

# GAME BASED-LEARNING AND SONGS IN THE EFL CLASSROOM

## Game-Based Learning and Songs in the EFL Classroom

Camila Andrea Becerra Plata

A research study presented as a requirement to obtain the degree of Major in Spanish and English

Director:

Francisco Pérez Gómez

Universidad Pedagógica Nacional

Facultad de Humanidades

Departamento de Lenguas

Bogotá

2017

GAME BASED-LEARNING AND SONGS IN THE EFL CLASSROOM

NOTE OF ACCEPTANCE

---

---

---


---

---

---

---


---

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Ministerio de Educación</small>	FORMATO	
	RESUMEN ANALÍTICO EN EDUCACIÓN - RAE	
Código: FOR020GIB	Versión: 01	
Fecha de Aprobación: 10-10-2012	Página 1 de 6	

<b>1. Información General</b>	
<b>Tipo de documento</b>	TRABAJO DE GRADO.
<b>Acceso al documento</b>	Universidad Pedagógica Nacional. Biblioteca Central
<b>Título del documento</b>	GAME-BASED LEARNING AND SONGS IN THE EFL CLASSROOM (LUDIFICACIÓN Y CANCIONES EN EL AULA DE INGLÉS)
<b>Autor(es)</b>	BECERRA PLATA, Camila Andrea
<b>Director</b>	GÓMEZ PÉREZ, Francisco
<b>Publicación</b>	Bogotá. Universidad Pedagógica Nacional, 2017. 94p.
<b>Unidad Patrocinante</b>	Universidad Pedagógica Nacional.
<b>Palabras Claves</b>	GAME-BASED LEARNING (LUDIFICACIÓN), USE OF SONGS (USO DE CANCIONES), RESPONSIVE LISTENING, SELECTIVE LISTENING, EXTENSIVE LISTENING.

<b>2. Descripción</b>
<p>El siguiente documento describe de manera breve y precisa el proyecto de investigación mediante el cual se analizó la influencia de la ludificación y las canciones en el mejoramiento de las habilidades de escucha de estudiantes de grado séptimo. Gracias a un diagnóstico realizado en febrero del 2016, se pudo comprobar que los educandos presentaban ciertas dificultades para responder preguntas, seguir instrucciones y entender el contenido de mensajes en inglés. Por tal motivo, se usaron canciones y se implementaron las dinámicas de la ludificación con el fin de promover el aprendizaje del inglés. Además, para evaluar el desarrollo de la presente propuesta se realizaron una serie de observaciones, encuestas y talleres que dieron cuenta del progreso de los estudiantes durante la intervención.</p>

<b>3. Fuentes</b>
Alfonso Soto, R. & Suárez, Z. V (2013). The Use of Image Reading Strategy to On-line Songs as Meaningful ICTS Resource to Develop Listening and Speaking Skills in Second Grade Students at Prado Veraniego School.
Al-Yami, S. A. (2008). The Effectiveness of Scaffolding Interactive Activities in Developing the English Listening Comprehension Skills of the Sixth Grade Elementary Schoolgirls in Jeddah. Online Submission.
Brown, H. D. (2001). Teaching by principles: An interactive approach to language pedagogy (2nd

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Ministerio de Educación</small>	FORMATO	
	RESUMEN ANALÍTICO EN EDUCACIÓN - RAE	
Código: FOR020GIB	Versión: 01	
Fecha de Aprobación: 10-10-2012	Página 2 de 6	

ed.). White Plains, NY: Addison Wesley Longman.

Buck, G. (2001). *Assessing Listening*. New York: Cambridge University Press.

Chisaka, B. C. (2013). *Action Research: Some Practical Ideas for Educational Practice*. Zimbabwe: Save the Children.

Cho, J. Y., & Lee, E. (2014). Reducing Confusion about Grounded Theory and Qualitative Content Analysis: Similarities and Differences. *The Qualitative Report*, 19(32), 1-20.

Chou, M. H. (2014). Assessing English vocabulary and enhancing young English as a Foreign Language (EFL) learners' motivation through games, songs, and stories. *Education 3-13*, 42(3), 284-297.

Dey, I. (2003). *Qualitative data analysis: A user friendly guide for social scientists*. Routledge.

Duarte Romero, M., Tinjacá Bernal, L. M. & Carrero Olivares, M. (2012). Using Songs to Encourage Sixth Graders to Develop English Speaking Skills. *Profile*, 2(1), 11-28.

Driscoll, D. L. (2011). *Introduction to Primary Research: Observations, Surveys, and Interviews*. Lowe, C. & Zemliansky, P. (eds.) (2011). *Writing Spaces: Readings on Writing, Volume 2*. SC: Parlor Press.

Franco Díaz, V. H. (2012). A Methodological Strategy Related to Music with the Purpose of Promoting English Vocabulary and Improving Speaking and Listening Skills in Second Grade Students at IED Liceo Femenino Mercedes Nariño.

Garris, R., Ahlers, R., & Driskell, J. E. (2002). Games, motivation, and learning: A research and practice model. *Simulation & gaming*, 33(4), 441-467.

Ghaderpanahi, L. (2012). Using Authentic Aural Materials to Develop Listening Comprehension in the EFL Classroom. *English Language Teaching*, 5(6), 146-153. Retrieved from: <http://www.ccsenet.org/journal/index.php/elt/article/view/17476>

Gilakjani, A. P., & Sabouri, N. B. (2016). Learners' Listening Comprehension Difficulties in English Language Learning: A Literature Review. *English Language Teaching*, 9(6), 123. Retrieved from: <http://www.ccsenet.org/journal/index.php/elt/article/view/59636/31953>


Gómez A. & Sánchez, J. (2011). Total Physical Response for Vocabulary and Pronunciation

Green, C. S. & Seitz, A. R. (2015). The Impacts of Video Games on Cognition (and How the Government Can Guide the Industry). *Behavioral and Brain Sciences*, 2(1), 101-110. Retrieved from [http://greenlab.psych.wisc.edu/documents/Policy\\_Insights\\_from\\_the\\_Behavioral\\_and\\_Brain\\_Sciences-2015-Green-101-10.pdf](http://greenlab.psych.wisc.edu/documents/Policy_Insights_from_the_Behavioral_and_Brain_Sciences-2015-Green-101-10.pdf)


Griffin, H., Braunsch, W., Bruneel, K., Paturel, A. (n.d.) *The Common European Framework in the Context of Ontario's School*. Retrieved September 29, 2016, from: <https://deniscousineau.pbworks.com/f/A1+complete+package.pdf>

Hamouda, A. (2013). An Investigation of Listening Comprehension Problems encountered by Saudi Students in the EFL Listening Classroom. Retrieved March 28, 2017. From: <http://www.hrmars.com/admin/pics/1882.pdf>


Hancock, B., Ockleford, E., & Windridge, K. (1998). *An introduction to qualitative research*. Nottingham: Trent focus group.

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Ministerio de Educación</small>	FORMATO	
	RESUMEN ANALÍTICO EN EDUCACIÓN - RAE	
Código: FOR020GIB	Versión: 01	
Fecha de Aprobación: 10-10-2012	Página 3 de 6	

- Hayati, A. (2010). The effect of speech rate on listening comprehension of EFL learners. *Creative Education*, 1(02), 107. Retrieved April 4, 2017, from: <http://file.scirp.org/Html/3014.html>
- Instituto Pedagógico Nacional, (n.d.). *Mission*. Retrieved April 17, 2016, from <http://ipn.pedagogica.edu.co/vercontenido.php?idp=1&idh=3&idn=164>
- Instituto Pedagógico Nacional, (2001). *La escuela vigente y su proyección al Nuevo siglo*. Bogotá: Instituto Pedagógico Nacional.
- Just Dance (n.d) Retrieved Retrieved, May 11, 2017 from: <https://www.ubisoft.com/es-ES/game/just-dance-2016/>
- Koshy, V. (2010). *Action Research for Improving Educational Practice*, 2nd Edn. London: SAGE. Retrieved from: <http://admin.umt.edu.pk/Media/Site/SSH/SubSites/cp/FileManager/Ebooks/DCPe-19.pdf>
- Lenguas, E. B. D. C. E. (2006). *Extranjeras: Inglés. Ministerio de Educación Nacional. República de Colombia*.
- Maftoon, P. & Sarem, S. N. (2015). A critical look at the presentation, practice, production (ppp) approach: challenges and promises for ELT. *BRAIN. Broad Research in Artificial Intelligence and Neuroscience*, 3(4), 31-36.
- Mills, D. J. (2010). LyricsTraining.com. *The Electronic Journal for English as a Second Language*, 14, 2. Retrieved on April 19, 2016 from <http://www.tesl-ej.org/pdf/ej54/m3.pdf>.
- Morales Neisa, C. (2008). Using Rock Music as a Teaching-Learning Tool. *Profile Issues in Teachers Professional Development*, (9), 163-180.
- Palacios Mena, N., & Chapetón, C. M. (2014a). The Use of English Songs with Social Content as a Situated Literacy Practice: Factors that Influence Student Participation in the EFL Classroom. *Folios*, (40), 125-138.
- Palacios, N., & Chapetón, C. M. (2014b). Students' Responses to the Use of Songs in the EFL Classroom at a Public School in Bogotá: A Critical Approach. *GIST Education and Learning Research Journal*, 9, 9-30. Retrieved from: <https://eric.ed.gov/?id=EJ1062661>
- Pan, Y. (2016). *Analysis of Listening Anxiety in EFL Class*. *International Journal on Studies in English Language and Literature*, 12-16. Retrieved from: <https://www.arcjournals.org/pdfs/ijSELL/v4-i6/2.pdf>
- Pavlas, D. (2010). *A model of flow and play in game-based learning: The impact of game characteristics, player traits, and player states* (Doctoral dissertation, University of Central Florida Orlando, Florida).
- Phillips, D. K., & Carr, K. (2014). *Becoming a teacher through action research: Process, context, and self-study*. Routledge.
- Reina Arévalo, E. A. (2010). The use of songs as a tool to work on listening and culture in EFL classes. *Cuadernos de Lingüística*, (15), 121-138. Retrieved from <https://dialnet.unirioja.es/descarga/articulo/3673475.pdf>.
- Reinhardt, J., & Sykes, J. M. (2014). Special Issue Commentary: Digital Game Activity in L2 Teaching and Learning. *Language Learning & Technology*, 18(2), 2-8. Retrieved from <http://llt.msu.edu/issues/june2014/commentary.pdf>

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Ministerio de Educación</small>	FORMATO	
	RESUMEN ANALÍTICO EN EDUCACIÓN - RAE	
Código: FOR020GIB	Versión: 01	
Fecha de Aprobación: 10-10-2012	Página 4 de 6	

- Rojas Rojas, R. A. (2015). *Digital natives: a proposal to desing a videogame-based syllabus to develop communicative skills in children* (Doctoral dissertation, Corporación Universitaria Minuto de Dios). Retrieved from: <http://repository.uniminuto.edu:8080/jspui/handle/10656/3400>
- Renukadevi, D. (2014). The Role of Listening in Language Acquisition; the Challenges & Strategies in Teaching Listening. *International Journal of Education and Information Studies*, 4(1), 59-63. Retrieved from [http://www.ripublication.com/ijeisv1n1/ijeisv4n1\\_13.pdf](http://www.ripublication.com/ijeisv1n1/ijeisv4n1_13.pdf)
- Rost, M. (1990). *Listening in language learning*. New York: Longman.
- Rost, M. (2013). *Teaching and researching: Listening*. Routledge.
- Rust, F., & Clark, C. (2007). How to do action research in your classroom. Lessons from the Teachers Network. Retrieved from [https://www.naeyc.org/files/naeyc/Action\\_Research\\_Booklet.pdf](https://www.naeyc.org/files/naeyc/Action_Research_Booklet.pdf)
- Rugg, D. (2010). *An Introduction to Triangulation*. UNAIDS. Retrieved from <http://www.unaids.org/en/media/unaids/contentassets/documents/document/2010/104-Intro-to-trianulation-MEF.pdf>
- Shen, C. (2009). Using English Songs: An Enjoyable and Effective Approach to ELT. *English Language Teaching*, 2(1), 88-94. Retrieved from <http://www.ccsenet.org/journal/index.php/elt/article/view/341/305>
- SongPop 2. (n.d.). Retrieved, May 11, 2017 from: <https://www.facebook.com/games/songpop/?fbs=-1>
- Third, A., Bellerose, D., Dawkins, U., Keltie, E., & Pihl, K. (2014). *Children's Rights in the Digital Age: A Download from Children Around the World*. Abbotsford, Vic.: Young and Well Cooperative Research Centre. Retrieved from [http://www.uws.edu.au/\\_\\_data/assets/pdf\\_file/0003/753447/Childrens-rights-in-the-digital-age.pdf](http://www.uws.edu.au/__data/assets/pdf_file/0003/753447/Childrens-rights-in-the-digital-age.pdf)
- Thomas, D. R. (2006). A general inductive approach for analyzing qualitative evaluation data. *American journal of evaluation*, 27(2), 237-246.
- Turnbull, D., Liu, R., Barrington, L., & Lanckriet, G. R. (2007). A Game-Based Approach for Collecting Semantic Annotations of Music. *ISMIR* 7, 535-538. Retrieved from [http://eceweb.ucsd.edu/~gert/papers/MusicGame\\_short.pdf](http://eceweb.ucsd.edu/~gert/papers/MusicGame_short.pdf)
- Ueda, M. (n.d). The Role of Inferential Ability in Listening Comprehension in English as a Foreign Language. *立命館言語文化研究*, 19(1).
- Vahdat, S., & Behbahani, A. R. (2013). The effect of video games on Iranian EFL learners' vocabulary learning. *The Reading Matrix*, 13(1). Retrieved from: [http://www.readingmatrix.com/articles/april\\_2013/vahdat\\_behbahani.pdf](http://www.readingmatrix.com/articles/april_2013/vahdat_behbahani.pdf)
- Whitehead, T. L. (2004). *What is ethnography? Methodological, ontological, and epistemological attributes*. Ethnographically Informed Community and Cultural Assessment Research Systems (EICCARS) Working Paper Series, University of Maryland. College Park, MD. Retrieved from <http://www.cusag.umd.edu/documents/workingpapers/epionattrib.pdf>

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Ministerio de Educación</small>	FORMATO	
	RESUMEN ANALÍTICO EN EDUCACIÓN - RAE	
Código: FOR020GIB	Versión: 01	
Fecha de Aprobación: 10-10-2012	Página 5 de 6	

Xu, F. (2011). The Priority of Listening Comprehension over Speaking in the Language Acquisition Process. *International Education Studies*, 4(1), 161. Retrieved from: <http://search.proquest.com/openview/d20e03f561d99de9c1c04ec94b3434a4/1?pq-origsite=gscholar>

Yousif, A. A. (2006). Listening comprehension difficulties as perceived by. *Journal of King Saud University*.

#### 4. Contenidos

**Capítulo 1:** En esta sección se realiza una descripción a nivel cultural, socioeconómico y cognoscitivo de los participantes de la investigación. Además, se explica un diagnóstico mediante el cual se planteó el siguiente objetivo general: determinar cómo el extensive, selective y responsive listening de los estudiantes de 704 del IPN puede ser influenciado por el uso de canciones y la ludificación.

**Capítulo 2:** En este capítulo se explica el estado del arte y el marco teórico que sustentan la presente propuesta investigativa. Para el primero se tomaron como referencia tres investigaciones locales, tres nacionales y tres internacionales, cuyas discusiones giraban en torno a la ludificación, el uso de canciones en el aula y el desarrollo de la escucha para el aprendizaje del inglés.


**Capítulo 3:** En este apartado se define la metodología de la investigación, las categorías de análisis (responsive, selective and extensive listening), los instrumentos para la recolección de datos (encuestas, talleres y diarios de campo). Además, se definen los indicadores diseñados para dar cuenta del objetivo general del presente proyecto.

**Capítulo 4:** En esta sección se describe la propuesta pedagógica a partir de las tres fases de la intervención y los indicadores que cada estudiante debía alcanzar de acuerdo con lo postulado. Estas tres fases eran: SongPop, Just Dance y Let's Dance and Word Grab.

**Capítulo 5:** En este capítulo se realiza el análisis de los datos recogidos a partir de los diarios de campo, los talleres y las encuestas. Esta información recolectada se contrasta con la teoría respecto a los diferentes fenómenos que surgieron en torno al desarrollo de la escucha durante el aprendizaje de inglés de los estudiantes del curso 704. Esto con el fin de interpretar la influencia de la ludificación y las canciones en la escucha de los educandos.

**Capítulo 6:** En este capítulo se realizan conclusiones generales de acuerdo a la información obtenida en el apartado anterior. Además, se especifican las limitaciones que afectaron la realización del proyecto y las implicaciones de este para el campo de la investigación y la pedagogía.

**Sugerencias:** Por último, se realizan una serie de recomendaciones con el fin de contribuir a un mejor desarrollo de proyectos que tengan similares objetivos y/o herramientas a implementar.

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Ministerio de Educación</small>	<b>FORMATO</b>	
	<b>RESUMEN ANALÍTICO EN EDUCACIÓN - RAE</b>	
Código: FOR020GIB	Versión: 01	
Fecha de Aprobación: 10-10-2012	Página 6 de 6	

5. Metodología
<p>La metodología empleada para la realización de este proyecto pedagógico fue la investigación cualitativa, pues se buscaba interpretar una serie de fenómenos ocurridos en torno al desarrollo de la escucha durante el aprendizaje del inglés. Asimismo, este proyecto se enmarca en lo que se conoce como investigación acción participativa, en la medida en que el investigador hace parte de la población estudiada.</p>

6. Conclusiones
<p>Entre las conclusiones más destacadas que arrojó la implementación de este proyecto investigativo se encuentra la importancia de establecer un diálogo lógico entre la lectura, la escritura y el habla con la escucha, lo anterior con el fin de lograr un entendimiento complejo de las canciones y un verdadero aprendizaje del inglés. También, se destaca la importancia del maestro en el control de los diferentes factores que afectan cualquier tarea de escucha que se pretenda realizar en el aula. Estos factores incluyen las condiciones ambientales, el material escogido, las actividades planeadas y el funcionamiento de los dispositivos de reproducción de audio.</p> <p>Otro aspecto a tener en cuenta es la importancia de usar materiales auténticos de audio en el aula para el desarrollo de la escucha de los educandos, incluso si este tipo de actividades puedan ser frustrantes en un comienzo para ellos. Por último, se evidenció la influencia que las actitudes de los estudiantes tienen sobre su desempeño en las tareas de comprensión auditiva, de ahí que sea vital que se realicen actividades diferentes durante todas las sesiones con el fin de evitar el aburrimiento y la falta de motivación en clase.</p>

Elaborado por:	Camila Andrea Becerra Plata
Revisado por:	Francisco Pérez Gómez

Fecha de elaboración del Resumen:	22	05	2017
-----------------------------------	----	----	------



## Table of Content

Chapter 1: Introduction .....	1
Context.....	1
Diagnosis .....	3
Rationale of the Study .....	5
Problem Statement.....	7
Description of the Problem.....	7
Justification.....	10
Research Question and Objectives .....	10
Chapter 2: Theoretical Framework & State of the Art.....	12
Theoretical Framework .....	12
Classroom Listening Performance.....	12
Songs in game-based learning .....	13
Listening Comprehension.....	15
State of the Art.....	18
Chapter 3: Research Design .....	27
Type of Study .....	27
Participants and Sampling .....	29
Data Collection Procedures .....	29
Field notes.....	30
Surveys .....	30
Artifacts .....	31

Data Analysis Methodology .....	31
Categories of Analysis.....	32
Chapter 4: Pedagogical Intervention .....	33
Pedagogical Approach.....	33
Vision of Language .....	35
Vision of Learning.....	35
Stages of Intervention.....	35
Timeline.....	42
Lesson Planning.....	43
Chapter 5: Data Analysis.....	44
Findings .....	45
Selective Listening .....	45
Responsive Listening.....	50
Extensive Listening .....	54
Chapter 6: Conclusions .....	58
Implications of the Study.....	59
Limitations of the Study .....	60
Recommendations .....	61
References .....	62

## **Index of Tables**

Table 1 Reviewed Researches of the State of the Art .....	19
Table 3 Timetable of Data Collection .....	29
Table 2 Description of the unit of analysis, the categories of analysis and the indicators .....	32
Table 4 Description of the Stages of the Pedagogical Proposal .....	36
Table 5 Objectives, activities and resources in Stage 1 .....	37
Table 6 Objectives, activities and resources in Stage 2 .....	38
Table 7 Objectives, activities and resources in Stage 3 .....	41
Table 8 Timeline .....	42
Table 9 Structure of the categories of analysis .....	45

## **Index of Annexes**

Annex 1 Cuestionario # 1 .....	69
Annex 2 Encuesta # 1 .....	71
Annex 3 Prueba diagnóstico #1 .....	73
Annex 4 Sample of Field Notes .....	75
Annex 5 Attendance Monitoring .....	77
Annex 6 .....	78
Consent Form .....	78
.....	78
Annex 8 ENCUESTA #2 .....	84
Annex 9 Worksheet of Song Pop .....	86
Annex 10 LESSON PLAN #1 .....	87



## **Chapter 1: Introduction**

This chapter presents the description of the participants, their problematics in English learning and the research question addressed to solve these difficulties. Additionally, it shows the rationale of the study, the objectives and the relevance of this project.

