

**Integrating Music as a Pedagogical Strategy to Motivate and Enhance Speaking Skills in  
EFL Classrooms**

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An Action Research Presented to Obtain The Bachelor's Degree In Spanish And English.

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Bogota D.C.

2025

**NOTA DE ACEPTACIÓN**

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**Presidente del jurado**

## ACKNOWLEDGMENTS

While I was writing this project, I found support and lost two souls I deeply love: Grandma Rosita, this is for you, as you always proudly counted the days to see me graduate, as you always unconditionally believed in me. We finally made it! I wish you were here to celebrate together.

And to Campanita, my faithful little angel, thanks for walking beside me through life. Your loyalty was my shelter, your love, my light. For these angels, your memory will forever be the gentle heartbeat that echoes in my soul.

### **To the love of my life:**

To my mom. All my achievements, projects and dreams are led by love, discipline and courage thanks to you. Your name is tattooed in each one of them. You're my inspiration, motive and eternal reason to be better.

### **To the people I recognize and love as family:**

Norv, my best friend, my anchor, my soulmate. Thanks for inspiring me and helping me to grow every single day, for not allowing me to stop and reminding me that I can find the strength to continue even when hard times come. To Dani and Vivi, the women who had taught me about perseverance, resilience, and love. Thanks for being my sisters, sharing dreams with me, encouraging me and holding my hand in the highest and lowest.

And to myself, I owe gratitude. For the woman I have become, one who dares, who dreams, who creates.

Finally, to the stars who listen and the dreams that are answered.

## ABSTRACT

This action research examined how integrating music into a task-based framework motivates and enhances speaking skills in an EFL Cycle-4 class at Liceo Femenino Mercedes Nariño. A mixed-age group (15–70 years old) attended 12 weekly sessions where songs were used in pre-, while- and post-listening tasks. Data from field notes, questionnaires, and recordings showed that music increased motivation, improved pronunciation, fluency, and confidence, and fostered collaboration. Overall, music created a positive environment that supported oral communication and student engagement.

**Key words:** music, motivation, speaking skills, English teaching, EFL, speaking, collaborative learning.

## RESUMEN

Esta investigación-acción exploró cómo la integración de la música en un enfoque por tareas motiva y fortalece la expresión oral en un curso de inglés del Ciclo 4 en el Liceo Femenino Mercedes Nariño. Un grupo mixto de estudiantes (15 a 70 años) participó en 12 sesiones semanales con actividades de pre-, durante y pos-escucha basadas en canciones. El análisis de notas de campo, cuestionarios y grabaciones evidenció que la música incrementó la motivación, mejoró pronunciación, fluidez y confianza, y favoreció la colaboración, generando un ambiente positivo y participativo.

**Palabras clave:** música, motivación, habilidades orales, enseñanza de inglés, EFL, speaking, aprendizaje colaborativo.

## TABLE OF CONTENTS

<b>Chapter 1: Characterization, Research Question and Objectives.....</b>	<b>1</b>
<b>Research question.....</b>	<b>4</b>
<b>General objective.....</b>	<b>4</b>
<b>Specific objectives .....</b>	<b>4</b>
<b>Chapter 2: Literature Review and Theoretical Framework .....</b>	<b>5</b>
<b>Theoretical framework .....</b>	<b>7</b>
Music in the EFL classroom .....	7
Oral Communication.....	9
Pre-listening Activities .....	11
While-listening Activities .....	11
Post-listening Activities .....	12
Task based learning.....	12
Collaborative learning.....	13
Motivation .....	13
<b>Chapter 3: Methodological Design.....</b>	<b>15</b>
Research Paradigm.....	15
Type of Research.....	16
Data Collection Instruments and Procedures.....	16
Field Notes.....	16
Recordings.....	17
Focus Groups .....	17
Artifacts.....	17
Ethical Considerations.....	18
<b>Chapter 4: Pedagogical Intervention .....</b>	<b>18</b>
<b>Vision of language .....</b>	<b>18</b>
<b>Vision of the curriculum .....</b>	<b>19</b>
<b>Vision of learning .....</b>	<b>20</b>
<b>Intervention.....</b>	<b>20</b>
<b>Engage .....</b>	<b>21</b>
<b>Pre-Listening Activities .....</b>	<b>21</b>
<b>While-Listening Activities.....</b>	<b>21</b>
<b>Post-Listening Activities.....</b>	<b>22</b>
<b>Chronology .....</b>	<b>22</b>
Cycle 1: Expressing Preferences. ....	23
Cycle 2: Describing Routines.....	23
Cycle 3: Sharing Opinions on Social Topics.....	24
<b>Lesson Plan Model.....</b>	<b>26</b>

Focus on Speaking: .....	27
Use of Music: .....	27
Scaffolded Learning: .....	27
Example of the lesson plan. ....	28
<b>Chapter 5: Data Analysis .....</b>	<b>31</b>
<b>Analysis management .....</b>	<b>31</b>
<b>Category 1: Motivation .....</b>	<b>33</b>
1.1 Intrinsic and Extrinsic Motivation.....	33
<b>Category 2: Oral Communication .....</b>	<b>42</b>
2.1 Pronunciation and Intelligibility.....	42
2.2 Confidence and Willingness to speak.....	46
2.3 Use of Strategies .....	53
<b>Category 3: Collaborative work.....</b>	<b>67</b>
<b>Chapter 6. Conclusions .....</b>	<b>72</b>
<b>6.2 Implications .....</b>	<b>73</b>
<b>6.3 Limitations .....</b>	<b>74</b>
<b>6.4 Further Research.....</b>	<b>75</b>
<b>References.....</b>	<b>76</b>
<b>Annexes .....</b>	<b>83</b>

## **Chapter 1: Characterization, Research Question and Objectives**

This chapter contextualizes Liceo Femenino Mercedes Nariño, the institution where the pedagogical intervention took place, by summarizing its historical background, location, educational philosophy, and sociocultural context.

Founded on October 5, 1916, by the priest of Las Cruces neighborhood as Escuela Sindical de Costura y Artes y Oficios, the school initially prepared women for home life. It was relocated in 1941 and adopted its current name, Liceo Femenino de Cundinamarca Mercedes Nariño, in 1960 (García, Milton, n.d.). Today, it is one of Bogotá's most recognized public schools for its French accreditation and nomination as an International Baccalaureate institution.

Located in the San José neighborhood, within the Rafael Uribe Uribe locality—one of the largest and most populated in southern Bogotá—the school serves a community characterized by socioeconomic diversity and urban dynamism. According to the Secretaría Distrital de Planeación (2017), most residents belong to lower-middle socioeconomic strata (1–3), with families typically engaged in local businesses such as shoe stores, supermarkets, and clothing shops.

As an all-girls public institution, Liceo Femenino educates students from preschool to high school within facilities that include green areas, science laboratories, and two main academic buildings. Classrooms are functional but modestly equipped, with limited access to technological resources.

The school's PEI (Educational Institutional Project) promotes the motto "Being a Liceista is a lifestyle" and bases its evaluation model on the principle "They do not learn to be evaluated; they are evaluated to learn." Its vision seeks to develop students' values of respect, honesty, solidarity, and autonomy, forming socially responsible women with strong academic and linguistic skills. By 2025, the institution aims to achieve international recognition for the quality of its education and graduates. The PEI is guided by three principles—epistemological, pedagogical, and philosophical—that position learners as active agents in the construction of knowledge through experience, reflection, and interaction.

