year high school

Hours: 2 hours (90 minutes)

Teacher: Javiera Boudon

Song: No Reply by The Beatles

General objective: At the end of the lesson, ss will be able to use different grammar structures and new vocabulary appropriately, developing integrated skills through different song-based activities.

Specific objectives:

- Identify specific events in the past in the context of a song

- Arrange past events in a chronological order

- Recognize similar sound patterns of words in a song

- Practice the structure of Wh- questions in a discussion related to the song

Lexical items and grammar contents:

Past simple - Past perfect (When they said it wasn't her, she had peeped through her window)

Wh- questions (What did her parents say to him?)

Vocabulary: words that rhyme/ verbs in the past

</div>

Resources:

- Video on the projector https://www.youtube.com/watch?v=y-lHjQrFJQ8

- Lyrics on a sheet of paper http://www.azlyrics.com/lyrics/beatles/noreply.html

Pre-activities	While-activities	Post-activities
Students are asked to listen to the song and highlight the words that rhyme. After that, students are asked to explain the meaning of those words and its importance in the song by using the context. The teacher makes sure all the words were understood by going through them one by one and explaining its importance in the song. **(L-S)** Ss listen to the song again and are asked to identify the main topic of the song. In small groups, they discuss about the way the singer expresses himself. (voice) and its meaning in the context. **(LS)** The teacher elicits students' ideas and the whole class reaches an	Students are given a Sheet of paper with the lyrics of the song, and they are asked to highlight all the verbs in the past tense. After that, they are asked to explain their meaning. **(R -S)** The teacher draws a comic strip on the board, showing 4 different events from the song. The whole class analyzes the events in the lyrics in order to identify the order in which the events happened. Then, they assign numbers to each picture to arrange them the correct order. **(R)** With the help of the teacher, students write sentences using past simple – past perfect to explain each situation. (When they said it wasn't her, she had peeped	The whole class discusses similar situations and life experiences using the past tense. The teacher acts as a moderator as to make them all speak. This will be done using the model think, pair and share. **(S)**

100

agreement on what the story is about and how the singer feels. **(S)**	through her window) **(W)** The teacher asks some wh- questions about the story of the song, in order to help ss produce language and reinforce the words what, which, who, where, how and when. **(S)**	

Lesson Plan

Class: 3ro medio B

Number of students: 25

Level: 11th year highschool

Date: 29/04/2015

Hours: 1 hour (45 minutes)

Teacher: Javiera Boudon

Song: "The one that got away" by Katy Perry

General objective: At the end of the lesson, ss will be able to use different structures and new vocabulary appropriately, developing integrated skills through different song-activities.

Specific objectives:
- **ss identify verbs in the past in the context of a song.**
- **ss arrange past events in a chronological order**
- **ss apply the structure "used to"**

Contents:
Used to (They used to listen to Johnny Cash)
Past tense (They got matching tattoos)

Vocabulary related to the story

Resources:
- Video on the projector https://www.youtube.com/watch?v=Ahha3Cqe_fk
- Lyrics on a sheet of paper
  http://www.azlyrics.com/lyrics/katyperry/theonethatgotaway.html

Pre-activities	While-activities	Post-activities
Students watch a video of the song and they are asked to explain the story orally. Visual clues are provided through the video. They must provide examples they heard from the lyrics of the song. **(LS)**	The teacher asks students to read the lyrics and separate in a chart the events that happened in the past and the ones that are happening now or happened recently. **(R)**	Students are asked to think of their grandparents, parents, or other couple which has been together for a long time, and make a list of the things they used to do when they were young. Each student must write 5 sentences about the couple using the structure "used to" **(W)**
Students are asked to listen to the song and complete the gaps in the lyrics with the missing words. The criteria for the selection of words should be words they have seen before and which they are able to recognize. (high school, tattoos, birthday)**(L)**	After checking the chart, the teacher asks the whole class to read the first column of the chart (past) and tell the things the characters in the story used to do in the past, while the teacher writes them on the board. **(RS)**	
	The teacher briefly explains how to write the structure used to (e.g: They used to listen to Johnny Cash") and transforms all the sentences into this structure with the help of students. **(S)**	