### **Context**

#### ***Local Context***

The Instituto Pedagógico Nacional (henceforth IPN) is a full-time study school which has students from kindergarten to eleventh grade for formal and special education. The institution is located in the Usaquén locality on 127 Street # 11 A-27 in a residential area.

#### ***Institutional Context***

In the next paragraphs, the mission, vision, PEI, and pedagogical model of the IPN are going to be presented to give a general description of the philosophy and horizon that the school pursues. First, it is necessary to highlight the importance of innovation, research, and teaching practice in the establishment of the mission of this institution. These elements are essential for the special and formal education of students who are going to contribute to the building of a society in which exists different cultures, ethnicities, and races with equal rights and duties. Besides, as it is reported by the vision of the school, all this process must be carried out from an interdisciplinary perspective. (Instituto Nacional Pedagógico, n.d.).

According to the PEI: *Laboremos con amor, respeto, honestidad y responsabilidad*, and the institutional philosophy, the IPN has a commitment in the apprenticeship of individuals with different values such as: self-esteem, freedom, happiness, tolerance, loyalty, faithfulness, etc. All these values are addressed to encourage creative intuition, scientific accuracy and critical

thinking not only for identifying social problematics but for finding possible solutions. This is based on a renovation of the principles of the New School proposed by Georg KerscheSteiner (Instituto Pedagógico Nacional, 2001). Therefore, the IPN looks for the education of students who could have the possibility to transform their own reality through the development of a dialogue between the social and the individual dimension of the human being.

### *Participants*

For the development of this research, 29 seventh graders students whose ages range from 11 to 13 were chosen. The researcher applied questionnaires and surveys (annex 1 and 2) to the students and observed them during the first semester of 2016 with the aim of analyzing the participants. These observations were registered on field notes (annex 4).

In the cultural dimension, it was possible to see the conception that the students had about English as they recognized that the target language could be useful to achieve better opportunities for work and travel to different countries. The students were separated into two categories according to their contact with English outside the school, first, students who had little contact with English, and second, students who had more contact with the foreign language. In the first category, 22 students said that they did not dedicate more than two hours for studying English per week outside school. The other learners used different resources for learning the language such as taking classes in languages institutes, English text-books or personal teachers. But all the students confirmed that they were interested in tools to learn English as videos, movies, chat-rooms, mobile applications, Skype, and music. Regarding the socio-affective dimension, the students of the second category also affirmed that they practiced with family members and friends who know the language. Moreover, the interactions inside the classroom present a constant phenomenon: they did not listen to each other. Finally, in relation to the linguistic dimension, all students had various strengths for English apprenticeship; some of the most

important were vocabulary learning, pronunciation and spelling. In terms of weaknesses, students said they had reading, listening and speaking difficulties, and grammar mistakes.

Below, the diagnosis shows an accurate analysis of the linguistic dimension.

### **Diagnosis**

For this diagnosis, a test taking was designed taking into account the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006) to assess students' performance in the four skills: writing, listening, reading and speaking (Annex 3). In consonance with these requirements, the students answered questions referring to their personal experiences, describing events, identifying messages in texts, and scanning information in listening exercises.

The first section was writing. In this section the students wrote a short paragraph about the favorite day of their lives. Then, they answered what their hobbies were and explained why did they like to do these activities. It was found that the 96% of the students were able to build short sentences such as "I like play soccer" and "I like watch TV" or at least could list activities as "play soccer, play videogames, eat, study". Also, this same percentage of learners use the word "play" to describe their hobbies. However, only 46% of the students could write paragraphs. Besides, 23% of the students wrote cohesive texts, and only 42% of the students used appropriate vocabulary for building coherent texts. Additionally, it was found that some learners used words in Spanish in these activities, and the learners that used dictionary did not know how to select the correct translation of the word.

The second section was listening. In this section, the students had to follow the instructions that the researcher told them in English. First, the learners observed five pictures with a word written below. Next, the researcher asked questions about the pictures and asked the learners if they understood the vocabulary, then they started to translate the words into Spanish. Only 8% of the students were able to understand the questions and the instructions given in



English, the rest of them, asked for help to a classmate, or asked the researcher to repeat the question in Spanish. Then, they listened to the song *Material Girl* by Madonna, and do a filling gaps exercise according to the vocabulary of the lyrics. Here, only 54% of the students were able to fill the gaps of the song. Finally, the researcher asked them to explain what the song was about. Concerning this final question, only 8% percent of the students could infer a global idea of the topic of the song.

The third section was reading. In this section, the students answered two questions about the message of the fable *The Frogs and the Ox* by Aesop. The first one was about the message of the fable and the second one was about the feelings the story caused on them and explaining why they felt that way. 65% of the learners could evoke a feeling in regards to the fable and recognize specific information in the text. To evaluate reading, the researcher also used the different written instructions included in the worksheet and 46% of the students could understand what was written.

The fourth section was speaking. In this section, the researcher asked the learners to organize in groups of three people. Each group had a list of four questions about likes and dislikes. Then, they asked those questions to each other. While they did this, the researcher observed them to check if they talked in English, if they understood the questions and if they answered properly. After all the groups finished that, the students had to pass in front of the classroom and talk about their partners' answers. Only 38% of the students read the questions properly, and 26% of the students were able to give short answers in English, the rest of them spoke in Spanish or did not speak. 15% of the students kept a smooth conversation in English with their partners or with the teacher- researcher. All the students asked for help when they needed it, however, only 8% of the students did it in English.

For this reason, one can say that 704 learners had an A1 proficiency level of English in terms of the Common European Framework of reference (henceforth CEFR) (Griffin, Braunsch, Bruneel, Paturel, n.d..). Concerning writing, most of them were able to write sentences, but they did not know how to use linking words and they were not familiar with enough vocabulary to develop the ideas. The majority of them could understand questions in present simple and instructions when they were written. This means they had a literal reading comprehension but not inferential. With reference to speaking, they first spoke in Spanish, and then wrote the translation of that text in English, and then they learnt it by heart to say it in front of the class. Besides, some students used the dictionary and the teacher and the researcher's help to plan their speech. Then, one could say that they did not have even a literal level of comprehension of oral texts. They understood written questions and instructions but not oral ones. Moreover, they complained permanently about not understanding some words or confusing words with similar pronunciation. Listening was the weakest skill in the majority of the students. To conclude, according to the information provided by the diagnosis, the students could understand simple sentences in a written text and write short answers about their personal interests'. However, they had difficulties for recognizing basic information in an audio material and interact with their partners or teacher using short phrases in English.

### **Rationale of the Study**

Human beings know how to speak because they listen to their parents, friends, and relatives in order to communicate. That is why students need to develop their listening skill in order to have a significant and complete English learning. Since they are babies, Human beings start acquiring their language by listening. Due to this, listening is considered the basis not only to improve reading, writing, and speaking, but also to get confident and to have a more natural and relaxed contact with the language (Renukadevi, 2014). Nevertheless, learners have several

limitations to develop this skill in the EFL classroom. The most common are the lack of time for working this skill, inappropriate physical settings, meaningless strategies to test listening, and the lack of use of authentic materials produced by native English speakers because of its alleged difficulty to be understood by EFL students (Ghaderpanahi, 2012).

In that sense, songs seem to be authentic and appropriate tools for teaching listening in the EFL classroom. Music is an artistic product that requires different cognitive processes by the listener to be fully understood. According to Shen (2009) these processes are not limited to the enjoyment of the songs, but also involve procedures of creativity, interpretation, analysis and understanding. Therefore, music is ideal for improving listening skills in EFL students to the extent that they will have the opportunity to hear a spontaneous and fluent use of English that will allow them to learn the language in a relaxed and fun way. Besides, songs are relevant pedagogical resources for learning a foreign language due to their representation of cultural contexts, their rich expressiveness, and their capacity for creating a relaxation and recreational environment in the EFL classroom. In addition to this, the learners can hear a natural use of the language and internalize the speech production of English speakers. Nonetheless, the use of songs for the development of the listening skill proposed by Shen (2009) is limited to fill-in-the-gap activities, which could be really boring and meaningless for the learners even if they are internalizing vocabulary and comprehending the song. For that reason, it is essential to design tasks with more rigorous objectives that help students to develop their listening skills through creative activities.

That is why the adaptation of digital tools in the EFL classroom could be effective for the improvement of listening skills. Currently, children are increasingly immersed in the digital world. They communicate with people from different parts of the world through social networking, they use platforms like YouTube for entertainment and they learn and have contact

with information by surfing on the Internet and playing video games (Third, Bellerose, Dawkins, Keltie, & Pihl, 2014). Basically, one can say that when a kid is playing a video game he carries out different cognitive and linguistic procedures that include a variety of abilities such as: reading comprehension, following instructions, learning new vocabulary, answering questions, solving problems, etc. but he does these actions spontaneously and in an entertaining attitude.

Also, learners have an important support when they overcome increasingly difficult levels and have the opportunity to obtain different benefits for their good performance. These benefits are getting points, winning badges, gaining more skills for their characters in a game, etc. All this gives an incentive to the children for spending more time on the tasks, which necessarily implies a positive learning outcomes (Green & Seitz, 2015). For this reason, the students could get motivated if the teachers would adapt the video game characteristics to the learning requirements of EFL learning. In this case, the learners had a purpose for learning the target language and they had the opportunity to follow clear instructions in order to reach a specific goal (Reinhardt & Sykes, 2014).

Thereupon, the adaptation of video games characteristics to the EFL classroom and the use of songs as authentic material for the improvement of listening skills could be an innovative pedagogical strategy to increase the students' motivation and could help them to make progress in their understanding of the general topic, the specific vocabulary, and the grammar structures involved in the lyrics. Nevertheless, it is important to highlight that this pedagogical proposal is an "adaptation" of video games characteristics which means that these features shaped the phases of this research project even when the students could not have a significant contact with digital devices.

## **Problem Statement**

### **Description of the Problem**

Taking into account the diagnosis, the field notes and the surveys, the researcher found that the students had their strongest difficulties in terms of listening. The learners did not fulfill the different requirements stated by the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006) which correspond to three specific types of listening performances (extensive, responsive, and selective listening). This problematic seemed to be caused by three important factors which were the use of language, the environmental conditions and the discipline and classroom management.

The first factor was the use of language. 704 students had their strongest difficulties in three types of classroom listening performance: Responsive, Extensive and Selective listening skills (Brown, 2001). Responsive listening has to do with listener's comprehension of oral instructions and orders (henceforth, RL). As presented in the diagnosis, the students did not understand oral instructions when were given exclusively in English, the teacher and the researcher had to repeat what they said two or three times and even after that, they complained about not understanding. Instead, they asked to the teacher or to a classmate to translate the instruction into Spanish. Concerning Selective listening (henceforth SL), 46% of the learners could not make a filling-the-gaps exercise even when the vocabulary was explained before the activity, as it was shown by the diagnosis. To conclude, the Extensive listening (henceforth EL) is the student's skill to understand an audio message in a global sense by recognizing its topic and its message or intention. Since EL could work as a final stage of classroom listening performance, it was evident that 704 children were not prepared enough to reach this kind of comprehension. Later, these three types of listening performance will be explained in more detail.

The second factor was environmental conditions. As it is observed on field notes, the classroom was not completely appropriate to work listening activities. The learners got distracted

easily and they lost their interest in almost any activity due to the limitation caused by the noise outside and inside the classroom. Nevertheless, the poor access of the students to the bilingualism room (45 minutes every two weeks) determined that the researcher planned activities that could be carried out in the classroom, even when this space was not suitable to promote motivation.

The third factor was discipline and classroom management. According to the surveys and the observations not all the learners could comprehend the tasks that they had to do, that is why they got frustrated and distracted and did not have any motivation for learning the target language. Additionally, due to the lack of comprehension of basic instructions, they misbehaved in the classroom, they talked with their partners, and they got involved in different activities that did not have anything to do with the class.

In this regards, according to Renukadevi (2014), it is important to highlight the relevance of listening for the learning of any language (input). Actually, people learn their native language by listening to others; it is their first contact with any language. As the participants did not have the opportunity of being immersed in an English environment, they did not have the option to practice the language outside classroom, which hinders their perceptions of the proposed tasks and their willing to work actively in class (output). Besides, all these difficulties intensified due to the different environmental conditions such as noise caused by the remodeling of the building and the malfunction of sockets in the classroom (which forced the learners to move to another classroom to develop the listening activity). Therefore, the students did not have an accurate and fluent use of language.

To conclude, according to the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006) seventh graders need to achieve level A2 (CEFR). In this level, they must have the capacity to understand basic information of their context (EL), to follow

instructions with known vocabulary (RL), to comprehend descriptions of people, places and objects (EL), and to identify main ideas and specific information in oral texts (SL).

### **Justification**

As stated in Xu, F. (2011), in the past, listening was considered a passive process in which the individual made an exact decoding of the oral message. Nonetheless, listening involves complex interpretation processes in which different issues such as cultural background, previous knowledge, and quality of audio-material interfere in the mode in which people comprehend an oral text. Therefore, it is necessary to design listening tasks in which the input is not too difficult or too easy to understand in order to reach an active classroom listening performance.

Taking into account the importance of listening for the learning of a foreign language, the level of the participants and the different types of classroom listening performance, it was essential to plan a variety of activities that help students to improve their EL, RL, and SL in concordance with what was established by Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006).

This project was important for 704 students because they could develop their listening and get motivated for English learning through the use of game based learning and songs. Then, the learners could be conscious about the importance of listening to each other and respect what their partners and teachers were saying in order to reach significant goals for their own education. Besides, through the materials designed for this research project it could be proved that it is not necessary to have technological devices to plan a class that exceeds the listening activities which are limited to filling-the-gaps exercises.

### **Research Question and Objectives**

In this research project, the teacher researcher found the answer for the next question: how might be influenced the EL, RL, and SL skills of seventh graders with A1 (CEFR) level of

English by the use of songs in game-based learning? Due to this, the general objective of this study is to determine how the EL, RL and SL of seventh graders could be influenced through the use of songs in game-based learning.

Specific objectives:

- To examine the influence of the adaptation of SongPop and Word Grab games as tools for the development of SL.
- To analyze the influence of the adaptation of Just Dance and Let's Dance games as a tool for the development of RL.
- To determine the effect of the adaptation of Just Dance and Let's Dance game as tools for the development of EL.

The previous chapter has introduced the characterization of the local context, the institution, and the population chosen to develop this research project. Besides, it describes the listening difficulties of the students of 704 and the pedagogical strategies and tools used to solve these problematic. For its part, the chapter 2 presents the theoretical framework and the state of the art of the present study.



## **Chapter 2: Theoretical Framework & State of the Art**

This chapter presents the state of the art and the theoretical framework focused on three constructs. One construct has to do with the classroom listening performance and shows three kinds of listening: RL, SL and EL. The other construct is called Songs in Game-Based Learning and includes two kinds of games: games with fragments of songs and TPR games. The third construct is Listening Comprehension, which is divided into three important factors that influence on this skill: use of language, environmental conditions and discipline and classroom management. Finally, in the state of the art, different research projects analyzed the impact of the use of songs in an EFL classroom and the relevance of listening for English learning.

### **Theoretical Framework**

#### **Classroom Listening Performance**

As it was stated before, according to Renukadevi (2014) the most important skill for learning English language is listening. However, to assess listening in the classroom, it is important to focus on which specific kinds of listening performance the learners need to carry out in order to define clear and objective assessment criteria. For this particular study, the needs were defined by the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006). According to these standards, the listening performance of seventh graders involves three types of listening: RL, EL and SL.

#### ***Responsive Listening***

According to Brown (2001), RL has to do with the ability of students to produce immediately responses to short messages, questions and instructions. For the population of the study, this kind of listening was related to two particular goals: to understand questions about

their families, their friends, their background and themselves, and to follow clear instructions when these ones are given with known vocabulary.

### ***Selective Listening***

Concerning SL, Brown (2001) establishes that in this type of listening performance students are asked to scan very specific information of a given material. In this case, students needed to recognize the important data from the one that is not useful to complete a task. Seventh graders must be able to identify the general topic and relevant details of an audio material. They had to recognize the important data of some songs in order to choose the correct answer between different options.

### ***Extensive Listening***

In relation to EL, Brown (2001) explains that the students need to have a top-down comprehension of a given material with a long extension. Moreover, the learners have to know the general idea and purpose of the conversation, the song, etc. According to the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006) Students must comprehend the general information given in an oral narration or a description. As one can see, all the abilities presented are part of EL performance, a kind of listening that was developed and assessed by questions related to the content of a specific song.

### **Songs in game-based learning**

Nowadays, teachers are trying to find different tools to work new vocabulary and expressions with children. In this constant search, some researchers have found approaches that could be implemented for learning English through the use of songs and games. An important example of this was an online game named *Listen Game*. In the first seven rounds, the players had to choose the best word and the worst word to describe a fragment of a song according to different characteristics such as instrumentation (guitars, saxophone, drums, etc.), use of the song

(exercising, at a party, studying, etc.) and genre (rock, pop, rap, etc.). After this first modality, players played a freestyle round where they listened to the fragment of a song and enter a word or a phrase that represents this material. They obtain scores according to the decision of other users of the words entered by them as the worst or the best term for describing the song. After completing the eight rounds, the game displays the players' scores, the songs played, and many game statistics (Turnbull et al, 2007). The adaptation of this specific game could be useful for students to learn English vocabulary and expressions. This is possible also with the video games and applications mentioned in the rationale. For this reason, the teacher - researcher considered that these games from the Internet could be adapted to the physical classroom. That is why she transformed them in two kinds of games: games with fragments of songs and TPR games with songs.