In addition to its weekday programs, the school offers a Saturday education program designed for teenagers and adults who wish to complete their studies through a cycle-based model. This inter-institutional strategy allows students to complete two grades per year across six cycles: Cycles 1–2 (sixth and seventh), 3–4 (eighth and ninth), and 5–6 (tenth and eleventh). This flexible modality promotes educational inclusion and supports individuals who could not finish their studies through the traditional system.

The participants of this research belong to the Saturday program. The observed group consisted of 14 students between 15 and 70 years old—a significant age range that influenced both classroom dynamics and learning approaches. Younger students were generally more familiar with technology and completed tasks more quickly but lacked confidence in English and depended heavily on translators or AI tools. Conversely, older students showed high motivation and commitment but faced challenges with pronunciation, following complex instructions, and performing physically demanding tasks. Some adults participated actively and demonstrated leadership, while others preferred to stay in the background and rely on peer support. These

contrasts required lesson planning that balanced the cognitive and emotional needs of learners with very different profiles.

English classes were held once a week, every Saturday from 1:30 to 2:30 p.m. During the observation period, questionnaires were administered to gather information about students' interests, motivations, and perceptions toward English learning. The results revealed that most students lacked confidence in speaking, writing, reading, and listening. Their primary motivations were related to future travel or job opportunities, although these goals were often vague or distant. Regarding personal interests, students expressed enthusiasm for listening to music and watching television, particularly genres such as rap, hip-hop, salsa, and reggaeton. Their responses also indicated a positive attitude toward incorporating music into English learning.

Interviews and field notes showed that students were shy and hesitant to speak English due to limited vocabulary and fear of mistakes. Classes were mostly in Spanish, and the short, one-hour sessions restricted communicative practice. However, students participated more actively in dynamic and collaborative activities, indicating that motivation increases with creative, interactive lessons.

Overall, it is necessary to strengthen the theoretical justification of the problem by explicitly connecting the challenges of the Saturday program—such as limited exposure to English, mixed-age groups, and low motivation—with existing research. Studies on adult education, affective factors, and low-resource EFL contexts highlight how music can reduce anxiety, increase engagement, and promote meaningful communication. Incorporating these

perspectives reinforces the relevance of the proposal and clarifies its contribution to both the school community and the broader field of EFL teaching.

### **Research question**

How does 21st century music in English in the EFL classroom influence the motivation and impact the oral communication skills of the adult population from cycle 4 at Liceo Femenino school?

### **General objective**

Determine the impact of integrating 21st century music in English in the EFL classroom, the way it affects the motivation and some possible enhancement of oral communication skills among the adult population from cycle 4 at Liceo Femenino school.

### **Specific objectives**

- Implement music-based sessions and activities connected to music using 21st century English songs that reflect students' interests and promote oral interaction in the classroom.
- Incorporate a variety of age-appropriate English songs and activities related to the songs that encourage students to speak and express ideas.
- Assess the development of students' speaking skills throughout the process of using field notes, audio recordings, focus groups and classroom artifacts.
- Identify and analyze the influence of English music on students' motivation to learn and participate in EFL classroom activities.

## Chapter 2: Literature Review and Theoretical Framework

This section reviews five international and national studies addressing the impact of music on English learning, strategies for oral communication, and motivation in the EFL classroom. These works provide theoretical and practical foundations to strengthen the understanding of the research question.

In the document *Storytelling as a Strategy to Improve Speaking Skills*, Burgos Velásquez and Valencia Rodríguez (2015) examined storytelling as a method to enhance speaking through three stages: pre-telling, while-telling, and post-telling (Wright, A.1995). In the first stage, students listened to English stories without translation, using guessing strategies and identifying key words. During storytelling, visual aids and nonverbal cues supported comprehension, while the post-telling phase assessed understanding. The study found that storytelling improved participation, confidence, and vocabulary acquisition. Humor, gestures, and tone variation helped students feel more comfortable and engaged. For this project, these findings highlight how nonverbal communication and dynamic oral activities can increase students' attention and motivation, especially in contexts like Liceo Femenino, where interaction and confidence are central to improving speaking skills.

The second document reviewed was *The Impact of Music on Language Acquisition*, Rieb (2020) explored the benefits of incorporating music into language instruction. Through a literature review, the author analyzed music's linguistic, cognitive, and social effects, demonstrating that it reduces stress, increases motivation, and promotes linguistic risk-taking. According to Rieb, "Music can induce emotions and change behavior," supporting the idea that humans use music as a communicative tool. Music fosters comfort, motivation, and intercultural

competence, as it connects learners emotionally and socially. This research is relevant because it supports the theoretical link between music and language learning, demonstrating how songs encourage participation and create a positive, low-anxiety environment that promotes oral expression.

The third study was *Ninth Graders' Motivation towards English Learning in a Public School in Cali, Colombia*, Banguera González (2021) conducted a qualitative-exploratory study to analyze motivational factors in English learning. The results revealed that motivation depends largely on the teacher's role, classroom environment, and relevance of materials and activities. Respectful relationships, collaborative work, and engaging tasks were key for maintaining motivation, while anxiety and negative past experiences discouraged participation. The study emphasizes the importance of meaningful, student-centered activities connected to learners' interests, such as music. This reinforces the need for enjoyable, confidence-building strategies to create a supportive learning atmosphere.

The fourth remarkable document was *Use of Music and Songs as Pedagogical Tools in Teaching English as a Foreign Language*; Kumar, Akhter, Yunus, and Shamsy (2022) examined how music enhances grammar, pronunciation, and vocabulary through the lens of multiple intelligences (Gardner, 1983). Reviewing previous studies, they found that songs stimulate both brain hemispheres, reducing anxiety and supporting language retention. Music also reflects learners' emotions, aspirations, and culture, strengthening their connection to the target language. The authors concluded that using songs in EFL classrooms improves pronunciation, intonation, and articulation, while promoting motivation and emotional well-being. These findings are highly applicable to Liceo Femenino, where music can help reduce fear of speaking and create a more engaging and inclusive environment.

The last document was *Communication and Speaking Strategies to Promote Oral Interaction in a Tenth-Grade EFL Class*, Blanco Torres (2023) implemented an action research study with tenth graders in Cartagena, using communication and speaking strategies such as asking for clarification, using gap fillers, paraphrasing, and employing conversational cues. The intervention, which included diagnostic, action, and evaluation stages, led to improvements in fluency, accuracy, and turn-taking. The study demonstrated that these strategies enhance interaction and vocabulary use when adapted to students' proficiency levels—simpler cues for beginners and paraphrasing for advanced learners. This research provides key insights for the present project, showing that structured speaking strategies can foster both linguistic development and motivation through peer collaboration and communicative practice.

### **Theoretical framework**

As mentioned above, the theoretical basis that takes into consideration this project are three constructs: *Impact of music in English learning*, *Oral communication in English* and *Motivation in the EFL classroom*.