	The teacher asks students to guess what other things the protagonists of the song used to do, apart from the ones mentioned in the song. (e.g. "They used to go dancing together". Each one of the students is asked to write an example and read it aloud (they are only 25) **(W)**	

Lesson Plan

Class: 2do medio A
Number of students: 38
Level: 10th year highschool
Hours: 1 hour (45 minutes)
Teacher: Javiera Boudon

Song: "Terrible things" by April Smith and the Great Picture Show

General objective: At the end of the lesson, ss will be able to use different structures and new vocabulary appropriately, developing integrated skills through different song-activities.

Specific objectives:

- ss identify the present perfect tense in the context of a song
- ss write a police report using the structure of present perfect

Contents:
Present Perfect tense (I've done terrible things)

Vocabulary about crime

Resources:
- Lyric video on the projector https://www.youtube.com/watch?v=FrgLlWUv2PU

Pre-activities	While-activities	Post-activities
-The teacher shows a lyric video of the song in the projector and asks students to guess the theme of the song. She plays the song two or three times, so students have time to catch all the parts of the song. **(LR)** -Students give opinions orally, and the whole class reaches an agreement on the main story of the song (a woman confesses she has done terrible things in her past (apparently criminal acts) yet does not reveal which things they are) **(S)**	-Students are asked to imagine the woman is a missing criminal who is wanted by the police. In groups, they must write a police report, making a list of the crimes she has committed using the present perfect. The teacher shows a model, but they are free to create a format. The report must contain creative sentences and pictures. Each member of the group has a mission, such as searching on the internet vocabulary about crime (suspect, evidence, police officer), designing the model of the report (drawings, layout) creating a character (name, age, picture) etc. **(W)**	**-**A member of the group comes to the front and shows his/her group work, and reads the report to the rest of the class **(SRL)** (see appendix 5)

Lesson Plan

Class: 2do medio A
Number of students: 38
Level: 10th year highschool
Hours: 2 hours (90 minutes)
Teacher: Javiera Boudon

Song: "Sorry" by Madonna

General objective: At the end of the lesson, ss will be able to use different structures and new vocabulary appropriately, developing integrated skills through different song-activities.

Specific objectives:
- ss identify the present perfect tense in the context of a song
- ss practice the contractions "I've"- "You've"
- ss practice vocabulary about regrets (ways to say "sorry")
- ss write a letter using the present perfect tense

Contents:
Present Perfect tense (I've heard it all before)
Contractions: I've – You've
Vocabulary: ways to say sorry (I apologize, forgive me, I am sorry)

Resources:
- PowerPoint presentation (see appendix 5)
- Lyrics on a sheet of paper http://www.azlyrics.com/lyrics/madonna/sorry.html

Pre-activities	While-activities	Post-activities
- The teacher makes a revision of the content "Present perfect" seen in previous classes, showing examples on the board (I have been a guest at a surprise party). After that, she shows a PowerPoint presentation explaining	-The teacher plays the song and students highlight the sentences in present perfect (containing have or 've) in the lyrics provided by the teacher. Later, they check the answers together (I've listened to your lies and	-Students are asked to listen to the song carefully and identify the words that mean "sorry". They write them on their notebooks. (lo siento, forgive me) **(L)**

-The teacher asks about the different languages in |

the use of the contractions "I've – You've", transforming all the sentences with the help of students (I've been a guest at a surprise party) **(RS)**