#### ***Games with fragments of songs***

The online game SongPop is the main reference for this construct. The users of this game have to listen to different fragments of songs and choose the name of the song according to what they listened to (SongPop2, n.d). When 704 learners were playing the SongPop Game they listened to 15 fragments of songs and chose the specific words used in the lyrics between three different options. The variety of genres in one class fitted with the different personalities and music tastes of the students more than the use of exclusively one song. Thus, diversity and motivation were the basis of Games with fragments of songs. Additionally, during the last stage of the pedagogical proposal the students played Word Grab, a game created by the teacher in which besides choosing the correct words according to the lyrics they listened to, they had to organize them to rewrite the lyrics.

#### ***TPR games with songs***

The Total Physical Response approach is a pedagogical method in which students have to follow direct commands given by the teacher. According to Chou (2014), the TPR approach is an articulation of speech and action. The teacher gives the oral instruction and then he or she represents with gestures what he or she is asking the students to do. This means that the students have the opportunity of reacting with their body to the instructions, something that is not achievable when the listening tasks are limited to fill in the gaps exercises. Therefore, this kind of activities may increase students' motivation and creativity, which allow them to internalize the new vocabulary. When the input is not the instruction of the teacher but a song, and when the reaction of the students is determined by a pre-established set of rules and aims to be enjoyable as in the game Just Dance, "Listen and Do" exercises become TPR games with songs. The Just Dance game is a video game in which the players have to repeat the movements that they see on a TV screen according to the passing of a song (Just Dance, n.d). As it happens in Just Dance, the 704 learners practiced different movements according to the lines of the song that they listened to and the mimes given by the teacher. Besides, during the last stage of the pedagogical proposal, they had to create their own gestures to represent different lines according to the passing of the song. This game was created by the teacher and its name was "Let's Dance".

### **Listening Comprehension**

At first sight, the listening comprehension seems to be a process that only implies the shallow codification of words that are expressed orally. However, according to Rost (2013) this procedure is more complex than a superficial understanding of the words of an audio material. Instead, when a person is listening to an oral text, he relates the speech to the concepts that are kept in his memory and his own notions of the real world, this in order to find the meaning of what the speaker transmits. Therefore, the listener creates an acoustic image according to his conceptual referents, which does not mean that the listener and the speaker have to share these

referents to communicate, rather, the listener elaborates a referential map in which the concepts will set in concordance with his reality insights. Taking into account what was said before, this comprehension process becomes more complex when the listener is learning the language of the speaker due to cultural and linguistic differences. Besides, non-linguistic factors, such as listener psychological and cognitive characteristics and environmental conditions, determine the success of the communicative exchange, which in this case it is the comprehension of different songs. Next, these issues will be explained with more detail.

### ***Listening Comprehension Problems Caused by the Misunderstanding of Lyrics***

In the first stages of English language learning, students believe that they have to understand every single word in an audio material in order to comprehend its content as stated by Hamouda (2013). This assumption could make learners do not try to infer the message of an audio material by context, which is essential to have an active role during a communicative exchange in a foreign language. Besides, it is relevant to point out that during a listening task developed through the use of authentic material (songs in the case of this study) the listener and the speaker do not share the same conceptual referents, that is why the students could not comprehend the different rethoric figures that involve the composition of the lyrics of a song as metaphors, sarcasm, irony, etc. They could know the translation of a word after a vocabulary review, but this is not enough to achieve a real comprehension of the meaning of a word involved in some song lyrics. In that regard, Ueda (2007) said that learners have difficulties to recognize information that is not given explicitly, which is a superficial comprehension of the lyrics or a misunderstanding of the content in Rost (1990) terms.

### ***Listening Comprehension Problems Caused by the Use of language***

One of the most important issues that students have to face when they are developing a listening task is the difference between their own use of language and the natural speech of a

native English speaker. According to Hamouda (2013) they have problems to recognized words of similar pronunciation but different meaning. Hamouda (2013) also said that other difficulty that influence on students' listening comprehension is their poor grammar. Therefore, as 704 students were in the first stages of English learning they did not have enough knowledge on grammar structures and vocabulary to have a top-down comprehension of a song without repetition and visual aids. Additionally, Hayati (2010) stated that the absent control over the speaker's speech rate limits the students' performance during the development of the listening task. Even when 704 learners could ask for a repetition of the songs if it was necessary, they could neither manage the speed in which the singers spoke nor understand their particular way of pronouncing the words, even when the vocabulary was practiced before every activity. All these obstacles are going to be described during the development of the data analysis.

#### ***Listening Comprehension Problems Caused by Environmental Conditions***

Other important factors that hinder listening comprehension are the environmental conditions as stated by Yousif (2006). These are the different circumstances that were not planned by the teacher and happen during the progressing of the listening activity. Some examples of these limitations are the noise outside the classroom and the weather. During the progress of this project the concentration and the willing of 704 students was harmed by different causes like the constant interruption of classes by other teachers and the rain. The permanent factors that hinder the development of listening tasks were the malfunction of the only recorder and the plugs inside the classroom. Besides, the distribution of the chairs and the fact that the recorder was away from them provoked that the learners could not hear the sounds clearly.

#### ***Listening Comprehension Problems Caused by Learning Habits and Motivation***

According to Pan (2016) other relevant issues that determine the way in which students do listening tasks are the learning habits and the motivation. The 704 learners got bored when they

had to do the same activities even when the songs and the difficulty levels change as the sessions progress. Besides, they felt ashamed when they had to repeat the movements in front of their classmates and the teacher. Additionally, they became uninterested by the continuous use of songs. These factors caused a significant decrease on learners' motivation. Furthermore, the students that paid attention to the activities used to ask questions, use the dictionary, and take notes, contrary to the ones that had problems to understand the games and the songs, who talked with their partners and did the homework of other subjects. These problematics are going to be discussed with more details on the data analysis.

### **State of the Art**

This section summarizes six research projects that were implemented for analyzing the influence of the use of songs as authentic materials and two articles that examined the impact of the adaptation of games to the EFL classroom. Besides, it is showed a research about scaffolding interactive activities for the improvement of listening skills in sixth graders. Finally, it is reviewed a research project concerning TPR approach. Some of these articles were found through the search engine Google Scholar using key words such as “EFL classroom, Game-Based Learning”, and “Songs, Authentic Materials, Improvement of Listening Skills”. Other research projects were searched in the database of the UPN by using key words as “listening skills and TPR approach”. These articles were helpful for the present study to have diverse perspectives about the ways of using songs for the improvement of listening skills. Moreover, they offered a complex point of view concerning the adaptation of video games in the EFL classroom. Next, the basic information of these research projects it is going to be referenced on table 1.

Table 1

*Reviewed Researches of the State of the Art*

Title	Author	Year	Source
The Effectiveness of Scaffolding Interactive Activities in Developing the English Listening Comprehension Skills of the Sixth-Grade Elementary Schoolgirls in Jeddah.	Al-Yami, S. A.	2008	Undergraduate monograph. King Abdulaziz University. Jeddah. Kingdom of Saudi Arabia.
Using Rock Music as a Teaching-Learning Tool	Morales Neisa, C.	2008	Profile Issues in Teachers Professional Development, (9), 163-180. Universidad Nacional de Colombia - Sede Bogotá, Colombia
The use of songs as a tool to work on listening and culture in EFL classes.	Reina Arevalo, E. A.	2010	Cuadernos de Lingüística, (15), 121-138. Boyacá, Colombia.
Total Physical Response for Vocabulary and Pronunciation	Gómez, A. & Sánchez, J.	2011	Undergraduate monograph. Universidad Pedagógica Nacional.
Using Songs to Encourage Sixth Graders to Develop English Speaking Skills	Duarte Romero, M., Tinjacá Bernal, L. M. & Carrero Olivares, M.	2012	Profile, 2(1), 11-28. Universidad Nacional. Bogotá, Colombia.
A Methodological Strategy Related to Music with the Purpose of Promoting English Vocabulary and Improving Speaking and Listening Skills in Second Grade Students at IED Liceo Femenino Mercedes Nariño	Franco Diaz, V. H.	2012	Undergraduate monograph. Universidad Pedagógica Nacional.
Using authentic aural materials to develop listening comprehension in the EFL classroom	Ghaderpanahi, L.	2012	English Language Teaching, 5(6), 146. Al-Zahra University, Vanak, Tehran, Iran
The Use of Image Reading Strategy to On-line Songs as Meaningful ICTS Resource to Develop Listening and Speaking Skills in Second Grade Students at Prado Veraniego School	Alfonso Soto, R. & Suárez, Z. V	2013	Undergraduate monograph. Universidad Pedagógica Nacional.
The effect of video games on Iranian EFL learners' vocabulary learning	Vahdat, S., & Behbahani, A. R.	2013	The Reading Matrix, 13 (1),
Digital natives: a proposal to design a videogame-based syllabus to develop communicative skills in children	Rojas, R. A.	2015	Doctoral dissertation. Corporación Universitaria Minuto de Dios.



Leila Ghaderpanahi (2012) conducted a research which main goal was to analyze the influence of authentic audio materials in the listening skill of thirty undergraduate psychology majors of 19 years old in the Al – Zahra University. For this purpose, the researcher used two listening comprehension tests, one at the beginning of the research and other at the end. The results of these tests were compared through a 2-tailed t- test. Besides, the researcher made two interviews and one questionnaire. The first interview took place during the first week of the research and its goal was to know the educational background and English-language listening experiences of the participants. The second interview was conducted during the last week of the project and its intention was to define the students' points of views and attitudes towards the use of authentic audio materials. In addition, it was used the textbook *Insight into IELTS* by Jakeman and McDowell (1999) for the development of the lesson plans. This textbook contains different recordings as phone calls, interviews, conversations in real airports, etc. After listening to these recordings, the students had to fulfill tasks in order to develop specific listening skills. At the end of this research it was found that the participants' listening comprehension had a significant enhancement in comparison with the results of the first test. Moreover, the students said that their listening practices in class helped to reduce their anxiety when they heard English outside college. Finally, the participants were able to recognize the differences between the characteristics of English learnt in class and the one used in the “real world”, for instance, variety of accents, slang words, fast speech, etc. This study was important for the present project due to its emphasis in the relevance of learners' background for the choice of audio materials.

The use of songs is not a novelty in the EFL classroom. Several studies show the value of these materials in EFL. They seem to be valuable regarding motivation (Shen, 2009), regarding the development of the intercultural competence (Reina Arévalo, 2010) and also for being authentic materials in the EFL classroom (Ghaderpanahi, 2012). However, as presented in the

rationale, the most common listening exercise with songs is filling-gaps. The following section is a brief summary of research projects dealing with the impact of the use of songs for teaching and learning English language.

To begin with, Reina Arevalo (2010) conducted an action research study in an EFL classroom of second level with college students of a University in Tunja, Boyacá. The main objective of this study was to improve the listening comprehension and promote cultural and social discussions through the use of six English songs and workshops about them. The researcher implemented a questionnaire, a semi-structured interview, and classroom observations for his study. This research project was relevant for the present study due to its management of songs as authentic materials for the development of different language issues such as vocabulary, listening, and grammar. Besides, according to Reina Arevalo (2010) it is necessary to design lesson plans in which the focus of the listening activity is developing listening comprehension more than listening test.

For their part, Duarte Romero et al (2012) carried out an action research project that took place in the school Álvaro Gómez Hurtado in Bogotá. The main objectives of this research were to discover options to work songs in the classroom and to assess students' oral production while they worked with songs. The participants were eighty-four sixth graders. They participated in speaking activities based on ten songs, while the researcher collected data through observations, field notes, videos and surveys. As a result of the use of songs, the participants learnt new vocabulary and felt motivated to learn. This study showed the power of songs regarding motivation and how other activities beyond filling-gaps could be developed with this material.

With regard to music as a tool to improve specifically listening skills, Morales Neisa (2008) developed a case study in which he explored, analyzed and described what happened when he integrated rock music lyrics in three private lessons for two students. He used

questionnaires, research journals, field notes, and artifacts to collect data and organized the results in three categories: Learning more than vocabulary, the Interconnection of Skills, and Real Texts and Promoters of students' interests. This study showed that not all the vocabulary of a song can be included in a glossary because some words have specific grammar functions that cannot be translated into Spanish, for this reason, the researcher spent some time of his class to teach conditional sentences. Nevertheless, this was useful since the students were able to use conditionals in their own productions. Also, the teacher found that music was an important tool for the learners to have contact with English and to satisfy their apprenticeship needs and motivation. This research was useful for the present study due that it helped to prevent the habit of including all the new vocabulary of a song in a glossary. As it was stated before, many expressions only have sense in English, that is why one needs to make his students aware of that is not necessary to understand every single word of a song to know its content.

In terms of efficacy of scaffolding procedures for the improvement of listening skills, Al-Yami, S. A. (2008) carried out a study in which the main objective was to examine the effectiveness of scaffolding interactive activities in the developing of English listening comprehension skills of 25 sixth grade schoolgirls in Jeddah. This researcher selected 50 pupils who were divided into two groups. 25 students were part of the control group and 25 students were part of the experimental group, that is, the individuals who participated in the scaffolding interactive activities. All the learners studied the same lessons. Besides, two listening tests were implemented, one before the scaffolding activities and the other after these exercises. The study concluded that the experimental group reached better scores than the control group in the second test with an important difference. Moreover, the experimental group learners obtained better scores in the listening comprehension post-test in comparison to their mean scores in the

comprehension pre-test. This study was relevant to the present research project as it establishes a precedent for working listening skills specifically in young students.

Concerning the implementation of games in the EFL classroom, Vahdat & Behbahani, (2013) found that students who learnt vocabulary by playing a videogame named “Runaway” had a better language performance than learners who studied vocabulary in a traditional way. For this study were chosen 40 EFL students that were divided into four groups of ten females and ten males each. They were divided in two control groups, one of 10 females and the other of 10 males. The same happened with the two experimental groups. The learners who were part of the experimental groups learnt vocabulary by playing the video game mentioned before, while the others read different chapters of stories based on the plot of “Runaway”. In terms of data collection instruments, the researchers used a TOEFL test, an achievement test designed by them and a Likert-scaled questionnaire. These instruments showed that the students of the experimental groups overcame the language performance of both control groups in terms of vocabulary learning. Additionally, the researchers selected this video game according to three criteria for developing any task proposed by Nunan (1999). These criteria are Presentation, Practice or repetition, and Production. During Presentation students got familiarized with the vocabulary and they knew how to find the objects referred by these new concepts in the different chapters of the game. Moreover, the students read the definitions and saw the images provided until they learnt them in order to understand the use of every tool in the game, this was the Practice of the vocabulary. Finally, the learners crafted new tools combining the objects found in the game according to some hints provided, which was the Production part of the task. This project was important for the present research as it demonstrated the efficiency of games as authentic materials for EFL. Furthermore, the PPP model was essential for planning the lessons of this study.

Regarding the use of gamification in EFL classrooms, Rojas (2015) carried out a research whose objective was to explore how 15 students of fourth, fifth and sixth grades may improve their communicative skills through the design and implementation of a videogame - based syllabus. For this purpose, the researcher wrote field notes, applied questionnaires and analyzed artifacts that were products of learners' task development. All the listening, reading, writing, and speaking activities were progressing through three specific stages named pre-task, task and post-task. During pre-task exercises learners practiced grammar with workshops related to the content of the videogame. Then, they listened to teacher's instructions in order to succeed missions while they were playing the game. Finally, students developed an activity in which they proved their advances referring to their grammar understanding. As a result, learners gained more engagement in the development of the lesson activities. Besides, it was found that the exercises were more demanding for their communicative skills performances. This research project was helpful for the present study due to its findings concerning the influence of gamification in terms of language performance in young students.

Concerning the use of songs as tools for the development of listening skills, Franco Díaz (2012) carried out an action research project whose objective was to design a methodological strategy for the improvement of listening and speaking skills of 37 second graders of at IED Liceo Femenino Mercedes Nariño. The data collection instruments were field notes, two surveys, tests, artifacts, and diagnosis. The first survey was done to identify students' interests and social context, while the second one was intended to know learners' difficulties and obstacles for English learning. In terms of methodology, the researcher applied the communicative and the project work approaches during two phases. The first phase involved different activities to get students familiarized with new vocabulary. The learners were evaluated in listening, pronunciation, and vocabulary understanding. On the other hand, the second phase was output,

which means that the children had to create two musical representations taking into account the different class' topics. During this stage, students were evaluated in terms of creativity, speaking and gestural expression. At the end of this research, it was concluded that the participants were really engaged in English learning when their favorite musical genres (reggaeton and reggae) were taken into account. Therefore, this study was valuable for the present project for its emphasis in the importance of children's likes for material choice. The participants of the present study said that electronic and pop music were their favorite musical genres, because of this, the majority of songs used for the implementation of Just Dance and SongPop games were chosen taking into account their interests.

Other research project that made use of songs for the development of listening skills was carried out by Alfonso Soto & Suárez (2013). The goal of this research was to determine how the use of image reading strategy could be adapted for the development of listening and speaking skills through songs on-line. The participants of this study were 63 second graders of Prado Veraniego School. Surveys, interviews, and field notes were used as data collection instruments. Moreover, every lesson plan was framed in the task-based language learning, this means that every session was divided into three stages. The first one was Pre-task in which teacher presented the vocabulary needed during the class through music videos. Meanwhile, in the second stage students did different activities such as fill-in blanks, drawing and performing simple dialogues. Finally, in the last stage, students had to perform a dialogue by themselves without teacher's intervention. Alfonso and Suárez concluded that videos were useful for vocabulary learning thanks to its colors, characters and movements that allow learners to internalize the new words, particularly for the ones who had reading difficulties. As a result, the students were able to improve their communicative skills. This project was valuable for the present research since showed the importance of images and songs as pre-task tools for learning

new vocabulary and improving listening skills. For this reason, images were a relevant resource for activating previous knowledge in the planning of this pedagogical proposal.

Finally, regarding Total Physical Response, Gómez, A. & Sánchez, J. (2011) carried out a project whose objective was to develop vocabulary learning and pronunciation through Total Physical Response. For this purpose, the researchers used recordings, field notes and surveys. Besides, the pedagogical proposal was to implement TPR to enhance the comprehension of the vocabulary of an animal short story in 36 students of first cycle. During the adaptation of this project, learners had to perform the story according to the movements proposed by the teachers and create a mask for their role in the tale. As a result of this intervention, children could understand the content of the story thanks to the repetition of the movements representing every character and action that took place in the story. Furthermore, the students got motivated when the activities implied their creativity as it happened when they crafted their own mask. However, lack of discipline and hyperactivity were factors that affected the class environment. In conclusion, Gómez, A. & Sánchez, J. found that children were more active in class when they had to move and participate. Nevertheless, it was mandatory to explain vocabulary through images and movements before every task. This research project was beneficial for the present study due to its implementation of TPR method which was used for the design of Just Dance game.

The previous chapter has introduced the theoretical framework that supports this research project and a brief review of studies dealing with listening performance issues. Chapter 3 focuses on the research methodology.

### **Chapter 3: Research Design**

This chapter presents a definition of action research, the stages of its evolution, and the objectives of the field notes, the surveys, and the artifacts designed to understand and solve the research question.

#### **Type of Study**

The present study was designed taking into account the principles of Qualitative Research (Hancock et al, 1998) which is a type of research whose main goal is to interpret social phenomena through the observation and analysis of social reality, behaviors and individual experiences. This information works as a way of understanding social groups problematics, for this reason, this research process was flexible and it was constructing as the project progressed, which does not mean that was not carried out by a systematic method. The objective of this research project was to find how the SL, EL and RL listening skills of 704 students might be influenced by the use of songs and Game-based Learning. In that sense, the data collection instruments implemented to reach this goal were focused on understanding students' attitudes and skills in terms of listening performance, taking into account their points of view about games design, songs, worksheets design, etc. That is why the teacher-researcher considered that surveys, artifacts, and field notes were appropriate to gathered the needed information.