### **Music in the EFL classroom**

According to Kuśnierek, A. (2016) cited in Vishnevskaja and Zhou (2019), "There are cognitive and affective reasons for using music in the classroom. Affective reasons are connected with Krashen's Affective Filter Hypothesis, which gives an explanation of why some learners learn, and others do not." The theory indicates that the learning process of a new language, in this case English, can be influenced or interfered by the individual's emotions (Chin Lin, 2008, p.115). Therefore, according to Krashen (2016) cited in Vishnevskaja and Zhou (2019), "for effective learning the affective filter must be weak. A weak affective filter means that a positive

attitude to learning is present.”, and Degraeve (2019) cited in Muller (2022) remarks that music creates a good, enjoyable, relaxing atmosphere and it lowers stress, which would create the weak affective filter that is precise and appropriate for learning. So, it is important to mention that this statement that music helps improve the atmosphere and to develop language skills has been something noted by more authors like Griffee, 1992; Domoney & Harris, 1993; Gardner, 1993; Speh & Ahramjian 2011, as mentioned by Vishnevskaja and Zhou (2019).

It is relevant to remark that in his book “Frames of Mind”, Gardner (1983) proposes multiple intelligence theory (MIT), in which he divides human intelligence into musical, linguistic, bodily-kinesthetic, logical-mathematical, spatial, interpersonal, intrapersonal, visual-spatial and natural (Xiao, 2013, p. 13). Gardner (1983) cited in Xiao (2013) affirms that “Musical intelligence is the ability to appreciate, distinguish, compose, and perform in various musical forms” (pp. 99-127). According to the findings by neurologists, musical and language processing occur in the same area of the brain (Maess & Koelsch, 2001, cited in Xiao, 2013, p. 14). Xiao (2013) mentions in the article that there was an experimental study conducted by McClellan and Conti (2008), they used Gardner’s multiple intelligence theory to analyze 874 students, and they found that the most preferred intelligences are Bodily-Kinesthetic (19%) and musical (18%). Which confirms the tendency to use music to learn, as it provokes on the students a weak affective filter since it generates a comfortable atmosphere and lowers stress.

In relation to the functions of songs in the classroom, it is mentioned that using English songs can be positive because according to Lems (2001), Rapport (2005), and Farrug (2008) cited in Xiao (2013), adding English songs to the class can improve comprehension skills, as it will increase vocabulary and create a fun atmosphere. Similar to what was mentioned by Foneseca-Mora and Qiu (2011, 2006) cited in Xiao (2013), which was that English songs help

improve memory and practice the pronunciation. Therefore, it can be concluded that music would be a good tool to incorporate in seventh grade at Liceo Femenino as the theory and studies mentioned above prove that implementing it with the correct strategies and the appropriate material will increase intrinsic motivation and improve oral communication skills in English.

Additionally, music can be used not only as content but also as a core element of pedagogical methodologies. One example is Suggestopedia, a language teaching method developed by Georgi Lozanov, which emphasizes the emotional and psychological state of learners. This method uses music as a tool to create a calm and positive environment that reduces anxiety and enhances memory and concentration (Lozanov, 1978). In this relaxed setting, students feel more open to language acquisition and less afraid of making mistakes, which aligns with the needs of the Liceo Femenino students. Interestingly, this connection between emotion, music, and learning is also explored in the documentary *Just To Be* (Dallé, 2021), which illustrates how music can transform classrooms into emotionally safe spaces that foster expression and personal growth. In both theory and practice, the use of music as an emotional and motivational tool proves to be a valuable strategy to engage learners and lower affective filters, especially in EFL environments.

### **Oral Communication**

Rao (2019) classifies speaking as one of the four fundamental language skills—listening, speaking, reading, and writing—divided into receptive (listening and reading) and productive (speaking and writing) categories. While receptive skills involve comprehension without language production, productive skills require learners to generate sentences independently, demanding practice and knowledge of grammar, vocabulary, and structure.

Although speaking is essential for communication, Bygate (1987, cited in Blanco, 2023) argues that it is often undervalued in education because it seems “natural” and informal compared to reading and writing. However, he emphasizes that speaking is central to social life, describing it as “the vehicle par excellence of social solidarity, of social ranking, of professional advancement and of business” (p. 6). Since individuals are often judged by their oral ability, a lack of competence in this area can negatively affect learners’ confidence and participation in academic and social contexts.

Wagner-Gough and Hatch (1975) also highlight that conversational interaction contributes to the development of syntax, while Swain’s *Output Hypothesis* (1985, cited in Xiao, 2013) suggests that learners achieve greater grammatical accuracy through meaningful language use. For this reason, this project focuses on strengthening oral communication—one of the most relevant yet least practiced skills in the EFL classroom—by exploring how music can enhance verbal expression and confidence in speaking.

To improve oral communication, Rao (2019) recommends integrating diverse, engaging activities that capture students’ interest and foster active participation. Learners benefit from dynamic, interactive strategies that align with their needs and promote confidence through authentic use of the language. Examples include reviewing transcripts, creating questions to quiz peers, recalling key information, and participating in guided discussions—all of which encourage fluency, reflection, and collaborative interaction.

In this sense, developing oral communication requires structured yet flexible methods that combine pre-, while-, and post-listening activities with communicative and task-based

approaches. The following section describes the specific strategies implemented in this project to foster meaningful and confident oral interaction among students.

### **Pre-listening Activities**

The pre-listening stage is essential to prepare students for understanding the listening material by providing context, activating prior knowledge, and building motivation. According to Movva, Alapati, Veliventi, and Maithreyi (2022), this phase should connect the activity to real-life situations and offer enough guidance to increase students' confidence. Peachey (n.d.) identifies three main goals in this stage: *motivation*, *contextualization*, and *preparation*. Motivation involves selecting engaging materials; contextualization helps learners connect the content with their experiences; and preparation includes introducing key vocabulary or expressions so that the challenge lies in comprehension, not decoding. Bilsborough (n.d.) suggests activities such as predicting words from a song title, choosing between alternative lyrics before listening, or identifying one extra word from a dictated list. These tasks awaken curiosity, activate prior knowledge, and help students approach the listening task with clear purpose and confidence.

### **While-listening Activities**

Peachey (n.d.) emphasizes that listening should always have a specific goal to sustain attention. Students can listen several times to reduce anxiety and refine comprehension. The first listening focuses on the general idea, the second on specific details, and the third on confirmation and discussion. Pauses between listenings allow students to reflect, compare answers, and consolidate understanding. According to Bilsborough (n.d.), teachers can design tasks such as removing extra words from the lyrics, filling in missing ones, or drawing what they understood

and explaining it to peers. These strategies promote engagement, focus, and creativity while reinforcing comprehension through active participation.

### **Post-listening Activities**

Post-listening tasks extend learning beyond comprehension by connecting the listening material to other skills, particularly speaking and writing. As COERLL (n.d.) notes, these activities encourage reflection and expression based on what was heard—for example, researching a related topic, identifying perspectives, or debating ideas in class. Houston (n.d.) proposes practical activities such as reviewing transcripts, creating quizzes for classmates, team competitions, memory recall tasks, and guided discussions. Others, like rewriting dialogues or inventing alternate endings, help students apply new vocabulary, express opinions, and consolidate communicative competence in an interactive and meaningful way.