-As an introduction to the theme of the song, the teacher asks students about bad experiences they have had during previous relationships. Students must give opinions orally (My ex-boyfriend used to cheat on me). With the help of the teacher, students transform these sentences into present perfect, the teacher makes sure they use the contraction "I've" (I have been cheated on) The teacher writes the sentences on the board **(S)**

all your stories) **(L)**

-The teacher asks what the song is about. Students read the lyrics carefully to analyze the story and start a guided discussion about the possible things the man has done to her. (What lies has he told to her?). **(RS)**

-Students must imagine they are the woman in the song. Individually, they write a break-up letter to the man, following the model given by the teacher. The letter must contain a list of the reasons for the break up, using the structure "I've"-"You've" (I've cried for you, You've yelled at me) **(W)**

which Madonna says "sorry". Students say the words they could identify in the song and play trying to guess the languages of origin (gomen'nasai, perdóname, sono spiacente) **(S)**

-The teacher explains some other ways to say sorry, and asks students to write a short sentence, transforming it into the new synonyms they learned, (I apologize for lying to you, Forgive me for lying to you, I am sorry for lying to you) **(W)**

Lesson Plan

Class: 3ro medio A

Level: 11th year high school

Hours: 2 hours (90 minutes)

Teacher: Massiel Aguad

Song: "Count on me" by Bruno Mars

General objective: At the end of the lesson, ss will be able to develop different *song*-based activities to improve the four language skills.

Specific objectives:

- Students identify the first conditional structure in the lyrics of the song

- Students use new vocabulary acquired in the song in different activities.

- Students use the structure of the first conditional in a writing activity.

Contents:

First conditional (e.g If you need me, I will be with you)

Vocabulary (middle, stuck, count on, find out, tossing, turning, beside, etc.)

Resources:

- Video https://www.youtube.com/watch?v=4JNtAtGGNRU
- Lyrics of the song http://www.azlyrics.com/lyrics/brunomars/countonme.html

Pre-activities	While-activities	Post-activities
Students are asked to listen to the song and to infer the main topic of it. The teacher does a brainstorming activity with students' opinions about the song and then, she writes them on the board (I think the song is about love). **(LS)** The teacher hands out the lyrics of the song to each student. She asks students to read the lyrics and highlight the unknown vocabulary **(R)** In pairs, students read the lyrics and identify the situation in the song Then, she asks students if they have been in some situation like the ones present in the song (Have you ever been in situations like the ones mention in the song?**(RS)**	The teacher presents some sentences of the song which contain the First conditional structure, and explains its use. Students are asked to write a sentence using this structure. **(W)** Students are asked to imagine and tell the whole class what they would do if they were in those situations using the structure and vocabulary seen (If I'm in trouble, I will come my mom). **(S)**	Students are asked to choose a friend and write a list of promises, saying what they will do if a friend of theirs is in need, using the structure of the first conditional and vocabulary seen in the song. (If you want to speak with someone, I will listen to you) Each student writes his/her promises list, made up of 5 sentences using different words from the vocabulary. **(W)**

Lesson Plan

Class: 3 medio A

Level: 11th year highschool

Date: 13/04/2015

Hours: 2 hours (90 minutes)

Teacher: Massiel Aguad Echeverría

Song: "Should stay or should I go?" by The Clash

General objective: At the end of the lesson, ss will be able to develop different *song*-based activities to improve the four language skills.

Specific objectives:

- Students identify the modal verb should in the lyrics of the song

- Students use new vocabulary acquired in the song in different activities.

- Students use the modal verb should in a speaking activity.