Additionally, this research project belongs to what is called an “a priori specification of constructs” (Ali & Birley, 1999, p. 6), which is an approach that allows that the researcher can use “existing theory but presented in the form of constructs rather than variables”. This approach present two specific advantages in terms of data gathering and analysis. The first one is that as the teacher-researcher has to deal with general themes instead of specific questions, the



theoretical constructs are useful to organize diversified information provided by the participants, creating a coherent dialogue between the theory and what is observed during the pedagogical intervention. The second one is that the a priori approach establishes a clear and precise approximation to the social phenomenon and, by its general nature, allow unexpected findings, which in turn can contribute to the creation of new theoretical constructs that explain the peculiarities of the observed population.

Finally, the present study is an action research modality which allows the detailed observation of a community, the analysis of their problematic, and a careful planning to find strategies to solve this difficulty through a systematic procedure and a critical reflection. As a result, the teacher could influence in a positive change of students' learning strategies, habits, motivations, etc. (Koshy, 2010). According to Kemmis & McTaggart (2000) action research is developed within a cycle that involves four stages. First, the researcher plans a change; second, he puts in practice what was planned and observes the impact of this change; third, he reflects about the procedures and the consequences of this change, and then, he rethinks the change taking into account the conclusions reached after reflection.

During the development of this project, the teacher planned to implement a pedagogical approach based on the use of songs and Game-Based Learning according to what was found at the beginning of the study by the implementation of field notes, surveys and a diagnosis. Then, she practiced the SongPop and Just Dance games and observed the influence of this strategy in RL, SL and EL performance of 704 students. After doing this, she reflected on the students' attitudes concerning the class and the materials used in the different games. Finally, she planned new ways of using songs and Game-Based Learning to analyze their influence in SL, RL, and EL skills taking into account learners' suggestions.

### Participants and Sampling

This pedagogical intervention was made with 14 males and 15 females whose ages were between 11 and 13 years old. As it was said before, these students were seventh graders in an A1 English level proficiency according to what was established by CEFR. Nevertheless, only 10 children count with their parents' permission to participate in this research project. For this reason, the teacher only analyzed the data collection instruments applied to these kids.

### Data Collection Procedures

As data collection instruments were used field notes, surveys, and artifacts. The researcher wrote field notes after finishing every lesson plan. Moreover, one survey was carried out at the end of the first two phases of the pedagogical intervention. A second survey was implemented at the end of the third phase. Additionally, learners had to make SongPop worksheets and other workshops that the teacher-researcher used as artifacts for evaluating their progress in SL, RL, and EL. Table 3 shows the data collection instrument, the categories, the dates, the indicators, and the phases for data analysis.

Table 3

#### *Timetable of Data Collection*

Data collection instrument	Categories	Indicator	Date	Phases
SongPop Worksheets (Artifacts)	SL	The student chooses the correct answer between three groups of words that are part of the lyrics of a song.	18/08/2016	SongPop Word Grab
			25/08/2016	
			15/09/2016	
			22/09/2016	
			29/09/2016	
			22/02/2017	
Workshops about the content of the song	EL	-The student chooses the topic of the song between three different options. -The student writes the message of the song.	06/10/2016	Just Dance
			24/10/2016	Let's Dance
			08/03/2017	
			29/03/2017	

Field notes	RL	-The student repeats the moves stated for representing the unit ideas (lines) involved in the lyrics of a song. -The student makes the moves stated for the lines of the lyrics according to the passing of the song.	From 18/08/16 To 29/03/17	SongPop, Just Dance, Let's Dance, Word Grab
Surveys	SL RL EL	All the indicators	27/10/2016 05/04/2017	SongPop, Just Dance, Let's Dance, Word Grab

### **Field notes**

The field notes are written records that register the actions and events occurring in the classroom. This writing must be done without bias preconceptions about the participants' beliefs and customs. However, it is necessary to include the researcher's interpretation of this data. To do so, the writing process must be systematic (Chisaka, 2013). For this reason, the field notes are appropriate to observe students' behaviors, in regard to the proposed activities and the chosen songs, which cannot be defined freely in a survey. Through this information, the teacher researcher analyzed if the learners were able to repeat the moves stated for representing the unit ideas (lines) involved in the lyrics of the song. Additionally, field notes were beneficial for understanding students' attitudes towards the adaptation of SongPop and Just Dance as EFL activities (annex 7).

### **Surveys**

A survey is a group of questions administered to a population in order to find patterns in the dynamics of a social group and not just an individual. Through a survey a researcher can get data about community's beliefs and behaviors (Driscoll, 2011). In this case, the teacher researcher applied surveys for understanding learners' opinions and suggestions about the chosen songs and the material for working their content. Thanks to this, the pre-service teacher chose

interesting songs and designed appropriate activities for the implementation of games based on SongPop and Just Dance in English class (annex 7).

### **Artifacts**

Artifacts are samples of students' work, "they can show you how students are making sense of concepts and how they are using them" (Rust & Clark, 2007, p 10). Moreover, they make the participants' strengths and weaknesses visible. In this research, the artifacts assessed students' abilities to answer questions (SL), to follow instructions (RL), and to recognize the general information, the topic and the relevant details of an oral material (EL).

### **Data Analysis Methodology**

In research, the results must be trustworthy (Phillips & Carr, 2014). That is why it is necessary to manage at least three different data collection instruments to find accurate information about 704 students, their insights on Just Dance and SongPop activities, and their progress in SL, RL, and EL skills. For this study, the information gathered by field notes, surveys and artifacts (Dey, 2003) was interpreted through inductive analysis (Thomas, 2006). For doing this process, the researcher designs a format to analyze all the information gathered. Second, the researcher reads carefully all this information obtained. Third, the categories and subcategories of analysis are stated taking into account the objectives of the research project and the use of every data collection instrument. Fourth, the researcher separates the information that corresponds to every category from the information that is not that helpful. Fifth, the researcher reviews and refines his system category taking into account new insights. In this case, the information was separated into three categories which are RL, SL and EL, which were proposed through an a priori approach to the 704 students' listening comprehension problems. During the study, the researcher consulted which were the learning goals that students needed to achieve in terms of listening comprehension stated by the Estándares Básicos de Competencias en Lenguas

Extranjeras: Inglés (MEN, 2006) and the types of listening performance that fitted to these competencies according to Brown (2001). Besides, each category was divided in one or two subcategories depending on the assessment indicators, which were the specific learning objectives that the 704 learners had to achieve, this in order to observe and measure the influence of songs and game-based learning on the SL, RL, and EL of 704 students.

**Categories of Analysis**

As it was mentioned before, the objective of this research project was to determine how the EL, RL and SL of seventh graders could be affected through the use of songs in game-based learning. Therefore, the unit of analysis was classroom listening performance, while the categories were SL, RL, and EL skills. Then, table 2 presents the unit, categories, subcategories and indicators for data analysis.

Table 2

*Description of the unit of analysis, the categories of analysis and the indicators*

Unit of Analysis	Categories	Subcategories	Indicators
Classroom Listening Performance	SL	Recognition of Specific Words	<ul style="list-style-type: none"> <li>The student chooses the correct answer between three groups of words that are part of the lyrics of a song.</li> </ul>
	RL	Following Instructions	<ul style="list-style-type: none"> <li>The student repeats the moves stated for representing the unit ideas (lines) involved in the lyrics of a song.</li> </ul>
		Movement and Idea Units	<ul style="list-style-type: none"> <li>The student makes the moves stated for the lines of the lyrics according to the passing of the song.</li> </ul>
	EL	Understanding the content of a song	<ul style="list-style-type: none"> <li>The student chooses the topic of the song between three different options.</li> <li>The student writes the message of the song.</li> </ul>

The previous chapter was a description of the action research project, its stages, and the instruments that were used in every phase of the research for analyzing the observed phenomena in classroom according to the proposed categories and subcategories. The next chapter presents a more detailed depiction of the pedagogical intervention itself.

### **Chapter 4: Pedagogical Intervention**

This chapter presents the cycles of the pedagogical intervention. To do so, the researcher makes a brief review of the theoretical basis in terms of vision of language and learning, for the planning of every lesson. Finally, there is a description of the lesson planning, and the estimated time per achievement indicator.

#### **Pedagogical Approach**

This pedagogical approach was designed according to the principles of Game-Based Learning. As stated in Pavlas D. (2010) serious games involve students' knowledge, skills and motivation. Therefore, the tasks accomplished by 704 learners must implicate fun even when the design of the games is addressed to improve RL, SL and EL skills. Moreover, according to Pavlas D. (2010), not all "serious games" have to be video games in spite of the majority of Game-based Learning literature review is focused on this kind of pastimes. Among the principle characteristics of games stated by Garris, Ahlers & Driskell (2002) stand out the fantasy, the rules/the goals, the sensory stimuli, the challenge and the competition. This means that the present pedagogical approach aimed to improve students' listening performance through the implementation of SongPop and Just Dance games. However, during the first two stages it was found that the activities designed for the teacher - researcher were not enough to accomplish learners' motivation, for this reason, the teacher-researcher decided to take into account different suggestions made by the students in order to design a new game.

When the students played Games with fragments of songs, which were based on SongPop, they listened to different incomplete songs in order to choose from a list of different

expressions a specific word. On the contrary, in TPR games with songs, which are based on Just Dance, the learners moved to represent the vocabulary of the songs that they heard in the songs.

During the two first cycles, the lessons followed the same basic structure. First, there is an introduction to the vocabulary and the topic of the song. Then, the learners used that vocabulary in several activities related to writing, speaking and reading skills, taking into account that language learning involves all four skills. After practicing with the vocabulary, the learners played the corresponding listening game of the lesson, which were the core of the research project and the main source of data during the pedagogical intervention. Here, it is important to highlight that the writing, reading and speaking activities changed in every single class to avoid boredom and lack of motivation. Also, the activities were mainly a complement of the listening games with songs.

On the course of this pedagogical intervention, the teacher-researcher was an organizer due to her labor giving instructions, asking questions to the students to clarify if they understood the lesson, and telling them how much time they must employ doing the different activities. Furthermore, the teacher-researcher was an observer when she applied surveys to understand learners' opinions in terms of Just Dance and SongPop games for the improvement of classroom listening performances. Besides, she took notes on students' behaviors and attitudes during the progress of the games to modify her practices according to what was observed in the implementation of the first two cycles. In terms of assessment, students were evaluated according to their performance in SongPop and Just Dance activities. These activities included following instructions, repeating movements in consonance with the passing of a song, answering questions about the content of a song, and choosing the correct words between three different options taking into account what they listened to.

### **Vision of Language**

In the present study language is seen from a functional perspective which means that English language is an action that sets the individual as an active subject (Tudor, 2001) within a community. Therefore, the teaching must prepare students to express values and insights efficiently through the use of English language in a specific social context where it is required. According to Wilkins, Finnochiaro, and Brumfit, quoted in Tudor (2001), all these learning goals have their basis in the communicative approach and the design of functional syllabuses. The communicative approach to language allows learners to do something with English, due to this, it is important to know their needs and learning purposes in order to combine what is required in the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés (MEN, 2006) and 704 students' perception of English language as means for traveling and working in a foreign country as it was stated in the characterization.

### **Vision of Learning**

This research project aims at training students to acquire habits that will facilitate the language learning process, which responds to the logic of habit formation. According to this type of learning, the habitual and predictable responses could be first steps for developing a spontaneous and fluent use of language. For this reason, one can say that getting the students used to communicative situations or specific language patterns could work as an initial contact with the language for beginners (Tudor, 2001).

### **Stages of Intervention**

The next section describes the different stages that took place during the development of this pedagogical proposal. These stages were SongPop, Just Dance and New Games. During these stages were developed the four steps stated by action research. First, the application of SongPop and Just Dance games according to what was observed during the beginning of this



research project. Second, an observation of the impact of these games in 704 students’ listening performance. Thirdly, a reflection about the procedures during the implementation of SongPop and Just Dance games. Finally, a new planning taking into account what was reflected in the previous step. The following table describes the objectives, the main activities and the indicators carried out on every stage.

Table 4

*Description of the Stages of the Pedagogical Proposal*

Stage	Objectives	Activities	Indicators
SongPop	To perform SL through the use of game-based learning.	<ul style="list-style-type: none"> <li>▪ The learner listens to 15 fragments of songs and choose the correct answer between different options.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The student chooses the correct answer between three groups of words that are part of the lyrics of a song.</li> </ul>
Just Dance	To perform RL and EL through the use of game base learning.	<ul style="list-style-type: none"> <li>▪ The learner repeats movements according to the lines of a song.</li> <li>▪ The learner chooses the topic of a song between three different options.</li> <li>▪ The learner answer questions about the message and the topic of the song.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The student repeats the movements stated for representing the unit ideas (lines) involved in the lyrics of a song.</li> <li>▪ The student makes the movements stated for the lines of the lyrics according to the passing of the song.</li> <li>▪ The student chooses the right topic of the song.</li> <li>▪ The student writes the topic and the message of the song.</li> </ul>
Let’s Dance and Word Grab	To perform SL, RL and EL through the use of game -based learning.	<ul style="list-style-type: none"> <li>▪ The learner creates mimes according to the lines of a song.</li> <li>▪ The learner chooses the topic and the message of a song between three different options.</li> <li>▪ The learner listens to one fragment of a song and grabs the word that he listens to from the board.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The student creates movements for representing the unit ideas (lines) involved in the lyrics of a song.</li> <li>▪ The student makes the movements stated for the lines of the lyrics according to the passing of the song.</li> <li>▪ The student chooses the topic and the message of the song between three different options.</li> <li>▪ The student chooses the correct answer between different words that are part of the lyrics of 15 songs</li> </ul>

At the beginning of SongPop stage students were introduced to the new vocabulary used in the songs through pictures. Once all the learners understood the new vocabulary, they had to develop the SongPop worksheet which was divided in two moments. The first moment was “Practice” in which students listened to 15 fragments of songs and chose a word according to what they heard between 3 different options. Besides, they encircled the “Like Trademark” if they enjoyed the song that they listened to. Once they did this, the teacher- researcher corrected the answers. The second moment was “Song Game” in which the learners had to do the same what they did during “Practice” but without teachers’ review and with songs in a different order. All the lessons worked new vocabulary in terms of adjective and verbs within simple and present continuous tenses. The following table describes the main activities and resources used in every lesson of SongPop stage.

Table 5

*Objectives, activities and resources in Stage 1*

Lesson	Objectives	Main Activities	Resources
Lesson 1: Opposite Words	To recognize the opposite adjectives in fragments of songs.	The student listens to 15 fragments of songs and choose the adjective used between three different options.	SongPop worksheet, recorder, pictures.
Lesson 2: Who are they?	To recognize the adjectives for describing people in fragments of songs.	The student listens to 15 fragments of songs and choose the adjective used between three different options.	SongPop worksheet, recorder, pictures.
Lesson 3: Comparing people	To recognize the comparative adjectives in fragments of songs.	The student listens to 15 fragments of songs and choose the adjective used between three different options.	SongPop worksheet, recorder, pictures.
Lesson 4: Doing things	To recognize the verbs used in fragments of songs.	The student listens to 15 fragments of songs and choose the verb used between three different options.	SongPop worksheet, recorder, pictures

During the first stage was found that the majority of the students did not had difficulties to understand and resolve the SongPop worksheet (see annex 8). Additionally, they enjoyed doing different activities in class and some of them used to dance and sing while they were playing SongPop. However, their motivation decreased in the last lesson of the stage as it was showed in the field notes.

The second stage was planned according to Just Dance games. First, the researcher introduced the new vocabulary by using pictures. Secondly, she delivered the lyrics of the song to every student. Thirdly, she wrote some lines of the lyrics on the board and explained what they meant. Fourthly, she stated movements for representing every line written on the board and the students repeated them. Then, the teacher-researcher played the song and she and the learners did the movements taking into account the passing of the lines. Finally, the teacher-researcher played the song and the students did the movements by themselves. It is important to say that while the students were repeating the movements with the teacher for a second time, she used to do wrong gestures to check if the students were paying attention to her or to the song. The following table describes the main activities and resources used in every lesson of Just Dance stage.

Table 6

*Objectives, activities and resources in Stage 2*

Lesson	Objectives	Main Activities	Resources
Lesson 1: Party all night 1	<ul style="list-style-type: none"> <li>▪ To represent the vocabulary described in the song “Cheap Thrills” by Sia.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The student repeats the movements stated by the teacher representing lines according to the passing of a song.</li> </ul>	Recorder, pictures, board.
Lesson 2: Party all night 2	<ul style="list-style-type: none"> <li>▪ To represent more vocabulary described in the song “Cheap</li> </ul>	<ul style="list-style-type: none"> <li>▪ The student repeats the movements stated by the teacher representing lines</li> </ul>	Recorder, pictures, board.

	Thrills” by Sia.	according to the passing of a song.	
	<ul style="list-style-type: none"> <li>To identify the topic and the message of the song.</li> </ul>	<ul style="list-style-type: none"> <li>The student answers some questions about the topic and the message of the song.</li> </ul>	
Lesson 3: Ten Feet Tall	<ul style="list-style-type: none"> <li>To represent the vocabulary described in the song “Ten Feet Tall” by AfroJack.</li> </ul>	<ul style="list-style-type: none"> <li>The student repeats the movements stated by the teacher representing lines according to the passing of a song.</li> </ul>	Recorder, pictures, board.
Lesson 4: Ten Feet Tall 2	<ul style="list-style-type: none"> <li>To represent more vocabulary described in the song “Ten Feet Tall” by Afrojack.</li> <li>To identify the message of the song.</li> </ul>	<ul style="list-style-type: none"> <li>The student repeats more movements stated by the teacher representing lines according to the passing of a song.</li> <li>The student chooses the topic of the song between three different options.</li> </ul>	Recorder, pictures, board.
Lesson 5: Stronger than you	<ul style="list-style-type: none"> <li>To represent the vocabulary described in the song “Stronger than You” by Estelle.</li> </ul>	<ul style="list-style-type: none"> <li>The student repeats the movements stated by the teacher representing lines according to the passing of a song.</li> </ul>	Recorder, pictures, board.
Lesson 6: Stronger than you 3	<ul style="list-style-type: none"> <li>To represent the vocabulary described in the song “Stronger than You” by Estelle.</li> <li>To identify the topic and the message of the song.</li> </ul>	<ul style="list-style-type: none"> <li>The student repeats the movements stated by the teacher representing lines according to the passing of a song.</li> <li>The student chooses the topic and the message of the song between three different options.</li> </ul>	Recorder, pictures, board.

For the Just Dance stage were chosen three songs according to the majority of learners’ preferences established by the “Like trademarks” in SongPop worksheets. These songs were “Cheap Thrills” by Sia, “Ten Feet Tall” by Afrojack and “Stronger than You” by Estelle. Each song was worked in two class sessions. During the first session students had to learn some lines

and their corresponding movements. While in the second-class session, they learnt more movements and answered some questions about the content of the song. In the course of this stage, many students were interested in learning and repeating the movements stated by the teacher. However, some of them were talking to their friends and did not pay attention to the class. Moreover, it is important to highlight that at the end of the first two stages the majority of the students had difficulties for writing the answer for these questions “What is the song about?” and “What is the message of the song?”. That is why the teacher-researcher decided to change these questions for multiple choice ones (see annex 9), in order to clarify if they were not understanding the content of the songs or, instead, they understood the songs but were not able to write the answers. Nevertheless, at the end of this stage some students recognized that they got bored of doing the same activities and working individually. Therefore, the teacher designed a different stage taking into account their suggestions.