### **Task based learning**

Task-Based Learning (TBL) focuses on helping students use the language through real and meaningful tasks, rather than just practicing grammar or vocabulary in isolation (Ellis, 2003). In terms of speaking, this approach gives learners opportunities to communicate with a clear purpose — whether it's solving a problem, sharing an opinion, or completing an activity with a partner. According to Willis (1996), tasks like storytelling or group discussions help students engage with English in a more natural way, which supports fluency and confidence. This is especially useful in EFL contexts, where students don't often get to use English outside the classroom. By focusing on what they want to say rather than how to say it perfectly, learners feel more comfortable taking risks and participating.

## **Collaborative learning**

Collaborative learning is a key component of this study, as learners frequently relied on peer support, intergenerational cooperation, and group-based tasks to complete listening and speaking activities. Authors such as Johnson & Johnson (1999) emphasize that cooperation enhances motivation, reduces anxiety, and increases opportunities for meaningful oral production. Given the wide age range in the group, collaboration played a fundamental role in scaffolding understanding and fostering confidence.

## **Motivation**

Motivation is one of the key factors influencing individual differences in second language acquisition. As noted by Crisfield and White (2012, as cited in Fithri, 2018), it directly affects learners' engagement and outcomes. Similarly, Gass and Selinker (2008, as cited in Fithri, 2018) identify motivation as a predictor of language learning success, while Dörnyei (1998) and Honggang (2008, in Fithri, 2018) describe it as the driving force that initiates and sustains the learning process over time. Consequently, motivation determines the extent to which learners persist, invest effort, and ultimately succeed in acquiring a foreign language.

According to the British Council (n.d.), motivation remains one of the most critical yet challenging aspects of EFL learning, as many students show only superficial interest—often linked to future goals such as employment or travel—without a genuine internal drive. Littlewood (1987, as cited in British Council, n.d.) emphasizes that motivation dictates whether a learner begins a task, how much effort they invest, and how long they persist. It encompasses complex elements such as determination, curiosity, and the desire for achievement.

Ryan and Deci (2000, as cited in Cárceles, 2018) define motivation as the determination to act toward a goal and distinguish between two main types: intrinsic and extrinsic. Intrinsic motivation arises from genuine interest or enjoyment, while extrinsic motivation is driven by external rewards. Research has shown that intrinsically motivated students perform better because they demonstrate greater focus and engagement (Cárceles, 2018, p. 91). However, many teachers continue to rely on traditional materials that fail to stimulate this type of motivation. Cárceles (2018) argues that innovative and engaging resources can cultivate curiosity and make learning more meaningful.

Various studies have identified classroom activities that foster intrinsic motivation. Pigott (2008), Kong (2009), Weger (2010), and Tsao (2012) (as cited in Cárceles, 2018) highlight that games, songs, and films can make the EFL classroom more enjoyable and low in anxiety when used with clear pedagogical objectives. This aligns with the present project, which integrates music and games to enhance engagement, confidence, and participation. Furthermore, Schmidt et al. (1996), Kuramoto (2002), Chelbi (2010), Naima (2014), and Ghanizadeh and Jahedizadeh (2015) (as cited in Cárceles, 2018) propose activities such as role-plays, storytelling, jigsaw tasks, dialogues, and presentations as effective ways to increase intrinsic motivation. Cárceles (2018) concludes that these activities must be challenging, cooperative, meaningful, and related to real-life situations to maintain learners' interest and commitment.

In line with these principles, the project implemented at *Liceo Femenino Mercedes Nariño* aims to strengthen students' oral communication skills by fostering a motivating and supportive environment. Music serves as a key motivational tool, helping learners connect with English through familiar and culturally relevant content. By addressing students' diverse needs

and interests, the project seeks to build confidence, reduce anxiety, and encourage active participation in English communication.

Although previous studies provide valuable insights into the use of music for motivation and oral communication, they do not address contexts with mixed-age populations, extremely limited weekly instructional time, or adult learners in public Saturday programs. This gap highlights the need for studies like the present one, which explore how musical strategies operate in highly heterogeneous and low-exposure contexts.

### **Chapter 3: Methodological Design**

This chapter outlines the research paradigm, type of study, instruments for data collection, and ethical considerations that guided the project.

#### **Research Paradigm**

This study follows a qualitative research paradigm, which aims to understand social phenomena through participants' experiences and perspectives. As Lim (2023) explains, qualitative research explores the meanings individuals assign to their social world, focusing on the "*what, why, when, where, who, and how*" of human behavior rather than numerical data. Using tools such as questionnaires, focus groups, interviews, and observations, this approach

provides an in-depth understanding of how music-based activities can enhance students' speaking skills at *Liceo Femenino Mercedes Nariño*.

### **Type of Research**

The project adopts an action research approach, defined by systematic and reflective inquiry aimed at improving teaching and learning within real classroom contexts. According to McNiff and Whitehead (2006), it allows teachers to examine their practice through a continuous cycle of planning, acting, observing, and reflecting (Edge et al., 2020). As noted by Southern Illinois University (2024), this method effectively addresses classroom challenges and promotes evidence-based solutions. In this study, action research was implemented to address students' low motivation and limited oral communication skills by integrating music as a pedagogical tool and analyzing its impact on English learning.

### **Data Collection Instruments and Procedures**

The analysis followed a qualitative interpretive approach grounded in thematic coding. Data were repeatedly read, coded, and categorized following principles of inductive analysis (Merriam, 2009; Saldaña, 2013). This process allowed the researcher to identify emerging patterns related to motivation, oral communication, and collaborative interaction across instruments such as field notes, audio recordings, artifacts, and focus group transcripts.

### **Field Notes**

Field notes provided a detailed record of classroom observations, allowing the researcher to describe and reflect on students' behaviors, attitudes, and interactions. They were taken after each Saturday session to document relevant details and analyze the evolution of the project. As

Hecker and Kalpokas (n.d.) highlight, field notes are essential for understanding the context and complexity of educational phenomena.

### **Recordings**

According to the University of Virginia (n.d.), audio recordings are widely used in qualitative research to document interviews or group discussions with participants' consent. In this project, recordings captured students' oral production during activities, enabling accurate analysis of their progress in fluency, pronunciation, and confidence throughout the intervention.

### **Focus Groups**

Focus group interviews encourage participants to reflect and share experiences collectively, often generating richer discussions than individual interviews. As Spencer, Porath, Thiele, and Jobe (n.d.) note, this technique allows for immediate insights and reconstructions of past experiences. In this project, a post-intervention focus group was conducted to explore students' perceptions, emotions, and opinions regarding the use of music in their English learning process.

### **Artifacts**

Artifacts—such as worksheets, projects, and oral tasks—were collected to evaluate students' learning outcomes (Nazim & Venkat-Kishore, n.d.). Formative artifacts provided continuous feedback on students' progress, while summative ones, like communicative activities, demonstrated the overall impact of the intervention on speaking, motivation, and confidence.

## **Ethical Considerations**

Ethical principles guided the entire research process to ensure the protection and well-being of participants. Informed consent was obtained from students and parents, explaining the study's purpose, procedures, and voluntary nature. Confidentiality was guaranteed by anonymizing all data and using pseudonyms in reports. Special attention was given to prevent any physical or emotional harm, particularly given the participation of minors and elderly students. All collected information was treated with sensitivity and used exclusively for academic purposes, in compliance with research ethics standards.