Contents:

- Modal verb should/should (e.g I should study for the test)
- Vocabulary (got to, tease, fit, trouble)

Resources:

- Video https://www.youtube.com/watch?v=GqH21LEmfbQ
- Lyrics of the song http://www.metrolyrics.com/should-i-stay-or-should-i-go-lyrics-the-clash.html
- Power Point presentation (See appendix 5)

Pre-activities	While-activities	Post-activities
Before listening to the song, the teacher presents a listening activity using a PPT, in which students put the lines of the song in the correct order. Students write the activity and then, they listen to the song twice. After this, they put the sentences in order. **(LW)** The teacher elicits students' answers out loud and the whole class corrects the activity.**(S)**	Students are given a sheet of paper with the lyric of the song. With the help of a dictionary, students are asked to read the lyrics and to find out the meaning of the unknown vocabulary for them. Students read the lyric again and complete a multiple choice activity given by the teacher, in order to identify the topic of the song. **(RW)** The teacher corrects the activity and then, she introduces to the class the modal verb should, explains the structure and its uses. Remarking its use according to the topic of the unit. Students are asked to write a short paragraph to give advice and support (topic of the unit) to the man in the song, using should/shouldn't and at least 5 words they looked up in the dictionary (He should break up with her). (**W**)	Students get in pairs and create 5 sentences giving advice to his/her partner, using the modal verb should. Then, students say the sentences aloud (You should study more) **(WR)**

Lesson Plan

Class: 3do medio A
Number of students: 38
Level: 11th year highschool
Hours: 2 hours (90 minutes)
Teacher: Massiel Aguad

Song: "Won't go home without you" by Maroon 5

General objective: At the end of the lesson, ss will be able to use different structures and new vocabulary appropriately, developing integrated skills through different song-activities.

Specific objectives:

- ss identify the connectors studied in the context of a song
- ss practice the use of connectors
- ss create a new ending of the song using the vocabulary acquired.
- ss write an experience of theirs, using the content studied.

Contents:
- Connecting words: However, so, because, as a result, as a consequence

Resources:

- Sheet of paper with the lyrics of the song http://www.metrolyrics.com/wont-go-home-without-you-lyrics-maroon-5.html
- Power point presentation (See appendix 5)

Pre-activities	While-activities	Post-activities
- The teacher reviews the content "Connectors" seen in the previous class, showing examples on the board. After that, she shows a PowerPoint presentation explaining the use of the connectors (consequence, reason, etc.) After that, as a way to introduce the topic of the song, the teacher asks students if they have experienced disappointments in love (Have you ever had disappointment in love?. Students tell to the whole class their experiences orally. **(S)** Teacher shows a power point presentation containing some new vocabulary, in order to help students identify the theme of the song that will be presented. After explaining their meaning, she asks students to write sentences with the new vocabulary (I tried to mend my mistakes). **(W)**	-The teacher plays the song. Students are asked to try to identify the theme of the song (with the help of the new vocabulary acquired), and then explain it according to what they find out. **(LS)** The teacher hands out a sheet of paper with the lyrics of the song. Students read the lyrics in order to discover if their assumptions were right or not. Then, they fill in the blanks in the lyrics with the most suitable connector. (so, because, However, as a result) **(RW)** Students listen to the song again, and try to imagine a final to the story, using some of the new vocabulary learned. The teacher helps them to organize their ideas an expose their stories in front of the class **(LS)**	-Students are asked to write a short story based on their experiences about love, using connectors. **(W)**

Lesson Plan

Class: 2do medio A
Number of students: 38
Level: 10th year highschool
Hours: 1 hour (45 minutes)
Teacher: Javiera Boudon

Song: "I've just seen a face" by Jim Sturgess

General objective: At the end of the lesson, ss will be able to use different structures and new vocabulary appropriately, developing integrated skills through different song-activities.