For this stage, the students are going to play two games with songs. One game is “Word Grab” in which they are going to practice their SL. First, the teacher is going to paste 15 words on the board and is going to organize the learners in two lines. The students at the beginning of each row should listen to the fragment of a song and compete to catch the word they heard in the passage. This process will be repeated until all the members of each group participate. The second game is “Let’s Dance” in which the students are going to organized in groups of three people. First, the teacher is going to play a song. Each group is going to receive a fragment of the song and their objective will be to create a movement to represent every line of the lyrics. Then, all groups are going to show their movements to the rest of the class. Next, the teacher will choose a representative member of every group. The representative member will repeat all the movements stated for their partners and the rest of the class in consonance with the passing of the song. The group whose representative member makes all the moves will win.

Table 7

*Objectives, activities and resources in Stage 3*

Lesson	Objectives	Main Activities	Resources
Lesson 1: Training	To create new movements according to the lines (unit ideas) of the song.	The student creates movements according to the lines of a song.	Pictures, objects, lyrics, written words on pieces of paper, recorder.
	To repeat new movements according to the lines (unit ideas) of the song.	The student makes movements according to the passing of a song.	
	To listen to one song and choose the corresponding word according to its lyrics.	The student grabs the correct word from the board according to the lyrics of a song.	
	To answer questions about the topic and the message of the song.	The student chooses the correct answer between different options about the message and the topic of the song.	
Lesson 2: Word Grab 1	To listen to one song and choose the corresponding word according to its lyrics.	The student grabs the correct word from the board according to the lyrics of a song.	Pictures, objects, lyrics, words written down on pieces of paper, recorder.
Lesson 3: Let's Dance 1	To create new movements according to the lines (unit ideas) of the song.	The student creates movements according to the lines of a song.	Pictures, objects, lyrics, recorder.
	To repeat new movements according to the lines (unit ideas) of the song.	The student makes movements according to the passing of a song.	
	To answer questions about the topic and the message of the song.	The student chooses the correct answer between different options about the message and the topic of the song.	
Lesson 4: Word Grab 1	To listen to one song and choose the corresponding word according to its lyrics.	The student grabs the correct word from the board according to the lyrics of a song.	Pictures, objects, lyrics, words written down on pieces of paper, recorder.

---

Lesson 5: Let's Dance 2	To create new movements according to the lines (unit ideas) of the song.	The student creates movements according to the lines of a song.	Pictures, objects, lyrics, recorder.
	To repeat new movements according to the lines (unit ideas) of the song.	The student makes movements according to the passing of a song.	
	To answer questions about the topic and the message of the song	The student chooses the correct answer between different options about the message and the topic of the song.	

---

**Timeline**

The teacher – researcher carried out the first and second stages of the pedagogical proposal from August to November of 2016. The third stage was developed during the first half of 2017. All the lesson plans were developed according to the school schedules, that is why some issues such as a week of recess on October, extracurricular activities and holidays affected the structure of the timeline. Taking into account what was mentioned before, the teacher-researcher designed 4 lessons for the first stage, six lessons for the second stage and five lessons for the third stage . The following table shows the dates and the lessons of every stage.

Table 8

*Timeline*

---

Stage	Lesson	Date
Stage 1 SongPop	Lesson 1: Opposite Words	August 18 <sup>th</sup> , 2016
	Lesson 2: Who are they?	August 25 <sup>th</sup> , 2016
	Lesson 3: Comparing People	September 15 <sup>th</sup> , 2016
	Lesson 4: Doing Things	September 22 <sup>nd</sup> 2016
Stage 2 Just Dance	Lesson 1: Party all Night 1	October 3 <sup>rd</sup> , 2016
	Lesson 2: Party all Night 2	October 6 <sup>th</sup> , 2016
	Lesson 3: Ten Feet Tall 1	October 20 <sup>th</sup> , 2016
	Lesson 4: Ten Feet Tall 2	October 24 <sup>th</sup> , 2016

	Lesson 5: Stronger than you 1	November 3 <sup>rd</sup> , 2016
	Lesson 6: Stronger than you 2	November 10 <sup>th</sup> , 2016
Stage 3	Lesson 1: Training	February 22 <sup>nd</sup> , 2017
Word Grab/Let's Dance	Lesson 2: Word Grab 1	March 1 <sup>st</sup> , 2017
	Lesson 3: Let's Dance 1	March 8 <sup>th</sup> , 2017
	Lesson 4: Word Grab 2	March 15 <sup>th</sup> , 2017
	Lesson 5: Let's Dance 2	March 29 <sup>th</sup> , 2017

### **Lesson Planning**

All the lesson plans designed for this pedagogical intervention were made according to the general principles of Presentation, Practice and Production method mentioned by Maftoon, P. & Sarem, S. N. (2015). During Presentation, the teacher-researcher made an introduction to the topic through pictures representing adjectives, verbs and nouns. For this purpose, she used familiar topics for the children as youtubers, pokémons, and TV characters. Then, the learners had to practice the vocabulary by different activities such as writing sentences using the taught tenses, making SongPop worksheets, and repeating the movements stated for every song by the teacher. Finally, Production focused on EL skills by answering questions about the content of the song (annex 10).



### **Chapter 5: Data Analysis**

The following chapter describes the different research procedures addressed to answer this question: how might be influenced the EL, RL, and SL skills of seventh graders with A1 (CEFR) level of English by the use of songs in game-based learning? That is why the general objective of this study is to determine how the EL, RL and SL listening of seventh graders could be affected using songs in game-based learning. Therefore, the results are going to be presented during the progress of this section.

In first place, it is pertinent to clarify that the researcher used the grounded approach during the analysis. This approach is based on the creation of categories after collecting data. It means that there were not pre-established categories of analysis before the pedagogical intervention. Instead, they emerged from the information obtained after the intervention. This grounded approach is defined by Glaser & Strauss (1967, quoted in Cho & Lee) as the discovery of theory coming from data that was systematically obtained and analyzed in social research.

In second place, in order to give validity and reliability to the study, there was a process of triangulation which required the use of the three data collection instruments explained in Chapter 3: field notes, surveys and artifacts. According to Rugg (2010) “since the 1970s, triangulation has become widely accepted as a way to improve the analysis and interpretation of findings from various types of studies” (p.13).

Finally, the researcher assumed the role of teacher in this research. It means that she became part of the population of this study. Therefore, she was a participant observer. As she was not a mere observer of the participants, the analysis followed the emic perspective of

analysis. “An emic approach attempts to understand components of a cultural system from the perspective of the group being studied” (Pelto & Pelto, 1978, quoted in Whitehead, 2004, p.16).

### **Findings**

Taking into consideration the grounded approach, there were three categories that emerged from the data: SL, RL and EL. These categories also have to do with the research question and the research objectives. And each of them is divided in one or two subcategories. They are described in detail below including fragments of the field notes, answers of the surveys and samples of the artifacts. The next table summarizes the structure of the categories of analysis.

Table 9

#### *Structure of the categories of analysis*

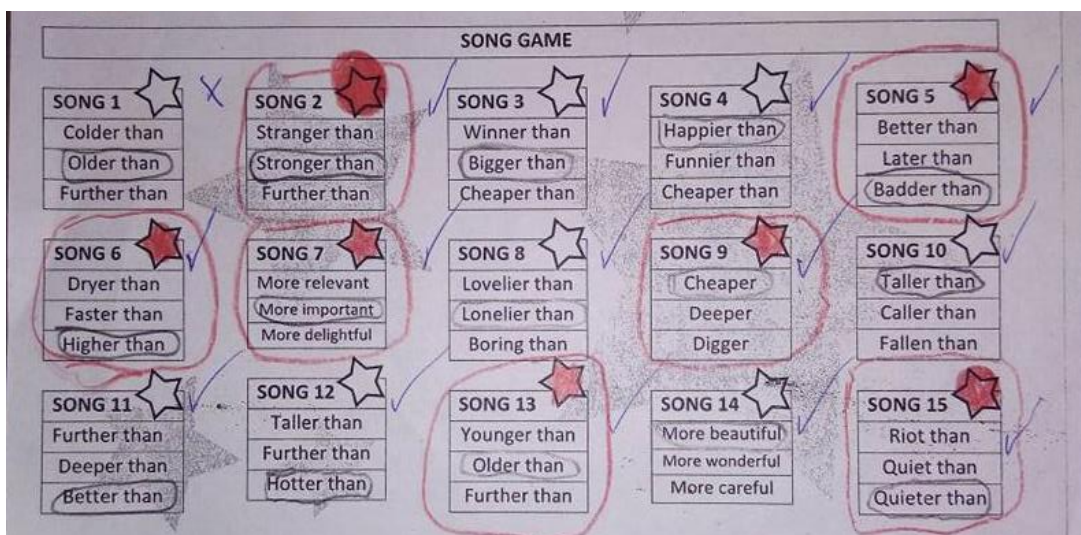
<u>Categories</u>	<u>Subcategories</u>
Selective Listening	Recognition of Specific Words
Responsive Listening	Following instructions
	Movement and Idea Units
Extensive Listening	Understanding the content of a song

### **Selective Listening**

The first category of analysis is SL. This category has to do with the students’ skills to recognize precise information to complete a task after listening to an audio material. It is divided in one subcategory named Recognition of Specific Words, in which the learners must choose the words that are part of the lyrics of the song between three different options.

### *Recognition of Specific Words*

The researcher designed a workshop named “SongPop” to analyze the Recognition of Specific Words in the extracts of different songs. This workshop was divided in two stages. The first one was practice, during this part learners got familiarized with the rhythm of the songs and the lyrics; the second one was Song Game in which they must choose the correct answer between three different options without teacher’s help. Before doing this activity, the researcher used pictures to contextualize the vocabulary used in the lyrics of the chosen material. Besides, she explained some grammar rules when the topic was completely new for the learners.



Example of Artifact 1

In this artifact, it is possible to see that the participant did not have any difficulties to recognize the specific words used in the lyrics of most of the songs, even when they were not accustomed to the accents of some of the singers. However, 30% of the participants had problems distinguishing the words "colder than" and "older than" because of their similar pronunciation. This shows that these participants were not able to be guided by the context of each song to differentiate the similar sounds, which manifests an obstacle in the SL performance. The obstacle could be caused by what Hamouda (2013) defined as “Problems Pertaining to

Understand Every Word in The Text”. In this case, many students were trying to understand every single word of the song, even when it was not necessary to know all the vocabulary employed in the song to comprehend its content. This learners’ necessity to understand all the vocabulary used in the audio material is demonstrated when most of them said that the SongPop workshop was easy to resolve, but 20% of the children recognized that it was not easy to complete the task due to the difficulty of the words, as the answer to the next question in a survey shows:

**Q:** ¿Cómo te pareció la guía empleada para jugar SongPop?

a) Fácil de resolver.

b) Difícil de resolver.

¿Por qué? **S1:** porque no se entendían muy bien a veces las palabras.

[Survey #2, October 27th, 2016]

Moreover, this excerpt demonstrates that the attention of some participants was focused on catching the words that were written on the workshop, instead of understanding the lyrics as a complete text.

Other problematic that could influence the development of the SL tasks was the pronunciation of the words. Concerning this phenomenon, Hamouda (2013) stated that some students could not recognize words that they already knew due to its pronunciation in the audio material. Regarding 704 learners, some of them presented problems when they had to choose between different options that sound similar even when they were introduced to the new vocabulary of the lyrics. This could be evidenced in this example of an artifact were the student match the words “fascinating lemon” instead of “fascinating rhythm”, which was the correct answer.

SONG GAME				
<b>SONG 1</b> ☆ Sadness is crowd <u>e</u> d Kindness is crowd <u>e</u> d Madness is crowd <u>e</u> d	<b>SONG 2</b> ☆ Fascinating pillow Fascinating lemon Fascinating rhythm	<b>SONG 3</b> ☆ She can't stand still He can't stand still I can't stand still	<b>SONG 4</b> ☆ Watery bands Watery eyes Watery vice	<b>SONG 5</b> ☆ Noisy advice Noisy wise Noisy hearts
<b>SONG 6</b> ☆ Bad habits Bad rabbits Bad daddies	<b>SONG 7</b> ☆ Unpleasant army Unpleasant daddy Unpleasant family	<b>SONG 8</b> ☆ But she's empty But it's empty But he's empty	<b>SONG 9</b> ☆ Bare yards Bare eyes Bare vice	<b>SONG 10</b> ☆ Covered in love Covered by God Covered in gold
<b>SONG 11</b> ☆ He's ten feed tall In ten feed tall I'm ten feed tall	<b>SONG 12</b> ☆ You're disgusting You disgusting Yeah disgusting	<b>SONG 13</b> ☆ Awful way Awful day Awful say	<b>SONG 14</b> ☆ Life was ever kind Life is always kind Life is never kind	<b>SONG 15</b> ☆ Noisy parts Noisy moms Noisy hearts

Example of artifact 2

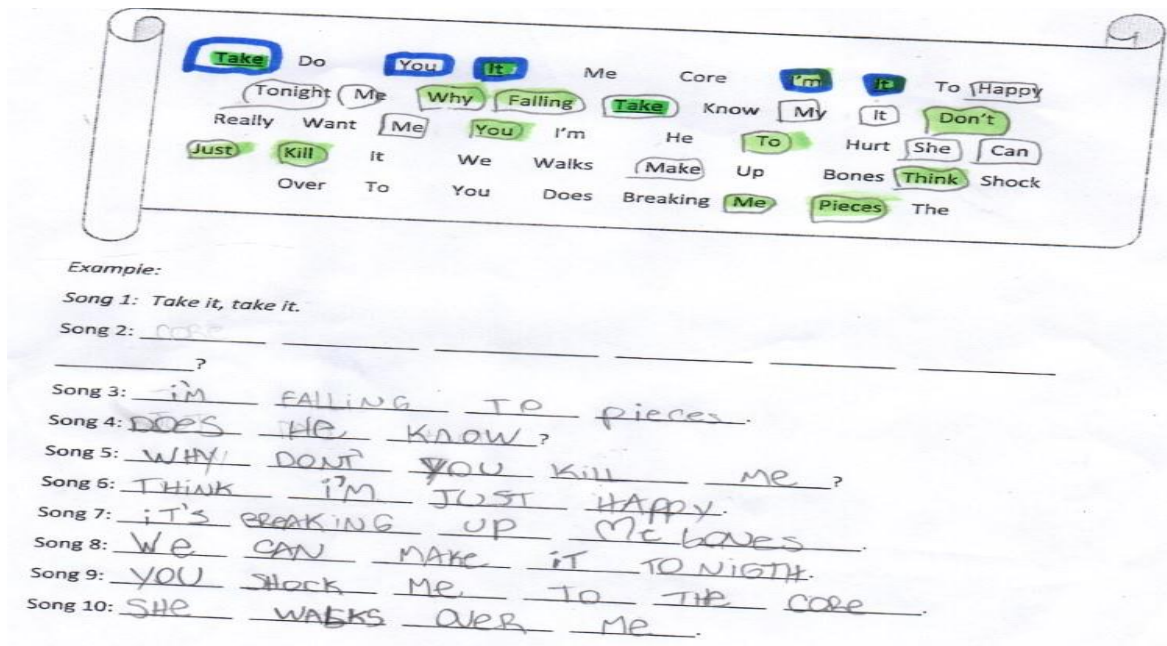
Besides, 70% of the participants complained about not understanding what they had to do or how to do it when they were asked to complete the Word Grab 2 workshop by their own. They said that the exercise was too difficult for them, even when the activity had been practiced during two previous sessions, moreover they could not listen to the songs due to the classroom distribution and the malfunction of the only recorder available. These two obstacles are part of environmental conditions that could affect students' listening comprehension, as it was sketched out by Yousif (2006). The following excerpt of fieldnotes shows how the learners whined about these issues:

40. One of the learners says: "Pero es que
42. nosotras estamos acá y no escuchamos
43. nada". Besides, the recorder is constantly
44. disconnected due to the movement of this
45. student, who is next to the plug.

[Field notes #10, March 15<sup>th</sup>, 2017]

In addition to what was said before, it is important to highlight that Word Grab activities were more demanding than the SongPop workshops for 704 learners. Furthermore, they did the SongPop workshops individually unlike the Word Grab exercises, in which they needed help

from the teacher and their partners. This could be caused by the difficulty level of each activity, because in the SongPop workshop they only had to choose the right answer between three different options, conversely, in the Word Grab workshop, they had to organize the words that they listened to in a coherent line of the lyrics considering the possibilities given by the teacher as the next example displays:



Example of artifact 3

A possible obstacle for the development of this task was the learners' poor grammar. As Hamouda (2013) declares, one of the principle problematics that a learner has to face when he or she is listening to an audio material is the grammar structure of the sample. During the elaboration of Word Grab activities students were constantly confused by the order in which they had to organize the lines of the song even when the present and past simple tenses were reviewed in several occasions during the pedagogical intervention. However, as stated by Palacios & Chapetón (2014a), this limitation does not represent a significant obstacle to engage students' communication, which should be the principle aim in an EFL classroom. Unfortunately, the games proposed during this pedagogical intervention were not appropriate to achieve a true

communicative exchange between the students, their classmates and the teacher. Another important issue to take into account is how the improvement of other skills such as writing or reading could influence on listening comprehension itself. The present study shows how some learners' reading and writing skills influenced on their performance during tasks that apparently were only based on listening comprehension.

### **Responsive Listening**

The second category of analysis is RL, which has to do with the students' skills to develop actions after listening to an audio material. It is divided in two subcategories, the first one is Following Instructions, in which the learners must repeat specific movements created by the teacher to represent lines of the lyrics of a song, the second subcategory is Movement and Idea Units that is related to learners' ability to do the established movements according to the passing of the song.

#### ***Following Instructions***

During the first stage of Just Dance activity, the teacher used pictures to get students familiarized with the content of a complete song. Then, she organized the learners in pairs and delivered the lyrics of this audio material. Every line of the song was represented by specific movements created by the teacher, that is why she repeated the movements in front of the learners and asked them to follow the instructions without listening to the song yet. The following excerpt from a field note presents the first perception that the students had about the Just Dance activity:

1. The teacher writes on the board some lyrics
2. of the song. Then, she does different gestures
3. to represent every line and asks the students
4. to do the same. Some of them do not repeat
5. the movements and talk with their partners.

[Field notes #5, October 3<sup>rd</sup>, 2016]

This example demonstrates that the participants were not interested in the activity or did not understand what they had to do, which proves that the problems to follow instructions that the students displayed during the diagnosis were influenced by their attitude with respect to the English class. For this reason, the teacher was forced to use grades as means of motivation to engage the learners in the development of the activities.

11. The teacher asks these learners to repeat what
12. she is doing. One of the learners says: “Camila
13. yo no entiendo nada”. The teacher replies
14. in Spanish that is the third time that she has
15. given the instruction.

[Field notes #5, October 3<sup>rd</sup>, 2016]

This situation was repeated during all the sessions of the second stage of the pedagogical proposal, that is why the researcher decided to change the activity by giving the students the opportunity to create their own movements to represent the lines of the songs, which likewise would be a more demanding activity for them. However, the attitude of some students towards the exercise continued. Concerning students’ behaviors in terms of listening tasks, Pan (2016) said that issues such as learning habits and motivation affect their listening performance. During Just Dance activities that 80% of the participants paid attention to the different movements established by the teacher, nevertheless, the ones who did it recognized that the gestures were useful to understand the content of the song as this sample presents:

**Q:** ¿Los movimientos empleados para replicar la canción “Cheap Thrills” te ayudaron a comprender de qué se trataba?

**S2:** a) Sí  
b) No

**Q:** ¿Los movimientos empleados para replicar la canción “Cheap Thrills” te ayudaron a comprender de qué se trataba?

**S2:** a) Sí  
b) No

[Survey #2, October 27th, 2016]



A significant matter to highlight is that the 20% of the learners who said that the movements were not helpful for their comprehension of the song did not do the activities when they were asked to. These students did not ask the teacher for a repetition of the gestures or an explanation about the vocabulary as their partners did. Boredom towards the audio materials and shame at having to repeat the movements were important to determine children's will to participate in class. This sample shows what was told before:

11. The teacher tells the students that they have
12. to bring the lyrics for next Wednesday. One
13. of the replies: “¿Por qué siempre canciones?”