## **Chapter 4: Pedagogical Intervention**

This chapter will introduce and describe the vision of learning, language, classroom and curriculum that was used in this pedagogical project. Besides, the instructional design that led this proposal and how it was carried out.

### **Vision of language**

The project conceives language as both a functional tool for communication and a means of social connection. Through songs and interactive activities, students are exposed to authentic English use and cultural references while focusing on communication rather than grammatical perfection. The goal is to foster confidence and fluency in a supportive, low-pressure environment that promotes expression and participation.

This vision is grounded in the **Communicative Language Teaching (CLT)** approach, which emphasizes real-life communication as the foundation for developing linguistic competence (Richards & Rodgers, 2001, as cited in Qasserras, 2023). According to Brown (2007), interaction-based learning environments encourage students to take risks and develop communicative confidence. Similarly, Krashen (1981, cited in Qasserras, 2023) highlights that communication tasks help learners refine their ability to convey and interpret meaning effectively. In this project, students are encouraged to experiment with the language, progressing from simple expressions to more complex and confident exchanges about themselves and their surroundings.

### **Vision of the curriculum**

The curriculum vision aligns with *Liceo Femenino Mercedes Nariño*'s mission to empower learners through meaningful participation and social interaction. It integrates the institution's epistemological, pedagogical, and philosophical principles by fostering autonomy, respect, and collaboration.

Using music as a pedagogical tool supports this mission by creating an engaging and emotionally supportive environment. The project aims not only to develop linguistic competence but also to enhance students' confidence and motivation, particularly among learners with limited prior exposure to English. Research in music therapy shows that music stimulates the brain's limbic system, releasing endorphins and enkephalins that promote relaxation, reduce anxiety, and improve emotional well-being (Ferrer et al., 2014). Thus, music becomes a catalyst for both language learning and emotional engagement, reinforcing the connection between motivation and academic success.

## **Vision of learning**

The project's vision of learning is based on Communicative Language Teaching (CLT) and Task-Based Learning (TBL), promoting interaction and meaningful language use. These methodologies encourage students to engage with English not as an abstract subject but as a practical means to express ideas, share experiences, and connect with others.

In line with CLT principles, language learning prioritizes the ability to convey meaning over grammatical accuracy (Richards & Rodgers, 2001). This approach is especially suitable for *Liceo Femenino* students, as it nurtures a relaxed environment that supports risk-taking and communicative experimentation. Complementarily, Task-Based Learning structures lessons around purposeful activities—such as musical exercises, collaborative discussions, and listening tasks—that require the use of English to achieve specific goals. According to Willis (1996), these tasks provide authentic opportunities for communication, fostering fluency and confidence as students focus on expressing meaning rather than perfect form.

## **Intervention**

The pedagogical intervention in this project was designed to enhance students' speaking skills through music, following the principles of the Task Based Learning and Communicative Language Teaching (CLT) approach. The intervention consisted of a series of structured lessons that integrated pre-listening, while-listening, and post-listening activities centered around selected songs in English. These interventions aimed to create an engaging environment where students could practice and develop their oral communication skills while interacting with authentic language materials.

The selection of the songs followed clear pedagogical criteria. First, learners' musical interests were considered to increase engagement. Second, the lexical and grammatical complexity of each song was analyzed to ensure accessibility for mixed-age, mixed-level learners. Third, the songs were aligned with the communicative objectives of each cycle and the speaking tasks planned for the intervention. These criteria ensured that the musical materials were both motivating and appropriate for the curricular goals of the project.

### **Engage**

The lessons began with warm-up activities to capture students' attention and connect the session to their prior knowledge and personal experiences. Activities included discussing topics related to the song's theme, brainstorming vocabulary, and sharing opinions. These activities aimed to lower students' anxiety and created a relaxed atmosphere conducive to learning.

### **Pre-Listening Activities**

During this stage, students were introduced to the vocabulary, context, and themes of the song. Techniques such as vocabulary matching, prediction tasks, and discussion prompts were employed to prepare them for the listening task. These activities encouraged students to focus on meaning and connect the language to real-life contexts.

### **While-Listening Activities**

In this phase, students listened to the song while completing tasks such as filling in gaps in the lyrics, identifying key phrases, or answering comprehension questions. These activities helped students develop listening comprehension and familiarize themselves with pronunciation, rhythm, and intonation in English.

## **Post-Listening Activities**

Students engaged in tasks that promoted active use of the language introduced in the song. These included role plays, group discussions, and collaborative projects such as writing short dialogues or creating their own lyrics. The focus was on encouraging students to produce spoken language in a meaningful and creative way.

## **Chronology**

The six instructional cycles were directly aligned with the stages of Action Research. The planning stage involved designing each cycle around a speaking objective and selecting a song that served as meaningful input. The action stage consisted of implementing the lesson plan with pre-listening, while-listening, and post-listening activities. Observation was conducted through field notes, recordings, and artifacts collected during each session. Finally, reflection occurred after each cycle to identify learners' progress and challenges, which informed the design of the following session. Making these connections explicit strengthens the methodological coherence of the study.

The intervention lasted 12 weeks, 12 sessions; 6 classes during October to November 2024 and 6 classes in late March to May. Each intervention had a time of one hour; thus, some lesson plans were implemented in two classes. The topics were divided into three cycles. The first semester with the classroom, the topic was 'Simple Present', for the second semester the students had already transitioned from cycle so the topics were related to 'Past Simple'. Each cycle centered on a specific communicative goal, aligned with the students' level and needs. For the first semester, these were the three instructional cycles designed to introduce, practice and apply the language in meaningful contexts:

### **Cycle 1: Expressing Preferences.**

This cycle established foundational vocabulary (e.g., like, love, enjoy) and present simple structures (e.g., I like Japanese food). By engaging in discussions about familiar topics such as food, sports, and hobbies, students could build confidence in expressing personal ideas. These activities encouraged students to interact with peers, ensuring they gained practical speaking experience in real-life contexts.

<b>Cycle 1: Expressing Preferences</b>	
<b>Topic</b>	<b>Personal Likes and Dislikes</b>
<b>Objective</b>	To introduce students to vocabulary and grammar to express preferences.
<b>Productive Skill Objective</b>	To enable students to express their personal likes and dislikes clearly through speaking.
<b>Activities</b>	- Listening to a song about personal preferences.
	- Discussing likes and dislikes in pairs (e.g., "Do you like...?" "I like...").
<b>Final Product</b>	A short role-play where students discuss their personal preferences.

### **Cycle 2: Describing Routines.**

Building on Cycle 1, this stage emphasized grammatical accuracy and fluency. By describing routines, students practiced constructing complete sentences using the simple present tense. These activities allowed for more extended speaking practice in pairs or small groups, reinforcing the use of everyday vocabulary in real-life contexts.

<b>Cycle 2: Describing Routines</b>	
<b>Topic</b>	<b>Describing Daily Routines</b>
<b>Objective</b>	To use the simple present tense to describe daily activities.
<b>Productive Skill Objective</b>	To improve students' ability to describe daily routines fluently in speaking.
<b>Activities</b>	- Listening to a song about daily routines.
	- Discussing their daily routines in small groups.
<b>Final Product</b>	Mingle activity where students describe their daily routines to the class.