Specific objectives:

- ss identify the present perfect tense in the context of a song
- students practice the structure "I've just"
- ss create a comic using the structure "I've just"

Contents:

Present Perfect + just (I've just seen a face I can't forget)

Resources:
- Movie clip from the movie "Across the Universe" (containing the song)
https://www.youtube.com/watch?v=oIYQqWWJzHU

- Lyric video https://www.youtube.com/watch?v=GthspGw9F_A

- PowerPoint presentation (see appendix 5)

Pre-activities	While-activities	Post-activities
-The teacher shows the movie clip on the projector and asks students to listen to the dialogue and the song. They also need to pay attention to the images. The teachers plays the video two or three times	-The teacher shows a lyric video, and asks students to identify the sentences in the present perfect. Students copy the sentences on their notebooks. **(R-L)** -The teacher writes on the	-The teacher provides images (in a PPT) as clues for students to write sentences using the structure "I´ve just". The sentences must be written on their notebooks individually. **(W)**

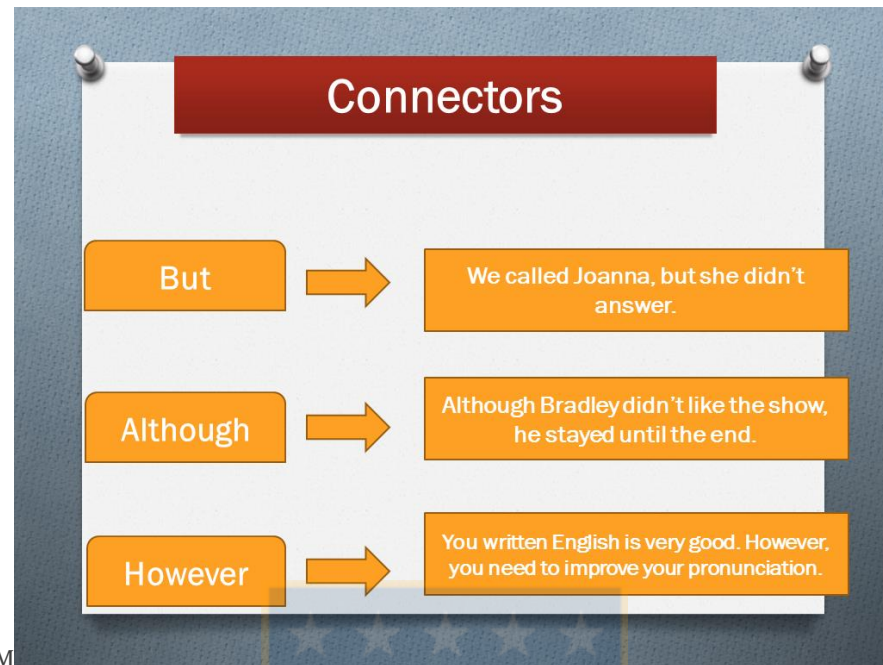|		
in order to let students recognize as much content as possible. **(L)** -Students give their opinions orally, and with the help of the teacher, they reach an agreement (The boy falls in love with de girl on the video, after having a good time with her) **(S)**	board the first and most important sentence of the song (I've just seen a face I can't forget) and asks students to guess the correct meaning of the sentence, and the function of the word "just" in that context. Clues are provided through a picture of the face of the girl. **(S)** -The teacher explains the correct use of "I've just" and gives an example. (it is used to express an action that happened a moment ago, for example, I've just explained a structure) **(L)**	(see appendix 5)