[Field notes #14, March 29<sup>th</sup>, 2017]

According to the facts that were evidenced through the different samples, one can deduce that the lack of interest of many 704 students was caused by the constant repetition of the activities. In addition, the design of the task did not fit with their likes, motivations and personal feelings. Concerning this topic, Palacios & Chapetón (2014a) said that it is important to take into account the students' musical interests and the way in which listening tasks are implemented. As mentioned above, the songs used to play Just Dance were chosen during the development of SongPop workshop, in which learners colored the "like" trademark above the answer options if they liked the fragment they were listening to. Nevertheless, this was not adequate to guarantee 704 students' commitment when they were doing the tasks as they did not have the opportunity to express their feelings and opinions regarding the content of the songs.

### ***Movement and Idea Units***

During the second stage of Just Dance activity, the teacher played the song three times. The first time, she did the movements with the learners in order that the students comprehend the relationship between the gestures, the lines and the rhythm of the song. The second time, she repeated the movements in a wrong way on purpose to check if the learners were understanding

the lyrics or just repeating what they saw. The third time, the students had to do the movements by their own. The following excerpt from a fieldnote shows some students' behaviors when they had to make a movement while they were listening to the song:

11. The teacher makes some movements wrong on
12. purpose and many learners repeat what they see.
13. Other students tell the teacher that she is
14. wrong.

[Field notes #7, October 20<sup>th</sup>, 2016]

As it was shown by the previous example, many participants did not listen to the song. Instead, they repeated what the teacher made even when she was not following the convention established for every line of the song. Nevertheless, some of the learners made the movements according to what they listened to during the passing of the song, that is why they knew when the teacher was wrong, which shows that those who did not make the right movements did not understand what they were listening to or did not know the corresponding gestures per line. Another factor that affects the students' RL was the speech rate. Regarding this topic, Hayati (2010) stated that EFL learners have to face many obstacles when they listen to a natural and fluent discourse in English. These problematics are the difficulty to cope the input provided by the audio material to their own language proficiency, the absent control over the stream of speech rate and the lack of practices to improve listening comprehension in terms of speech rate. During the development of this research project, students were able to ask for a repetition if it was necessary for them, besides the new vocabulary was studied every session. Still, some learners got confused when they had to do the movements according to the passing of the song due to their impediment to deal with the fluency of a foreign singer or a fast rhythm. The following example demonstrates what was told before:

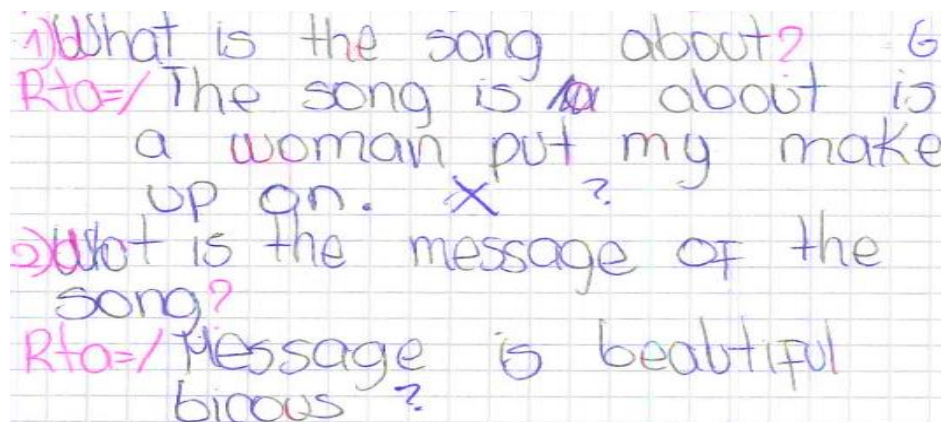
18. Besides, some learners said that they cannot
19. make all the movements due to the speech rate:
20. "es que él canta muy rápido".

[Field notes #7, October 20<sup>th</sup>, 2016]**Extensive Listening**

The third category is EL, which is related to students' global comprehension of the content of different songs. These songs were the same used to work the Just Dance and Let's Dance activities. The third category is divided in one subcategory named Understanding the content of a song, therefore the learners must answer questions concerning the topic of the audio material and its message.

***Understanding the content of the song***

The researcher asked two questions of multiple choice concerning the topic and the message of the song. Due to the difficulties that 100% of the students had to write answers in English, the researcher decided to give the possible answers so the students could answer even when they did not know how to express their ideas in English. The following artifact is an example of a workshop in which students had to write the answers for two questions about the message and the topic of the song "Cheap Thrills" by Sia:



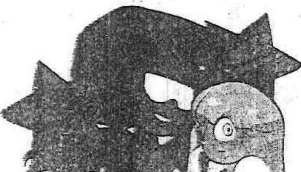
Example of Artifact 4

As this example shows, most of the learners could not write the answers to the questions. Instead, they wrote lines of the lyrics. For this reason, the teacher decided to give three possible

answers for the questions about the song “Stronger than You” in order to understand if the students did not reply due to their problems in terms of writing or due to their listening comprehension. Concerning this issue, the next example of an artifact shows 90% of the students could choose the correct answer to the questions about the topic and the message of the song even when they could not write it:

Choose one answer:

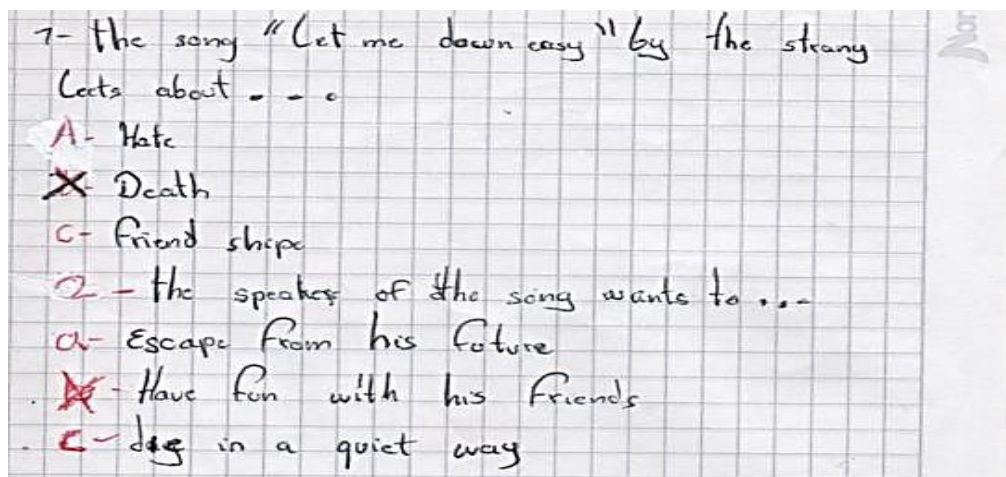
1. The song “Stronger than you” is about...
  - a. A Crystal Gem who feels stronger than her enemy because of her power.
  - b. A Crystal Gem who feels stronger than her enemy because she is happy.
  - c. A Crystal Gem who feels stronger than her enemy because she is made of love.
  
2. Garnet wants to...
  - a. protect her world.
  - b. protect herself.
  - c. protect her children.



Example of Artifact 5

However, some children presented problems regarding the inferential ability for listening comprehension. According to Ueda (2007) the inferential ability in listening performance refers to the skill to recognize and reconstruct significant information that is not given explicitly in an audio material through linguistic and non-linguistic clues. This process takes place from two procedures that occur simultaneously, these are top-down and bottom-up listening. Top-down listening refers to the ability to obtain the general topic and the overall message of an audio material, while bottom-up listening has to do with excerpt very specific information from this audio material and separate it word by word. Furthermore, the inferential ability is divided in different types. For the present study, it is relevant to take into account the different kinds of meaning construction that Rost (1990) pointed out. These types of understanding are: Non-Understanding, which has to do with the incompetence of the listener to extract any suitable inference from the audio material; Misunderstanding, which refers to disconnectedness between

the speaker's message and what the listener inferred; Acceptable Understanding that is a convincing listener's comprehension of the oral text, and Targeted Understanding, which is a unique interpretation that was planned by the speaker. As the next example of an artifact shows, 40% of the participants did not interpret the metaphors that the song "Let me down easy" involved. They understood the superficial meaning of the lyrics; however, many learners could not comprehend the connotation of the words used to create the song:



Example of Artifact 6

The song "Let me down easy" by The Stranglers, in fact, talks about death. The speaker of the song wants to die in a quiet way. Through this sample one can infer that the student was able to have a superficial idea about the topic of the lyrics, although, he could not comprehend what was the message of the speaker. Due to this, it is clear that this learner misunderstood the content of "Let me down easy". This misunderstanding can be caused for numerous reasons including boredom, shame and lack of clarity in the movements created by the classmates, as this student answered in a survey:

**Q:** ¿Los movimientos creados por tus compañeros para representar las letras de la canción "Let me down easy" te ayudaron a entender de qué se trataba?

a) Sí

b) No

¿Por qué? **S3:** No eran claros.

[Survey #3, April 5th, 2017]

Nevertheless, it is important to clarify that those students who understood the gestures created by their partners said that these movements were helpful to get familiarized with new vocabulary as the following example displays:

**Q:** ¿Los movimientos creados por tus compañeros para representar las letras de la canción “Let me down easy” te ayudaron a entender de qué se trataba?

a) Sí

b) No

¿Por qué? **S4:** Si porque entendi lenguaje que no habia escuchado.

[Survey #3, April 5th, 2017]

This shows that, even though Let's Dance practice is not enough to achieve a complete understanding of the song's content, it is very useful to get students to internalize words whose meaning they did not previously know. That is why it is necessary to design more activities to complement these first steps towards the Targeted Understanding of the audio material.

Moreover, these activities must be addressed to have a complex comprehension of songs as texts that go beyond the superficial understanding of the meaning of words and grammatical structures. Instead, they can be viewed from two perspectives that could enrich the educational practices in the EFL classroom. The first one, songs as literary expressions that make use of rhetorical figures to communicate ideas, feelings and opinions regarding the reality of the human being. The second one, songs as social products that allow students to build a dialogical relationship from a critical perspective between their immediate reality and the message that is transmitted through the use of music (Palacios & Chapetón, 2014b).

## Chapter 6: Conclusions

The next chapter is the conclusion of the research project. It shows a synthesis of the data analysis, the implications of this results in teaching, and the limitations of the study. After the whole process of data analysis, it was possible to summarize the information in the following statements:

First of all, seventh graders are able to recognize the specific words used in the lyrics of a song. Nevertheless, they present many difficulties in terms of production when they have to write sentences by their own, even when the vocabulary of the lyrics was previously reviewed. Therefore, it is important to highlight that reading, listening, writing, and speaking are skills that must be worked simultaneously in the EFL classroom, as performance in reading, writing and speaking will have a decisive influence when developing a listening task. Besides, it is evident that SL, RL and EL skills are not mutually exclusive procedures, instead they carry out at the same time during listening comprehension.

Secondly, the repetition of movements according to the passing of a song could be helpful to internalize vocabulary and to understand the topic of a song in general terms. However, different aspects such as motivation, discipline, and environmental conditions determine the learners' achievement in terms of listening exercises. Factors such as the distribution of the class, the chosen songs, the variety in activities and the functioning of the reproduction devices affect the learners' will to develop their listening. Even though the task may be demanding for them, if the teacher has a relative control over the issues mentioned above, the activity will be meaningful for students' learning.

Thirdly, learners are accustomed to hear a specific use of English by the teacher. For this reason, their anxiety and insecurities increase when they listen to a song in English, in which the singer expresses the message quickly, with a different pronunciation and slang that they do not know. These matters are part of what is known as the speech rate and it is necessary that the teacher designs strategies to deal with the student's difficulties when facing a listening activity in which he or she has no control and must use the context to perform the task.

Finally, it is relevant to emphasize the inferential procedure to achieve a complete comprehension of the topic and the message of a song. During the development of this pedagogical proposal it was evident that the reading of lyrics, the vocabulary review and the creation and repetition of movements were not enough to understand the content of the song due to the existence of different factors like the social context, the cultural context and the use of the language through rhetorical figures for the composition of the lyrics of a song. That is why, it is essential to plan activities that involve the understanding of metaphors, ironies, symbols, etc. Which implies that the song could be seen as an object of literary analysis, whose rigor will depend on the age of the students.

### **Implications of the Study**

Based on the conclusions it is evident that there are some implications for the teachers when they plan to use songs in their classroom. In first place, they do not have to underestimate their students because they could be able to comprehend the lyrics of complex songs if the teacher plans the correct activities. In second place, the teachers should insist on using authentic materials to improve their students' listening skills, even if different ways of speaking English may become too demanding for them at the beginning. Exposure to spontaneous and natural use of language is not only beneficial but also necessary.



### **Limitations of the Study**

During the development of the present project these limitations were evidenced: environmental conditions, performance in writing skills and students psychological and cognitional conditions. These three limitations are explained next.

The environmental conditions caused many problems since the first stages of the research. As the classroom is big, the use of an only recorder is not enough to supply learners' needs in terms of listening tasks. They got distracted easily because they could not listen to the songs, even when an extension cord was used in order to put the recorder in the middle of the classroom to reach a better sound for all the group. Besides, the recorder did not play a quality sound, since when the songs were tested on other devices like computers or speakers they were understood, however, the sound was distorted in the recorder.

The learners' performance in writing skill also hindered the development of the different games. As it was mentioned before, the learners did not present any problem when they had to recognize specific words, nevertheless, they were not able to organize the words in the correspondent order. Furthermore, they could not write the answer and the topic of the song, that is why the teacher used multiple choice answers to assess students' comprehension.

Finally, the psychological and cognitional conditions. At the beginning of the pedagogical intervention, the learners were interested in participate in the games designed by the teacher, however, the motivation decreased as the lessons progressed. Some important reasons for this lack of engagement were the constant implementation of songs and games during the different phases and the frustration caused by activities that involved production. The students were bored of doing the same activities all the time, even when the difficulty of the games was more demanding in every session and they got really anxious when they could not do a task at the first attempt.

The present document has shown the development of a research project based on the influence of songs and game-based learning in the development of selective, responsive and extensive listening. The results show valuable information that can be used by other teachers or researchers who may be interested on this topic. Nevertheless, this is just a small contribution to the field of language pedagogy and the research on this field requires permanent inquiries.

### **Recommendations**

One of the most important suggestions for future research project is that the use of songs in the classroom can be tedious for learners if it is done during all the lessons, even when the games vary in each session. For this reason, it is not recommended to use songs for a long period of time. In that sense, it is essential to implement different tools and activities to achieve a true commitment on the part of the students, taking into account that all skills take place simultaneously during English learning, as stated before.

Additionally, it is imperative to create a logical and constant relationship between the comprehension and production skills and the tasks that are developed in the classroom. This will not only mitigate the students' boredom, but it will also contribute to a much more complex learning of English.

### References

- Alfonso Soto, R. & Suárez, Z. V (2013). The Use of Image Reading Strategy to On-line Songs as Meaningful ICTS Resource to Develop Listening and Speaking Skills in Second Grade Students at Prado Veraniego School.
- Al-Yami, S. A. (2008). The Effectiveness of Scaffolding Interactive Activities in Developing the English Listening Comprehension Skills of the Sixth-Grade Elementary Schoolgirls in Jeddah. Online Submission. Retrieved from: <http://eric.ed.gov/?id=ED520563>
- Ali, H., & Birley, S. (1999). Integrating deductive and inductive approaches in a study of new ventures and customer perceived risk. *Qualitative market research: an international journal*, 2(2), 103-110. Retrieved from:  
<https://dspace.lib.cranfield.ac.uk/retrieve/629/SWP3990.pdf>
- Brown, H. D. (2001). Teaching by principles: An interactive approach to language pedagogy (2nd ed.). White Plains, NY: Addison Wesley Longman.
- Buck, G. (2001). Assessing Listening. New York: Cambridge University Press.
- Chisaka, B. C. (2013). Action Research: Some Practical Ideas for Educational Practice. Zimbabwe: Save the Children. Retrieved from:  
[http://resourcecentre.savethechildren.se/sites/default/files/documents/action\\_research-\\_some\\_practical\\_ideas\\_for\\_educational\\_practice.pdf](http://resourcecentre.savethechildren.se/sites/default/files/documents/action_research-_some_practical_ideas_for_educational_practice.pdf)
- Cho, J. Y., & Lee, E. (2014). Reducing Confusion about Grounded Theory and Qualitative Content Analysis: Similarities and Differences. *The Qualitative Report*, 19(32), 1-20. Retrieved from <http://nsuworks.nova.edu/tqr/vol19/iss32/2>

- Chou, M. H. (2014). Assessing English vocabulary and enhancing young English as a Foreign Language (EFL) learners' motivation through games, songs, and stories. *Education 3-13*, 42(3), 284-297. Retrieved from: <http://files.eric.ed.gov/fulltext/EJ997523.pdf>
- Dey, I. (2003). *Qualitative data analysis: A user friendly guide for social scientists*. Routledge. Retrieved from: <https://books.google.es/books?hl=es&lr=&id=1OKIAGAAQBAJ&oi=fnd&pg=PP1&dq=how+to+analyze+qualitative+data&ots=rRd6FSkQ-G&sig=22Sibm1-88Rq-n2MCszupnKnr5A#v=onepage&q&f=false>
- Duarte Romero, M., Tinjacá Bernal, L. M. & Carrero Olivares, M. (2012). Using Songs to Encourage Sixth Graders to Develop English Speaking Skills. *Profile*, 2(1), 11-28.
- Driscoll, D. L. (2011). Introduction to Primary Research: Observations, Surveys, and Interviews. Lowe, C. & Zemliansky, P. (eds.) (2011). *Writing Spaces: Readings on Writing, Volume 2*. SC: Parlor Press. Retrieved from: <http://www.parlorpress.com/pdf/writing-spaces-readings-on-writing-vol-2.pdf>
- Hancock, B., Ockleford, E., & Windridge, K. (1998). *An introduction to qualitative research*. Nottingham: Trent focus group.
- Franco Díaz, V. H. (2012). A Methodological Strategy Related to Music with the Purpose of Promoting English Vocabulary and Improving Speaking and Listening Skills in Second Grade Students at IED Liceo Femenino Mercedes Nariño.
- Garris, R., Ahlers, R., & Driskell, J. E. (2002). Games, motivation, and learning: A research and practice model. *Simulation & gaming*, 33(4), 441-467.
- Ghaderpanahi, L. (2012). Using Authentic Aural Materials to Develop Listening Comprehension in the EFL Classroom. *English Language Teaching*, 5(6), 146-153. Retrieved from: <http://www.ccsenet.org/journal/index.php/elt/article/view/17476>