### **Cycle 3: Sharing Opinions on Social Topics.**

This final cycle encouraged students to use their vocabulary and grammar in discussions about broader topics. By expressing opinions, students developed critical thinking and communicative confidence.

<b>Cycle 3: Sharing Opinions</b>	
<b>Topic</b>	<b>Sharing Opinions on Social Topics</b>
<b>Objective</b>	To express opinions confidently about social and cultural themes.
<b>Productive Skill Objective</b>	To enable students to confidently express opinions on social and cultural issues through speaking.
<b>Activities</b>	- Discussing a song about cultural differences.
	- Engaging in small group discussions to share opinions on assigned topics.
<b>Final Product</b>	Write and share an opinion with the class about an activist

For the second semester, these were the three instructional cycles:

*Cycle 1:* Narrating past experiences. Students understand and use the simple past tense to express real-life events, including personal experiences. This cycle was designed to help students use the simple past tense to talk about real-life experiences. Through activities centered around storytelling and memory recall, learners practiced building short narratives based on events such as past vacations or meaningful moments in their lives. The use of music and personal anecdotes allowed students to connect emotionally with the content while strengthening their grammar and pronunciation.

<b>Cycle 1: Narrating past experiences</b>	
<b>Topic</b>	<b>Telling personal stories</b>
<b>Objective</b>	Students will understand and use the simple past tense to express real-life events, including personal experiences.
<b>Productive Skill Objective</b>	Students will be able to narrate a personal anecdote in English in a short spoken recording
<b>Activities</b>	Lesson 1 - Someone Like you & Memory MAP
	Lesson 2 - Memory MAP recording
<b>Final Product</b>	A recording of an anecdote of their last vacation or a personal past experience. Talk with the teacher about their Memory MAP

*Cycle 2:* What were you doing when...?. To describe background actions and feelings using the past continuous and simple past in the context of personal experiences. In this cycle, students were introduced to the past continuous tense to describe background actions and feelings during specific events. By combining simple past and past continuous, they developed conversations that allowed them to reflect on shared experiences such as the COVID-19 lockdown. Collaborative activities like role-playing and dialogue creation helped build accuracy and fluency in a supportive environment.

<b>Cycle 2: What were you doing when...?</b>	
<b>Topic</b>	<b>Conversation with a partner about a past event</b>
<b>Objective</b>	To describe background actions and feelings using past continuous and simple past in the context of personal experiences.
<b>Productive Skill Objective</b>	Students will develop and perform a scripted dialogue using past continuous and simple past to describe what they were doing and how they felt during an event in the past such as COVID quarantine.
<b>Activities</b>	Lesson 1 - Jelous Guy & Script of Conversation with a friend
	Lesson 2 - Script and Conversation - Final script creation, conversation performance, peer feedback.
<b>Final Product</b>	In pairs, students create and present a conversation (role play) in which they talk about what they were doing when COVID lockdown started?

**Cycle 3:** This cycle encouraged students to reflect on childhood memories using the *simple past* and *past continuous* through storytelling. With the support of music and visual prompts, they recalled past routines and emotions to create short oral narratives, strengthening their fluency, expressiveness, and storytelling skills.

<b>Cycle 3: Reconstructing events and giving opinions about your childhood</b>	
<b>Topic</b>	<b>Reflecting on and talking about childhood experiences using past tenses.</b>
<b>Objective</b>	To describe past events from childhood using simple past and past continuous and express personal opinions or reflections about those memories.
<b>Productive Skill Objective</b>	Students will produce a spoken narrative in which they describe a memory from their childhood, using appropriate grammar structures and vocabulary to express events and emotions.
<b>Activities</b>	Listening to a nostalgic song e.g Photograph by Ed. Sheeran identifying key grammar and emotions; drafting a personal memory.
	Writing and presenting a short story titled "My Life in Flashback".
<b>Final Product</b>	Students create and present "My Life in Flashback" a short diary reflecting on their childhood - what they used to do, how they felt and one memorable moment from that time.

### **Lesson Plan Model.**

The lesson plan model for this intervention was designed to facilitate the development of students' speaking skills through music, aligning with the principles of Task-Based Learning (TBL). Each lesson follows a structured format that gradually builds students' abilities, starting with simpler tasks, progressing to more complex speaking activities. The focus is on engaging students in authentic communication and real-life scenarios where they can practice speaking in English while using music as a tool to motivate and enhance their learning. Some key aspects in the lesson plans are the following.

### **Focus on Speaking:**

As the primary goal of the thesis was to improve speaking skills, each activity was designed to get students speaking in real-life scenarios. The warm-up, main activities, and post-listening tasks all emphasized interaction, fluency, and expression in English. Students tended to be very shy, as they had never spoken in English spontaneously before; only one of them had had some prior exposure to the language.

### **Use of Music:**

The integration of music into each lesson provides a dynamic and engaging way for students to learn. The song acts as a stimulus for discussion, vocabulary building, and language practice. It also provides students with a real-world context for language use, making learning more enjoyable and memorable. Something that is done in all the classes is that the teacher includes background music selected by them since the beginning of the class. This demonstrates that it makes them feel more relaxed. Almost all of them asked to play a song in English, which helped to enhance a positive environment.

### **Scaffolded Learning:**

The lesson follows a clear progression from easier tasks (such as discussing likes and dislikes) to more complex tasks (such as debating social issues). This progression allows students to gradually build their confidence and proficiency in speaking.

**Example of the lesson plan.**

**LESSON PLAN NUMBER: 1 - Talking about Past Experiences (Simple Past, Regular and Irregular Verbs)**

<b>COURSE/GRADE 4.2</b>	<b>DATE:</b>	<b>NUMBER OF STUDENTS: 15</b>	<b>NAME OF THE TEACHER: Paula Beltran</b>
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**OBJECTIVES**

- Communication Objective: Students will recall and express simple past actions related to their personal experiences.
- Language Objective: Students will identify and use regular and irregular past verbs in speech and writing.
- Pedagogical Focus: Students will connect a song's theme to real-life storytelling and begin writing their anecdote.