Appendix 5

- **Sorry - Madonna**

- **I've just seen a face – Jim Sturgess**

- **Won't go home without you – Maroon 5**
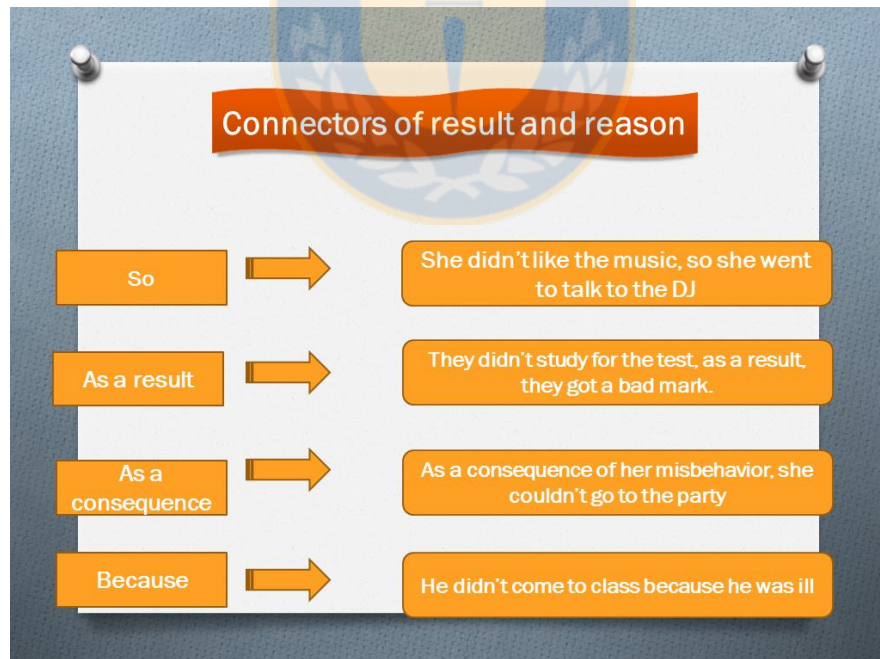
- **Should I stay or should I go – The Clash**
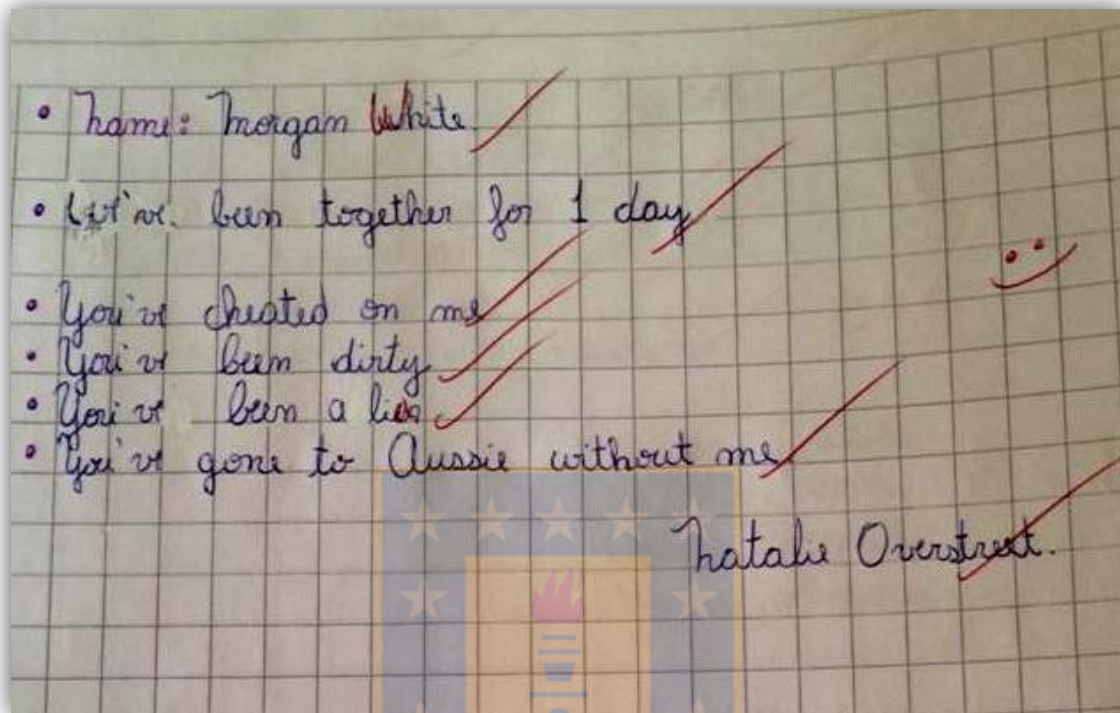