- Gilakjani, A. P., & Sabouri, N. B. (2016). Learners' Listening Comprehension Difficulties in English Language Learning: A Literature Review. *English Language Teaching*, 9(6), 123. Retrieved from: <http://www.ccsenet.org/journal/index.php/elt/article/view/59636/31953>
- Gómez A. & Sánchez, J. (2011). Total Physical Response for Vocabulary and Pronunciation
- Green, C. S. & Seitz, A. R. (2015). The Impacts of Video Games on Cognition (and How the Government Can Guide the Industry. *Behavioral and Brain Sciences*, 2(1), 101-110. Retrieved from [http://greenlab.psych.wisc.edu/documents/Policy\\_Insights\\_from\\_the\\_Behavioral\\_and\\_Brain\\_Sciences-2015-Green-101-10.pdf](http://greenlab.psych.wisc.edu/documents/Policy_Insights_from_the_Behavioral_and_Brain_Sciences-2015-Green-101-10.pdf)
- Griffin, H., Braunsch, W., Bruneel, K., Paturel, A. (n.d.) *The Common European Framework in the Context of Ontario's School*. Retrieved September 29, 2016, from: <https://deniscousineau.pbworks.com/f/A1+complete+package.pdf>
- Hamouda, A. (2013). An Investigation of Listening Comprehension Problems encountered by Saudi Students in the EFL Listening Classroom. Retrieved March 28, 2017. From: <http://www.hrmars.com/admin/pics/1882.pdf>
- Hayati, A. (2010). The effect of speech rate on listening comprehension of EFL learners. *Creative Education*, 1(02), 107. Retrieved April 4, 2017, from: <http://file.scirp.org/Html/3014.html>
- Instituto Pedagógico Nacional, (n.d.). *Mission*. Retrieved April 17, 2016, from <http://ipn.pedagogica.edu.co/vercontenido.php?idp=1&idh=3&idn=164>
- Instituto Pedagógico Nacional, (2001). *La escuela vigente y su proyección al Nuevo siglo*. Bogotá: Instituto Pedagógico Nacional.
- Just Dance (n.d) Retrieved Retrieved, May 11, 2017 from: <https://www.ubisoft.com/es-ES/game/just-dance-2016/>

- Koshy, V. (2010). *Action Research for Improving Educational Practice*, 2nd Edn. London: SAGE. Retrieved from: <http://admin.umt.edu.pk/Media/Site/SSH/SubSites/cp/FileManager/Ebooks/DCPe-19.pdf>
- Lenguas, E. B. D. C. E. (2006). *Extranjeras: Inglés. Ministerio de Educación Nacional. República de Colombia.*
- Maftoon, P. & Sarem, S. N. (2015). A critical look at the presentation, practice, production (ppp) approach: challenges and promises for ELT. *BRAIN. Broad Research in Artificial Intelligence and Neuroscience*, 3(4), 31-36.
- Mills, D. J. (2010). LyricsTraining.com. *The Electronic Journal for English as a Second Language*, 14, 2. Retrieved on April 19, 2016 from <http://www.tesl-ej.org/pdf/ej54/m3.pdf>.
- Morales Neisa, C. (2008). Using Rock Music as a Teaching-Learning Tool. *Profile Issues in Teachers Professional Development*, (9), 163-180.
- Palacios Mena, N., & Chapetón, C. M. (2014a). The Use of English Songs with Social Content as a Situated Literacy Practice: Factors that Influence Student Participation in the EFL Classroom. *Folios*, (40), 125-138.
- Palacios, N., & Chapetón, C. M. (2014b). Students' Responses to the Use of Songs in the EFL Classroom at a Public School in Bogotá: A Critical Approach. *GIST Education and Learning Research Journal*, 9, 9-30. Retrieved from: <https://eric.ed.gov/?id=EJ1062661>
- Pan, Y. (2016). *Analysis of Listening Anxiety in EFL Class*. *International Journal on Studies in English Language and Literature*, 12-16. Retrieved from: <https://www.arcjournals.org/pdfs/ijsell/v4-i6/2.pdf>

- Pavlas, D. (2010). *A model of flow and play in game-based learning: The impact of game characteristics, player traits, and player states* (Doctoral dissertation, University of Central Florida Orlando, Florida).
- Phillips, D. K., & Carr, K. (2014). *Becoming a teacher through action research: Process, context, and self-study*. Routledge.
- Reina Arévalo, E. A. (2010). The use of songs as a tool to work on listening and culture in EFL classes. *Cuadernos de Lingüística*, (15), 121-138. Retrieved from <https://dialnet.unirioja.es/descarga/articulo/3673475.pdf>.
- Reinhardt, J., & Sykes, J. M. (2014). Special Issue Commentary: Digital Game Activity in L2 Teaching and Learning. *Language Learning & Technology*, 18(2), 2-8. Retrieved from <http://llt.msu.edu/issues/june2014/commentary.pdf>
- Rojas Rojas, R. A. (2015). *Digital natives: a proposal to desing a videogame-based syllabus to develop communicative skills in children* (Doctoral dissertation, Corporación Universitaria Minuto de Dios). Retrieved from: <http://repository.uniminuto.edu:8080/jspui/handle/10656/3400>
- Renukadevi, D. (2014). The Role of Listening in Language Acquisition; the Challenges & Strategies in Teaching Listening. *International Journal of Education and Information Studies*, 4(1), 59-63. Retrieved from [http://www.ripublication.com/ijeisv1n1/ijeisv4n1\\_13.pdf](http://www.ripublication.com/ijeisv1n1/ijeisv4n1_13.pdf)
- Rost, M. (1990). *Listening in language learning*. New York: Longman.
- Rost, M. (2013). *Teaching and researching: Listening*. Routledge.
- Rust, F., & Clark, C. (2007). How to do action research in your classroom. Lessons from the Teachers Network. Retrieved from [https://www.naeyc.org/files/naeyc/Action\\_Research\\_Booklet.pdf](https://www.naeyc.org/files/naeyc/Action_Research_Booklet.pdf)

- Rugg, D. (2010). *An Introduction to Triangulation*. UNAIDS. Retrieved from <http://www.unaids.org/en/media/unaids/contentassets/documents/document/2010/104-Intro-to-trianulation-MEF.pdf>
- Shen, C. (2009). Using English Songs: An Enjoyable and Effective Approach to ELT. *English Language Teaching*, 2(1), 88-94. Retrieved from <http://www.ccsenet.org/journal/index.php/elt/article/view/341/305>
- SongPop 2. (n.d.). Retrieved, May 11, 2017 from: <https://www.facebook.com/games/songpop/?fbs=-1>
- Third, A., Bellerose, D., Dawkins, U., Keltie, E., & Pihl, K. (2014). Children's Rights in the Digital Age: A Download from Children Around the World. Abbotsford, Vic.: Young and Well Cooperative Research Centre. Retrieved from [http://www.uws.edu.au/\\_\\_data/assets/pdf\\_file/0003/753447/Childrens-rights-in-the-digital-age.pdf](http://www.uws.edu.au/__data/assets/pdf_file/0003/753447/Childrens-rights-in-the-digital-age.pdf)
- Thomas, D. R. (2006). A general inductive approach for analyzing qualitative evaluation data. *American journal of evaluation*, 27(2), 237-246.
- Turnbull, D., Liu, R., Barrington, L., & Lanckriet, G. R. (2007). A Game-Based Approach for Collecting Semantic Annotations of Music. *ISMIR 7*, 535-538. Retrieved from [http://eceweb.ucsd.edu/~gert/papers/MusicGame\\_short.pdf](http://eceweb.ucsd.edu/~gert/papers/MusicGame_short.pdf)
- Ueda, M. (n.d). The Role of Inferential Ability in Listening Comprehension in English as a Foreign Language. *立命館言語文化研究*, 19(1).
- Vahdat, S., & Behbahani, A. R. (2013). The effect of video games on Iranian EFL learners' vocabulary learning. *The Reading Matrix*, 13(1). Retrieved from: [http://www.readingmatrix.com/articles/april\\_2013/vahdat\\_behbahani.pdf](http://www.readingmatrix.com/articles/april_2013/vahdat_behbahani.pdf)



- Whitehead, T. L. (2004). *What is ethnography? Methodological, ontological, and epistemological attributes*. Ethnographically Informed Community and Cultural Assessment Research Systems (EICCARS) Working Paper Series, University of Maryland. College Park, MD. Retrieved from <http://www.cusag.umd.edu/documents/workingpapers/epiontattrib.pdf>
- Xu, F. (2011). The Priority of Listening Comprehension over Speaking in the Language Acquisition Process. *International Education Studies*, 4(1), 161. Retrieved from: <http://search.proquest.com/openview/d20e03f561d99de9c1c04ec94b3434a4/1?pq-origsite=gscholar>
- Yousif, A. A. (2006). Listening comprehension difficulties as perceived by. *Journal of King Saud University*.



Annex 1

Cuestionario # 1



UNIVERSIDAD PEDAGÓGICA NACIONAL  
Escuela de Pedagogía

Nombre: \_\_\_\_\_

Edad: \_\_\_\_\_

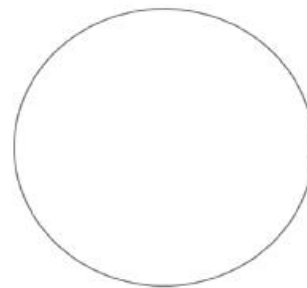
Nivel cognitivo

1. Clasifica los objetos de acuerdo con su peso y forma:

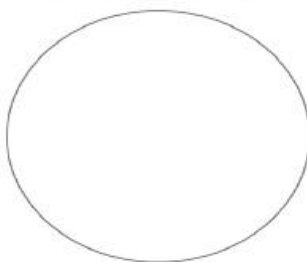
**Objetos**



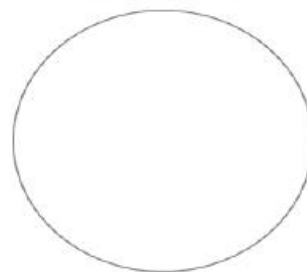
**Pesados y rectangulares**



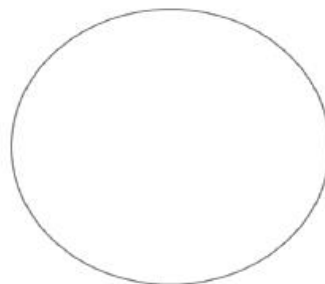
**Livianos y circulares**



**Circulares y pesados**



**Rectangulares y livianos**



2. Responde: Si Erika es mayor que Sandra y Sandra es mayor que Patricia, ¿Quién es la menor del grupo de amigas? \_\_\_\_\_

**Nivel socio-afectivo**

3. ¿Estudias con alguien en casa?
- a. Algunas veces.
  - b. Siempre.
  - c. Nunca.



4. Si la respuesta anterior fue afirmativa, ¿Con quién estudias en casa?

---



---



---



---

5. Cuando participo en clase mis compañeros...
- a. Me escuchan.
  - b. No me escuchan.
  - c. Algunas veces me escuchan.
  - d. Nunca participo en clase.

6. ¿Cómo me siento cuando participo en clase?

---



---



---



---



## Annex 2

## Encuesta # 1



La siguiente encuesta será realizada con el fin de determinar las diferentes perspectivas de los estudiantes del curso 604 con respecto al aprendizaje del inglés, la utilidad de éste en su contexto social y el entorno desde el cual se llevan a cabo sus procesos de aprendizaje.

**Nombre:** \_\_\_\_\_

**Edad:** \_\_\_\_\_

1. ¿Cuántas horas semanales dedicas al aprendizaje y práctica del inglés fuera del colegio?
  - a. De 0 a 2 horas semanales.
  - b. De 2 a 4 horas semanales.
  - c. De 4 a 6 horas semanales.
  - d. Más de 6 horas semanales. ¿Cuántas? \_\_\_\_\_
2. ¿Estudias inglés en otros espacios diferentes al colegio?
  - a. Sí.
  - b. No.
3. Si la respuesta anterior fue afirmativa, ¿En qué espacios aprendes inglés?
  - a. En casa.
  - b. En un instituto de lenguas.
  - c. En cursos ofrecidos por una universidad.
  - d. Otro, ¿Cuál? \_\_\_\_\_
4. ¿Mediante qué herramientas aprendes inglés?
  - a. Cursos online
  - b. Salas de chat y/o Skype
  - c. Vídeos
  - d. Música
  - e. Libros de inglés
  - f. Literatura
  - g. Películas
  - h. Otros, ¿Cuáles? \_\_\_\_\_

5. ¿Cuáles son tus cualidades para el aprendizaje del inglés?

---

---

---

6. ¿Cuáles son tus dificultades para el aprendizaje del inglés?

---

---

---

7. ¿Te gusta el inglés?

a. Sí

b. No.

¿Por qué?

---

---

8. ¿Te gusta leer? ¿Por qué?

---

---

---

9. Si la respuesta anterior fue afirmativa, ¿Qué clase de libros te gusta leer?

---

---

10. ¿El Aprendizaje del inglés es importante para tu vida?

a. Sí

b. No.

¿Por qué?

---

---



Annex 3

Prueba diagnóstico #1



**Writing activity**

1. Write a 5 lines paragraph in which you tell the best day of your life.

---



---



---



---



---

2. Answer: What are your hobbies? Why do you like doing these activities?

---



---

**Post-listening activity**

3. Fill the blanks with the missing words in the box.

Can right hug material give I always Boys ok living know cash girl can

Some \_\_\_\_\_ kiss me  
 Some boys \_\_\_\_\_ me  
 I think they're \_\_\_\_\_  
 If they don't \_\_\_\_\_ me proper credit  
 \_\_\_\_\_ just walk away

They \_\_\_\_\_ beg and they \_\_\_\_\_ plead  
 But they can't see the light (that's \_\_\_\_\_)  
 'Cause the boy with the cold hard \_\_\_\_\_  
 Is \_\_\_\_\_ Mister Right



'Cause we are \_\_\_\_\_ in a material world  
 And I am a \_\_\_\_\_ girl  
 You \_\_\_\_\_ that we are living in a material world  
 And I am a material \_\_\_\_\_.



**Reading activity**

4. Read the next fable:

**The Frogs & the Ox**

An Ox came down to a reedy pool to drink. As he splashed heavily into the water, he crushed a young Frog into the mud.

The old Frog soon missed the little one and asked his brothers and sisters what had become of him.

"A great big monster," said one of them, "stepped on little brother with one of his huge feet!"

"Big, was he!" said the old Frog, puffing herself up. "Was he as big as this?"

"Oh, much bigger!" they cried.

The Frog puffed up still more.

"He could not have been bigger than this," she said. But the little Frogs all declared that the monster was much, much bigger and the old Frog kept puffing herself out more and more until, all at once, she burst.

*Do not attempt the impossible.*

Source: <http://www.read.gov/aesop/002.html>

5. **According with the fable, answer this questions:**

What is the message of the fable?

---



---



---

What feeling causes the fable on you? Why?

---



---



---

6. **Speaking activity**

With your partner draw someone that could be considered beautiful and tell your teacher and classmates what are the characteristics of this being that make him/her beautiful.

Annex 4 Sample of Field Notes

School: Instituto Pedagógico Nacional		Tutor: Mélaney Rodríguez Cáceres		Date: March 14th	
Student -teacher: Camila Andrea Becerra Plata		Mentor-teacher: Mauro Rodríguez			
ACTIVITY (Description)	TEXTUAL MARKERS (LINGUISTIC AND NON LINGUISTIC)	ANALYSIS (Meaning)	INTERPRETATION	OBSERVATIONS AND PROPOSAL	
<p>(1)The learners arrive to the classroom and tell the student-teacher that they have a new English teacher. The student-teacher talks with the mentor-teacher about the research project she is going to develop with students and asks him time for doing the diagnosis. Then, the mentor-teacher says to the learners that they need to organize the classroom for doing a test. After they do this, the mentor-teacher starts to take attendance.</p> <p>(2) Next, the student-teacher explains the first two points of the diagnosis in which learners have to write a paragraph describing the best day of their lives and answer what are their hobbies and why do they like to do these activities. The student-teacher tells the learners that they have 10 minutes for elaborating this writing exercise.</p>	<p>(1)One of the students is playing with a thermo and accidentally wets the mentor-teacher and one of his partners. The mentor-teacher lets the learners go to the bathroom for cleaning themselves.</p> <p>(2) Many students complain due to they have to do a workshop that it is written in English. They ask the pre-service teacher if they can work in pairs for completing the exercise and sharing the dictionary. She agrees they can share the material but they have to work individually. Then, the pre-service teacher explains what the students need to do in the first two activities proposed in the diagnosis. She does this explanation in English and Spanish and asks the learners if they have understood, however, a lot of learners do not comprehend what they have to do and ask the student and mentor-teachers to tell them in Spanish what they have to answer. As a consequence, the learners spend more time that the</p>	<p>Discipline and classroom management: One of the biggest difficulties that students have to face is their lack of an English teacher for three weeks. For this reason, they have trouble for following instructions in English or Spanish. In that sense, it is the teachers' obligation to find strategies for make students conscious about the relevance of the class and clarify the different rules that need to be recognized for the right development of it.</p> <p>Use of language: Taking into account all the observations and surveys, it is clear that the majority of the students do not have enough contact with</p>	<p>Discipline and classroom management Use of language Environmental conditions</p>		



<p>(3)Once the majority of the learners have finished the writing exercise, the student-teacher explains the listening activity in which they have to fill some gaps for completing the lyrics of a song after listening to it.</p> <p>(4)Finally, the student- teacher explicates the questions that the learners need to answer in a reading activity based on an Aesop’s fable. Besides, she explains some vocabulary needed to understand the story using some pictures.</p> <p>(5)When all students have delivered their diagnosis to the student-teacher, the mentor-teacher asks them to organize their seats in a round-table and he tells them that he will not let them leave the classroom until they keep quiet. All students obey the order and leave the classroom in silence.</p> <p>(6) At the end of the class, the mentor-teacher talks with the student-teacher and gives her some recommendations for developing a listening activity. In addition, he remarks that the student-teacher explained every point of the diagnosis, something that for him was essential for students’ comprehension of the activity.</p>	<p>assigned for completing this exercise.</p> <p>(3) The majority of the students cannot listen to the song, that is why they get distracted easily and do not understand what they are supposed to do even when the student-teacher has explained the activity at least two times. Some of them are copying the answers of their partners.</p> <p>(4)Many learners do not understand what they have to answer in the reading comprehension activity. Also, some of the students do not have an English dictionary which forces them to ask for the meaning of some words to both teachers.</p> <p>(5) The mentor-teacher scolds the learners in Spanish for not bringing their material for working. Furthermore, he says to them that they have many difficulties for understanding present and past simple. Finally, he asks the pre-service teacher if she wants to add something to what he has said. The pre-service teacher says she has nothing to say about it.</p> <p>(6) The mentor-teacher says that his idea is helping the pre-service teacher to improve her teaching practice and in turn receive a feedback about his own work.</p>	<p>English to develop the different activities that they are suppose to do according with the requirements of the guía 22 . Therefore, it is necessary to make a grammar and vocabulary review to design appropriate activities for reaching students’ participation and social interaction in the EFL classroom.</p> <p>Environmental conditions: The teachers needs to make use of the different available tools and spaces in the school for planning their classes, due to the classroom does not count with the necessary conditions for increase students motivation and participation.</p>		
---	--	---	--	--

Annex 5

Attendance Monitoring



UNIVERSIDAD PEDAGÓGICA NACIONAL

DEPARTAMENTO DE LENGUAS  
COORDINACIÓN DE PRÁCTICA

SEGUIMIENTO A LA ASISTENCIA DE LOS ESTUDIANTES  
A SU LUGAR DE PRÁCTICA - FORMATO 2016 1


NOMBRE DEL ESTUDIANTE:	Camila Andrea Becerra Plata
LUGAR DE PRÁCTICA:	Instituto Pedagógico Nacional
TIPO DE PRÁCTICA (Proyecto / Asistida / Autónoma)	Proyecto de investigación en el aula
JORNADA:	Única