**PENDING HOMEWORK OR ANNOUNCEMENTS: N/A**

<b>PROCEDURE: Someone Like You by ADELE</b>	<b>T.O.I</b>	<b>TIME</b>	<b>MATE RIALS</b>
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<p><b>ACTIVITY STAGE: Warm Up - Bingo! (10 minutes)</b></p> <p><b>Steps:</b></p> <ul style="list-style-type: none"> <li>• Materials: Bingo sheets with past activities (e.g., traveled last weekend, ate pizza, watched a movie).</li> <li>• Activity: Students walk around the room asking questions (e.g., Did you eat pizza last weekend?). If the answer is yes, they write that classmate's name in the box. The first student to complete a row shouts "Bingo!"</li> </ul>	<p><b>TS</b></p>	<p><b>10 minutes</b></p>	<p><b>Bingo cards</b></p>													
<div style="border: 1px solid black; padding: 10px; text-align: center;"> <h2 style="margin: 0;">BINGO!!</h2> <p style="margin: 5px 0;">Walk around the room and ask your partners if they did the following actions last week!</p> <p style="margin: 5px 0;"><b>You can say: Did you ___ (add the action) ___ last week?</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Watch TV</td> <td style="padding: 5px;">Go to a restaurant</td> <td style="padding: 5px;">Read a book</td> <td style="padding: 5px;">Cook dinner</td> </tr> <tr> <td style="padding: 5px;">Travel with friends or family</td> <td style="padding: 5px;">Visit a friend</td> <td style="padding: 5px;">Listen to music</td> <td style="padding: 5px;">Ride a bicycle</td> </tr> <tr> <td style="padding: 5px;">Say a lie</td> <td style="padding: 5px;">Go to party</td> <td style="padding: 5px;">Go to shopping</td> <td style="padding: 5px;">Try new food</td> </tr> <tr> <td style="padding: 5px;">Play a sport</td> <td style="padding: 5px;">Have a sleepover</td> <td style="padding: 5px;">Eat something new</td> <td style="padding: 5px;">Meet someone new</td> </tr> </table> </div>				Watch TV	Go to a restaurant	Read a book	Cook dinner	Travel with friends or family	Visit a friend	Listen to music	Ride a bicycle	Say a lie	Go to party	Go to shopping	Try new food	Play a sport
Watch TV	Go to a restaurant	Read a book	Cook dinner													
Travel with friends or family	Visit a friend	Listen to music	Ride a bicycle													
Say a lie	Go to party	Go to shopping	Try new food													
Play a sport	Have a sleepover	Eat something new	Meet someone new													

**ASSESSMENT:** Teacher observes students' confidence in forming sentences and encourages self-expression.

**TRANSITION:**

**ACTIVITY STAGE: Pre- listening - Emotions & Memories: Visual Song Teaser**

Steps:

- Students will be organized in groups of 3.
- Show a short lyric video clip of the song “*Someone Like You*” by Adele. (minute 4:00) without audio, only the video.
- After watching, they will have a visual word bank to discuss with the team and complete:

*Video\_Prediction\_Worksheet.docx*

- Teacher will ask each team for their responses. They will say:

*“I think she is \_\_\_\_\_” <--emotion word.*

*“The video is about \_\_\_\_\_.”*

**T.O.I**

**TS**

**TIME**

**5 minutes**

**MATERIALS**

**Prediction worksheet**

**ASSESSMENT: Assess their participation and speaking**

**ACTIVITY STAGE: While-Listening:**

Steps:

- Teacher will reproduce the song in the TV in an interactive fill in the blanks - **SONG Activity**
- Each group will listen carefully, once the song stops they will raise their hand when they know which word is the correct.
- Students can't talk until all the groups have raised their hand. Once everyone has mentioned their selection, the teacher will say the correct answer.
- Groups with the correct answer will get a point.

**T.O.I**

**Students groups and teacher**

**TIME**

**10 minutes**

**MATERIALS**

**Worksheet and song**

**ACTIVITY STAGE: Post-Listening: Memory Map Draft (20 minutes)**

Activity:

- Students fill a “Memory Map” worksheet. They will think about a moment from their life that made them feel something strong or a meaningful moment.
- Use the map to write 5 short sentences in past tense.
- Once ready, share drafts with a partner, discuss it.
- The teacher will ask each student to speak up their memory map.

**Scaffolding: Provide a model paragraph with blanks on the board or TV.**

What happened?	What happened?	When did it happen?
I traveled with my friends to Europe	I made my dream come true	Last year in November
Where did it happen?	Who was there?	How did you feel?
I went to different countries	I was with Dani and Charlie	I felt very happy!

**CLOSING:**

- Ask students how they felt, was it difficult or easy?
- A word they learned today!

**ASSESSMENT: Teacher assesses the use of language in class and speaking practice.**

**T.O.I**

**Whole group**

**TIME**

**15 minutes**

**MATERIALS**

**Memory MAP**

## **Chapter 5: Data Analysis**

This chapter details the procedures followed to analyze the data, including the methodological approach and analytical perspective adopted. It also explains how the categories of analysis were identified and supported with specific examples drawn from the collected data.

### **Analysis management**

This chapter presents the qualitative data analysis of the pedagogical intervention conducted with adult learners in an English as a Foreign Language (EFL) context. The purpose of the intervention was to explore how the integration of music into English classes could impact students' motivation and the development of their oral skills. The data analysis draws from various sources, including initial and final questionnaires, self-assessments, field notes, classroom artifacts, and a focus group interview. All data were analyzed through inductive coding procedures, allowing emerging themes to be organized into three main categories: Motivation, Oral communication, and Collaborative work.

Each category is subdivided into specific subcategories. For Motivation, the analysis focuses on intrinsic and extrinsic motivation, students' enjoyment and emotional responses during class, and their perceived self-efficacy. Oral communication category examines pronunciation, confidence and willingness to speak, and oral strategies used. Finally, collaborative work and students' participation in group activities. Participants' identities are protected through pseudonyms (e.g., S1, S2, S3), in case it's necessary, other characteristics will be mentioned. This chapter aims to provide an in-depth, evidence-based understanding of how musical activities supported students' engagement, communication skills, and group dynamics in

the classroom. The categories are related to the research question and objectives as presented below:

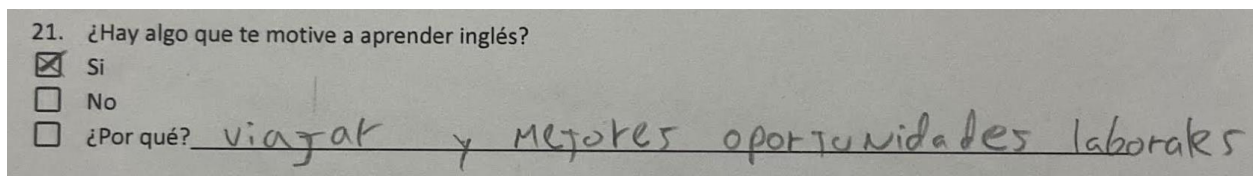
<b>Research question</b>		
How does 21st century music in English in the EFL classroom influence the motivation and impact the oral communication skills of the adult population from cycle 4 at Liceo Femenino school?		
<b>General Objective</b>	<b>Specific Objectives</b>	
Determine the impact of integrating 21st century music in English in the EFL classroom on the motivation and enhancement of oral communication skills among the adult population from cycle 4 at Liceo Femenino school.	1. Implement music-based sessions and activities connected to music using 21st century English songs that reflect students' interests and promote oral interaction in the classroom.  2. Incorporate a variety of age-appropriate English songs and activities related to the songs that encourage students to speak and express ideas.	3. Assess the development of students' speaking skills throughout the process using field notes, audio recordings, focus groups and classroom artifacts.  4. Identify and analyze the influence of English music on students' motivation to learn and participate in EFL classroom activities.
<b>Category 1</b>	<b>Category 2</b>	<b>Category 3</b>
Motivation and its impact on speaking	Oral communication	Collaborative work
<b>Subcategory 1</b>	<b>Subcategory 1</b>	
1.1 Intrinsic and extrinsic motivation	2.1 Pronunciation and Intelligibility	
	<b>Subcategory 2</b>	
	2.2 Confidence and Willingness to speak	
	<b>Subcategory 3</b>	
	2.3 Use of Strategies	

## Category 1: Motivation

### 1.1 Intrinsic and Extrinsic Motivation

Motivation emerged as a central category in the analysis, particularly in the way students responded to the learning environment created through music. Following Ryan and Deci's (2000) Self-Determination Theory, motivation was examined through two main types: *intrinsic*, referring to the internal desire to learn because it is enjoyable or interesting, and *extrinsic*, linked to external goals such as traveling, employment, or school performance. Both forms were identified across the data collected from questionnaires, field notes, and focus groups. Importantly, this subcategory showed how some students who initially demonstrated extrinsic motivations evolved toward intrinsic engagement by the end of the intervention.