Should I Stay Or Should I Go

Darling, you gotta let me know __1__
If you say that you are mine _____
Should I stay or should I go? _____
So you gotta let me know _____
I'll be there till the end of time____
Should I stay or should I go? _6_

I'll always tease,tease,tease _7_
One day is fine and the next is black _
You're happy when I'm on my knees __
Well, come on and let me know____
So if you want me off your back__
Should I stay or should I go? _12_
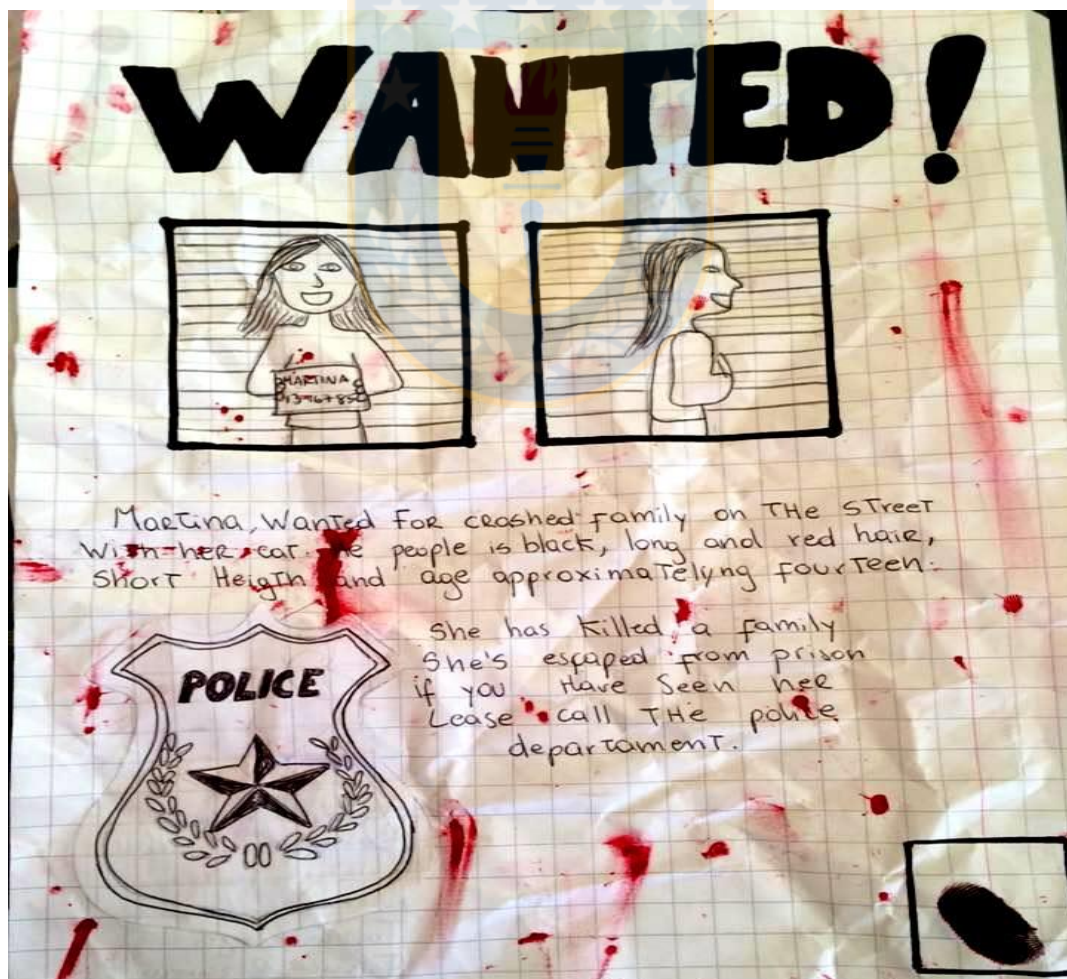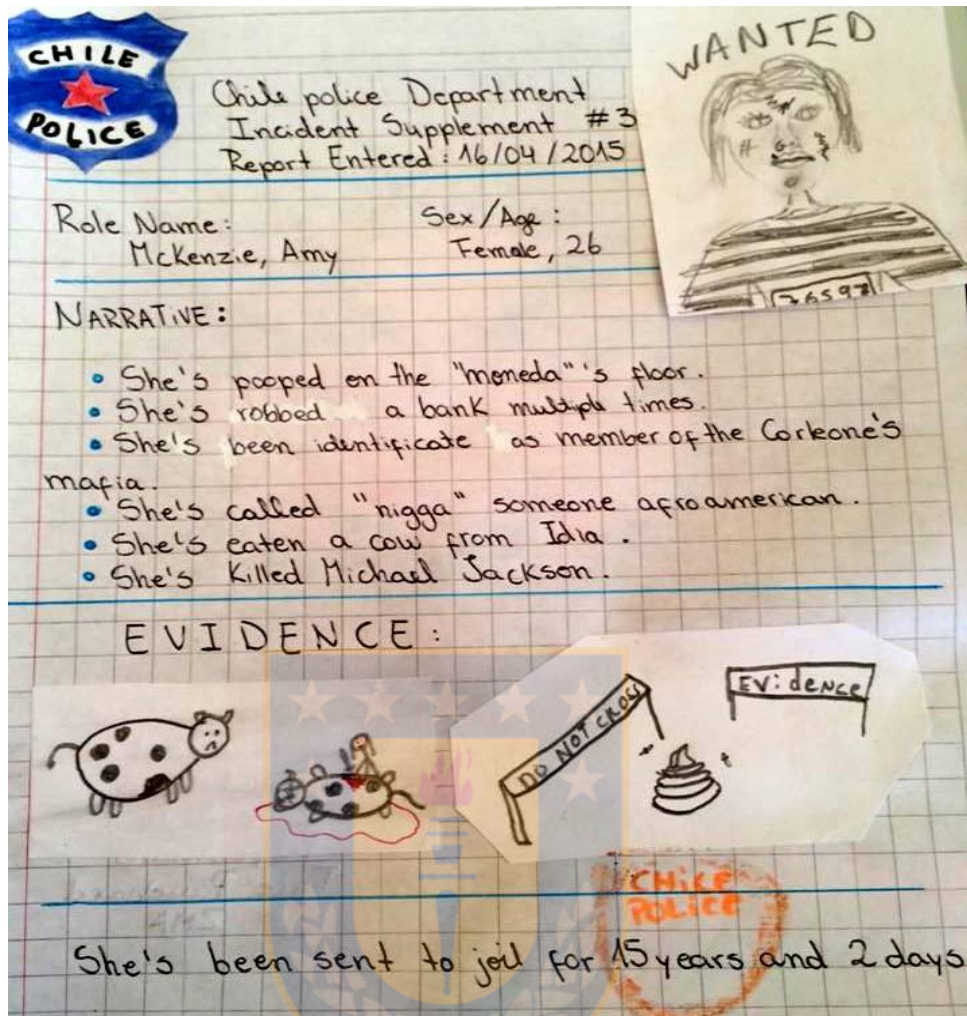
Appendix 6

- **Sorry - Madonna**

- name: Morgan White
- We've been together for 1 day
- You've cheated on me
- You've been dirty
- You've been a liar
- You've gone to Aussie without me

Natalie Overstreet.

Name: Omar Adam

We've been together for a half year

1. You've cheated on me with my best friend
2. You've stolen my makeup
3. You've killed my cat.
4. You've gone, and I stayed alone
5. You haven't taken care when I'm sick
6. You've never wanted to kiss me
7. You've lied to me because you are gay!

Kendall Stone

- **Terrible things – April Smith and the Great Picture Show**

- **I've just seen a face – Jim Sturgess**