CURSOS A CARGO:	PROFESOR(ES) TITULAR(ES) EN CADA CURSO
604	
ASESOR(A) / PROFESOR(A) DE PROYECTO	

FECHA	HORA DE INICIO	HORA DE FINALIZACIÓN	FIRMA DEL PROFESOR TITULAR DEL AULA	VISTO BUENO DEL ASESOR DE PRÁCTICA O DEL PROFESOR DE PROYECTO	FECHA DE FIRMA DEL VISTO BUENO
22/02/16	1:30 pm	3:00 pm	Stonia Cuba		March 3, 2016
29/02/16	1:30 pm	3:00 pm	Stonia Cuba		March 3, 2016
07/03/16	1:30 pm	3:00 pm	Stonia Cuba		March 31, 2016
14/03/16	1:30 pm	3:00 pm	Mario Rodriguez		March 31, 2016
28/03/16	1:45 pm	3:00 pm	Mario Rodriguez		March 31, 2016
04/04/16	1:45 pm	3:00 pm	Mario Rodriguez		April 26, 2016
11/04/16	1:05 pm	3:00 pm	Mario Rodriguez		April 26, 2016
18/04/16	1:05 pm	3:00 pm	Mario Rodriguez		April 26, 2016
25/04/16	1:05 pm	3:00 pm	Mario Rodriguez		April 26, 2016
02/05/16	1:25 pm	3:00 pm	Mario Rodriguez		May 5, 2016
16/05/16	1:00 pm	3:00 pm	Mario Rodriguez		May 5, 2016

Annex 6

Consent Form

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Escuela de Pedagogía</small>	<b>FORMATO</b>	
	<b>CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES</b>	
Código: FOR025INV	Versión: 01	
Fecha de Aprobación: 02-06-2016	Página 1 de 3	

**Vicerrectoría de Gestión Universitaria**  
**Subdirección de Gestión de Proyectos – Centro de Investigaciones CIUP**  
**Comité de Ética en la Investigación**


En el marco de la Constitución Política Nacional de Colombia, la Ley 1098 de 2006 – Código de la Infancia y la Adolescencia, la Resolución 0546 de 2015 de la Universidad Pedagógica Nacional y demás normatividad aplicable vigente, considerando las características de la investigación, se requiere que usted lea detenidamente y si está de acuerdo con su contenido, exprese su consentimiento firmando el siguiente documento:

**PARTE UNO: INFORMACIÓN GENERAL DEL PROYECTO**

<b>Facultad, Departamento o Unidad Académica</b>	Departamento de lenguas		
<b>Título del proyecto de investigación</b>	Game Based Learning and Songs in the EFL Classroom		
<b>Descripción breve y clara de la investigación</b>	Este proyecto busca demostrar la importancia del juego y el uso de la música en el mejoramiento de las habilidades de escucha para el inglés.		
<b>Descripción de los posibles riesgos de participar en la investigación</b>	Los estudiantes podrían enfrentarse a perspectivas culturales y sociales que podrían generar un conflicto con sus propios sistemas de valores.		
<b>Descripción de los posibles beneficios de participar en la investigación.</b>	Los estudiantes podrían familiarizarse con el uso del inglés y usarlo en sus propios contextos para su crecimiento personal y académico. Además tendrían un acercamiento a diferentes culturas y visiones de mundo distintas.		
<b>Datos generales del investigador principal</b>	Nombre(s) y Apellido(s) : Camila Andrea Becerra Plata		
	N° de Identificación: 1012394992	Teléfono:	7190584
	Correo electrónico: camilabecerraplata@outlook.com		
	Dirección: Transversal 80g # 69-59 sur		

**PARTE DOS: CONSENTIMIENTO INFORMADO**

Yo \_\_\_\_\_ mayor de edad, identificado con Cédula de Ciudadanía N° \_\_\_\_\_ de \_\_\_\_\_, con domicilio en la ciudad de \_\_\_\_\_  
 Dirección: \_\_\_\_\_ Teléfono y N° de celular: \_\_\_\_\_  
 Correo electrónico: \_\_\_\_\_

 UNIVERSIDAD PEDAGÓGICA NACIONAL <i>Calidad al aprender</i>	<b>FORMATO</b>	
	<b>CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES</b>	
Código: FOR025INV	Versión: 01	
Fecha de Aprobación: 02-06-2016	Página 2 de 3	

Como adulto responsable del niño(s) y/o adolescente (s) con:

Nombre(s) y Apellidos:	Tipo de Identificación	N°
_____	_____	_____
_____	_____	_____

Autorizo expresamente su participación en este proyecto y

**Declaro que:**

1. He sido invitado(a) a participar en el estudio o investigación de manera voluntaria.
2. He leído y entendido este formato de consentimiento informado o el mismo se me ha leído y explicado.
3. Todas mis preguntas han sido contestadas claramente y he tenido el tiempo suficiente para pensar acerca de mi decisión de participar.
4. He sido informado y conozco de forma detallada los posibles riesgos y beneficios derivados de mi participación en el proyecto.
5. No tengo ninguna duda sobre mi participación, por lo que estoy de acuerdo en hacer parte de esta investigación.
6. Puedo dejar de participar en cualquier momento sin que esto tenga consecuencias.
7. Conozco el mecanismo mediante el cual los investigadores garantizan la custodia y confidencialidad de mis datos, los cuales no serán publicados ni revelados a menos que autorice por escrito lo contrario.
8. Autorizo expresamente a los investigadores para que utilicen la información y las grabaciones de audio, video o imágenes que se generen en el marco del proyecto.
9. Sobre esta investigación me asisten los derechos de acceso, rectificación y oposición que podré ejercer mediante solicitud ante el investigador responsable, en la dirección de contacto que figura en este documento.

Como adulto responsable del menor o adolescente autorizo expresamente a la Universidad Pedagógica Nacional utilizar sus datos y las grabaciones de audio, video o imágenes que se generen, que reconozco haber conocido previamente a su publicación en: \_\_\_\_\_

En constancia, el presente documento ha sido leído y entendido por mí, en su integridad de manera libre y espontánea. Firma el adulto responsable del niño o adolescente,

Nombre del adulto responsable del niño o adolescente: \_\_\_\_\_  
 N° Identificación: \_\_\_\_\_ Fecha: \_\_\_\_\_

Firma del Testigo:

Nombre del testigo: \_\_\_\_\_  
 N° de identificación: \_\_\_\_\_  
 Teléfono: \_\_\_\_\_

## Annex 7

## FIELD NOTES #2: 25/08/2016

Description	Interpretation	Suggestions
<p>1.The teacher started the 2.class greeting the 3.students and showing 4.them some pictures 5.representing new 6.adjectives. While she was 7.doing this and saying the 8.new words in English, all 9.the students said the 10.meaning of the words in 11.Spanish.</p> <p>12.After doing this activity, 13.the teacher displayed 14.pictures of distinct 15.cultures and religions 16.existing in Colombia 17.and she asked the 18.learners to choose the 19.image that represented 20.someone really 21.different from them. 22.Then they had to 23.imagine and write an 24.answer for these three 25.questions: “Who are 26.they/is he?”; “How are 27.they/ is he?”; “Why are 28.they/ is he different 29.from me?”. Besides, she 30.wrote the questions and 31.her own answer to them 32.on the board. She gave 33.the instruction in 34.English two times, 35.however she found that 36.many learners did not 37.understand what they 38.had to do, for that 39.reason, she repeated 40.what she said a third 41.time but in Spanish.</p>	<p>From the line 1 to the line 11 one can observe that it is necessary to make the students aware of the pronunciation of the words in English due to they already infer the meaning of the majority of the words thanks to the images.</p> <p>Besides, from the line 29 to the line 58 it is clear that the learners still have problems with language understanding. These problems are intensified by the discipline. For this reason, the student-teacher needs to find a strategy for make the learners pay attention to the lesson without speaking in Spanish. From the line 66 to the line 86 one can observe that the majority of the students were able to find the correct answer.</p> <p>In lines 87 to 98 the teacher could settle the learners’ comprehension of the adjectives learnt in class in a fun way. All of them were paying attention to what was happening during the English class.</p> <p>From line 59 to line 67 one can see that many students do not use the dictionary and have difficulties writing sentences by</p>	<p>As it was mentioned before, the student-teacher needs to resolve her own workshops before taking them to the class. Besides, it is necessary to reevaluate the lesson planning proposed the last semester in order to reach a real improvement of students’ listening skill. However, the students seem to enjoy this new strategy for evaluating their listening.</p>

<p>42. During this activity, the 43. teacher decided to keep 44. quiet as soon as the 45. students started to talk 46. about things that did 47. not have any relation to 48. what was happening in 49. the class, therefore, she 50. had to interrupt herself 51. at least three times. 52. When the teacher 53. stopped talking some of 54. the students demanded 55. their partners to keep 56. quiet. At the end, she 57. had to repeat the 58. instruction in Spanish. 59. The students had ten 60. minutes for writing 61. their answers. While 62. they were working, the 63. mentor teacher and the 64. student-teacher were 65. helping them to create 66. coherent sentences and 67. translate. Then, the 68. student-teacher asked 69. the learners to submit 70. their answers, however, 71. she did not receive the 72. work of two students 73. due to they were 74. playing and talking 75. with their friends while 76. the teacher was 77. insisting that she will 78. not receive the answers 79. that were delivered off time. 80. After finishing this 81. exercise, the student- 82. teacher delivered a 83. listening worksheet for 84. every learner. In this 85. workshop, the students 86. had to listen to fifteen</p>	<p>themselves even in the present simple tense. Furthermore, from line 67 to line 79 it is evident that some students had no interest in listening to what their teacher is telling them. During this session there were difficulties with the material again as it shown from the line 102 to the line 122. That is why it seems to be necessary to resolve the workshop before taking it to the class. Another important issue to highlight is that the learners seem to have some problems with selective and extensive listening due to the fact that even when they had the opportunity to listen an excerpt of 30 seconds of a song they were not able to infer a word by the content of the audio material as it is shows from the line 122 to the line 143.</p>	
--	---	--

<p>87.extracts from different 88.songs. They had three 89.practices of five songs 90.each one. In these 91.practices they had the 92.opportunity of listening 93.every excerpt at least 94.two times. Then, they 95.had to choose the group 96.of words that they heard 97.in the song between 98.three options. Besides, 99.if they had enjoyed the 100.song they had to 101.encircle the “like” 102.trademark. In the 103.development of this 104.activity some of the 105.extracts were in 106.disorder for unknown 107.reasons, that is why the 108.teacher had to listen to 109.the songs first for 110.telling them what was 111.the number of the 112.excerpt in the 113.workshop. 114.Furthermore, some of 115.the options of the 116.worksheet had spelling 117.mistakes, therefore, 118.the teacher asked the 119.students to correct 120.these words before 121.starting the 122.SongGame. During 123.these exercise some 124.students asked for a 125.repetition of the 126.excerpt because they 127.liked the song. After 128.finishing all three 129.practices, the teacher 130.corrected the answers 131.and according with 132.what many learners</p>		
---	--	--

<p>133.said, they had some 134.difficulties 135.recognizing the 136.pronunciation of the 137.word “rhythm” in one 138.of the extracts. Finally, 139.students had to listen 140.to the fifteen extracts 141.again but in a different 142.order and without any 143.repetition. 144.At the end of the class, 145.all the learners 146.delivered their worksheet.</p>		
--	--	--



## Annex 8

## ENCUESTA #2

**Nombre:** \_\_\_\_\_ **Fecha:** \_\_\_\_\_

1. ¿Cómo te fue cuando tuviste que repetir los movimientos de la canción “Cheap Thrills”?

- a) Bien.
- b) Regular.
- c) Mal.



2. ¿Cómo te fue cuando tuviste que repetir los movimientos de la canción “Ten Feet Tall”?

- a) Bien.
- b) Regular.
- c) Mal.

3. ¿Los movimientos empleados para replicar la canción “Cheap Thrills” te ayudaron a comprender de qué se trataba la canción?

- a) Sí
- b) No.



5. ¿Los movimientos empleados para replicar la canción “Ten Feet Tall” te ayudaron a comprender de qué se trataba la canción?

- a) Sí
- b) No.

5. ¿Cómo te parecieron las canciones escogidas para jugar SongPop?

- a) Fáciles de entender.
- b) Difíciles de entender.

¿Por qué?

---

---

6. ¿Cómo te pareció la guía empleada para jugar SongPop?

a) Fácil de resolver.

b) Difícil de resolver.

¿Por qué?

---

---



Annex 9

Worksheet of Song Pop

Beginner

Player: <u>Julian Esteban Ortiz</u>	Level: <u>604</u>	Date: <u>23/08/16</u>	Score: <u>90</u>
-------------------------------------	-------------------	-----------------------	------------------

PRACTICE 1

SONG 1	SONG 2	SONG 3	SONG 4	SONG 5
Awful way	Bare hands	Sadness is crowded	U disgusting	But she's empty
Awful Jay	Bare palms	Beautiful is crowded	Your disgusting	But he's empty
Awful May	Bare hounds	kindness is crowded	You're disgusting	But it's empty

PRACTICE 2

SONG 6	SONG 7	SONG 8	SONG 9	SONG 10
Fascinating lemon	Life is ever kind	You're so lonely	I can't stand still	He's ten feet tall
Fascinating widow	Life is never kind	I'm so lonely	He can't stand still	She's ten feet tall
Fascinating rhythm	Life forever kind	He's so lonely	You can stand still	I'm ten feet tall

PRACTICE 3

SONG 11	SONG 12	SONG 13	SONG 14	SONG 15
unpleasant family	Watery hands	covered in gold	Bad rabbits	Noisy hands
unpleasant Jeremy	Watery charms	Covered in cold	Bad habits	Noisy hearts
Unpleasant noisy	Watery eyes	Covered involved	Bad daddies	Noisy Hams

SONG GAME

SONG 1	SONG 2	SONG 3	SONG 4	SONG 5
Sadness is crowded	Fascinating pillow	She can't stand still	Watery bands	Noisy advice
Kindness is crowded	Fascinating lemon	He can't stand still	Watery eyes	Noisy wise
Madness is crowded	Fascinating rhythm	I can't stand still	Watery vice	Noisy hearts
SONG 6	SONG 7	SONG 8	SONG 9	SONG 10
Bad habits	Unpleasant army	But she's empty	Bare yards	Covered in love
Bad rabbits	Unpleasant daddy	But it's empty	Bare eyes	Covered by God
Bad daddies	Unpleasant family	But he's empty	Bare vice	Covered in gold
SONG 11	SONG 12	SONG 13	SONG 14	SONG 15
He's ten feet tall	You're disgusting	Awful way	Life was ever kind	Noisy parts
In ten feet tall	You disgusting	Awful day	Life is always kind	Noisy moms
I'm ten feet tall	Yeah disgusting	Awful say	Life is never kind	Noisy hearts

## Annex 10

## LESSON PLAN #1

**Date:** August 18 2016

**Name of the Lesson:** Opposite Words

**Subject:** English

**Grade:** 6<sup>th</sup>

**Institution:** National Pedagogical Institute

**Duration:** 90 minutes

**Instructional Settings:**

**Vocabulary:** Adjectives.

**Resources:** Pencils, speakers, pictures, markets, eraser, pencils.

**Objectives:**

- To scan the important information of an audio material in order to complete a task.
- To recognize the meaning of different adjectives and their antonyms.

Activities	Grouping	Time
<p>▪ <b>Opening:</b></p> <p>The teacher starts the class, greeting the students and telling them which activity is going to be developed and the vocabulary they are going to use. For this purpose, she will use different images (annex 1) representing some adjectives used in extracts of fifteen different songs (annex 2).</p>	<p><b>Whole Class</b></p>	<p><b>20 min.</b></p>
<p>▪ <b>While Activities:</b></p> <p>The teacher and the students play “Hot Potato”. In this game, the learners pass a little ball to their partners while the teacher is saying “Potato”, eight students who have the ball when she says “Hot” are going to pick up some sheets with different adjectives from a bag to match them with their opposite word. All the adjectives have their antonym except for “bad”, for that reason, the learner has to infer the opposite word.</p>	<p><b>Whole Class</b></p>	<p><b>25 min.</b></p>

The teacher gives students a workshop called "SongGame" (annex 8). This workshop is going to be developed in two phases: three practices and the Song Game. In the first phase, the learners have to listen to different extracts of 30 seconds from fifteen songs. Then, they have to choose the correct answer of three different options per extract. Besides, they can encircle the "like" trademark if they enjoy the song. The teacher is going to repeat every excerpt one time and is going to correct the answers at the end of every practice.	<b>Individual work</b>	<b>35 min.</b>
<b>Assessment</b> Finally, the students are going to listen to the fifteen extracts again but in a different order and without any repetition.	<b>Individual Work</b>	<b>10 min.</b>

Adjectives	Song	Link	Start	End
Bad	Michael Jackson - Bad	<a href="https://youtu.be/dsUXAEzaC3Q">https://youtu.be/dsUXAEzaC3Q</a>	1:00	1:30
Beautiful	Zedd - Beautiful Now ft. Jon Bellion	<a href="https://youtu.be/n1a7o44WxNo">https://youtu.be/n1a7o44WxNo</a>	3:11	3:41
Big	The Chemical Brothers - The Big Jump	<a href="https://youtu.be/2fKIGzoF-hY">https://youtu.be/2fKIGzoF-hY</a>	1:00	1:30
Cheap	Sia - "Cheap Thrills" ft. Sean Paul	<a href="https://youtu.be/nYh-n7EOtMA">https://youtu.be/nYh-n7EOtMA</a>	0:45	1:10
Cold	Demi Lovato - Stone Cold (Official Video)	<a href="https://youtu.be/WDAAd0S92Uko">https://youtu.be/WDAAd0S92Uko</a>	1:30	2:00
Dry	Cold War Kids - "Hang Me Up To Dry"	<a href="https://youtu.be/LrrGKR8Xii4">https://youtu.be/LrrGKR8Xii4</a>	0:55	1:25
Expensive	Die Antwoord - XPEN\$IV \$H1T	<a href="https://youtu.be/3YPCdJbZYXo">https://youtu.be/3YPCdJbZYXo</a>	0:00	0:30
Hot	Donna Summer- Hot Stuff	<a href="https://youtu.be/1IdEhvuNxV8">https://youtu.be/1IdEhvuNxV8</a>	0:46	1:16
New	Halsey - New Americana	<a href="https://youtu.be/b-eYbUVZedY">https://youtu.be/b-eYbUVZedY</a>	3:06	3:36
Noisy	Chicago - All That Jazz	<a href="https://www.youtube.com/watch?v=gU3k1Tpih8E">https://www.youtube.com/watch?v=gU3k1Tpih8E</a>	1:15	1:45
Old	Lucas Graham - 7 Years Old	<a href="https://youtu.be/J161D6GuJ8c">https://youtu.be/J161D6GuJ8c</a>	1:57	2:27
Quiet	Smashing Pumpkins - Quiet	<a href="https://youtu.be/BWD3GRgr02E">https://youtu.be/BWD3GRgr02E</a>	2:39	3:09
Small	Nas - Small World	<a href="https://youtu.be/_PdjulxIQY">https://youtu.be/_PdjulxIQY</a>	1:15	1:45
Ugly	Die Antwoord - Ugly Boy	<a href="https://youtu.be/CLDy_POEgnk">https://youtu.be/CLDy_POEgnk</a>	0:00	0:30
Wet	Nicole Scherzinger - Wet	<a href="https://youtu.be/C9CjviJ5jsc">https://youtu.be/C9CjviJ5jsc</a>	0:45	1:15