At the beginning of the project, extrinsic motivation was predominant. In the diagnostic questionnaire, a significant number of students mentioned reasons such as “viajar,” “trabajar,” or “para un futuro mejor” when asked why they wanted to learn English. Only 3 out of 13 responses were related to something different. One student, for example, said they wanted to understand the dialogues of a movie; another mentioned helping their family members; and a third student explained they wanted to understand the lyrics of their favorite songs they danced to. These are some of the questionnaire answers:



21. ¿Hay algo que te motive a aprender inglés?

Si

No

¿Por qué? viajar y mejores oportunidades laborales

[Initial Questionnaire student #1]

21. ¿Hay algo que te motive a aprender inglés?



Si

No

¿Por qué?

para poderme ir del país y tener más oportunidades a futuro

[Initial Questionnaire student #2]

21. ¿Hay algo que te motive a aprender inglés?

Si

No

¿Por qué?

La verdad no se bien para que sirve, se que lo piden en trabajos.

[Initial Questionnaire student #3]

As seen above, most of the responses lacked clarity and emotional engagement, revealing that their motivation was often vague or imposed rather than internalized. For instance, one student said: “*La verdad no sé bien para qué sirve el inglés, pero sé que lo piden en los trabajos.*” This quote reflects a utilitarian perspective without genuine interest, aligned with Cárceles’ (2018) warning that extrinsically motivated students may show low persistence when the tasks are not perceived as valuable.

During the first lesson, it was seen that the students tended to lose focus easily if they didn’t understand the instructions or the material in English. This was even more prominent with the elderly students as they couldn’t read the whiteboard easily, which didn’t allow them to follow the lesson as quickly as the rest of the students. Hence, they didn’t understand the task and the teacher had to explain again to them, which made them feel disadvantaged from the rest. In this paper the two elderly students will be identified as Martha and Don Hugo. (student 5 and student 6.)

There were some students, like the two elderly (Don Hugo & Martha) and the boy who works with them, who tended to lose motivation because they didn't understand. After the teacher explained the instructions, Martha mentioned “Ay profe que pena con usted pero no entendi nada y es que como yo tampoco veo porque tengo una catarata en el ojo, ¿será que nos podría hacer el grande favor de explicarnos a Don Hugo y a mi?” She seemed embarrassed while talking. There were another couple of students who intended to participate but were sometimes embarrassed by not knowing how to say things or saying them incorrectly, so they preferred not to try it.

**[Field notes, Cycle 1: session #1]**

Besides this, the researcher noted that some students used the English hour to finish homework from other classes. Some others sat very far and looked at their phones without participating. The teacher reached them to understand why they were not participating, and they mentioned being really stressed so they preferred to finish the task they understood.

One of the blockers in this first lesson was the low motivation to participate among the students. There were two groups of 3 students sitting in each corner of the classroom, some of them mentioned they were finishing biology homework, and they looked stressed and as they didn't understand English they preferred not to stress more.

**[Field notes, session #1]**

Considering this, the researcher adapted the lesson to better meet students' needs and interests. First, specific materials were prepared for elderly students, such as larger print and simplified instructions, to help them follow the class more easily. Second, a song from a genre previously mentioned by students was selected to capture their attention. Third, movement-based activities were introduced, including a version of “Musical Chairs” focused on daily routines. In this game, students walked around the classroom while music was played, and when it stopped, the student standing had to form a sentence using cards with subjects, verbs, and complements. This dynamic encouraged spontaneous speaking and reduced anxiety. Finally, competitive tasks were added to promote teamwork and motivation. These adjustments aimed to progressively

build a more comfortable and engaging classroom environment, aligned with Dörnyei and Csizér's (1998) view that lessons should be personally relevant to learners.

It was evident that students respond much better to activities that keep them active. Classroom organization can also influence how they work, as in the previous class, students were more spread out and far from the front of the class and became much more distracted. In this class, by organizing the chairs in pairs, an increase in motivation was seen as they had each other's support. Additionally, a factor that contributed to motivation and participation in the class were the points awarded per team. Teams were named by them, and points were added or subtracted based on the participation of the pairs. Something that I found interesting about this class is that students can actually have a participative and positive attitude within the class if they do activities that require them to: 1. move 2. compete 3. have active listening 4. rewards

**[Field notes, Cycle 1: session #2]**

To foster a comfortable and low-anxiety environment, background music selected by students was played throughout the class while it started or even when the teacher was explaining something or they were completing an activity. This aligns with Krashen's Affective Filter Hypothesis (1982), as cited in Vishnevskaja and Zhou (2019), which suggests that a relaxed atmosphere enhances second language acquisition. Additionally, Degraeve (2019) states that music reduces stress and increases enjoyment, making it a suitable tool to promote motivation. As stated in the following field notes from cycle 3, this aspect seemed to positively affect their mood in the class.

The class had strong engagement, especially during the song activities. When it was mentioned that they could add music while the class started, S1, S2, S3 requested to play some songs in English, all these were hip hop or trap, mainly 50 cent, ASAP Rocky and Tupac. That group was singing them and even requested the teacher to put the lyrics on the TV.

**[Field notes, Cycle 3: session #1 - They don't care about us]**

(...) When the teacher wrote the title of the song they were going to listen to, S3 showed excitement and started to dance like Michael Jackson, he said that it was one of his favorite songs. The rest of the class, even the elderly students recognized the song and demonstrated a positive impression, the elderly students mentioned they like the rhythm and that Michael Jackson had good songs, one of them said "Lastima no entenderle PROFE, sin saber si diga algo triste y uno todo animado cabeceando".

[Field notes, Cycle 3: session #1 - They don't care about us]

The student's positive behavior and comments in this class demonstrated the role of affective engagement in enhancing motivation, echoing the findings of Kumar et al. (2022), who highlight music's capacity to reduce anxiety and promote enjoyment.

By the end of the first semester with this course, the investigator applied an artifact whose purpose was to identify how the students felt with their performance and the class environment. The instrument was a self-assessment in which students rated themselves in areas such as participation, responsibility, effort, use of English, punctuality, and respect. They also had to reflect on their own strengths and areas for improvement, as well as propose personal actions for the next semester. Out of the 10 students who completed the self-assessment, four of them (40%) reported that they participated very little and assigned themselves a grade of 3 out of 5. However, what stands out is that these same students expressed a clear desire to improve. They mentioned they were trying but they did want to improve by making more effort. This can be seen in the following artifacts from two different students.

Actitud y esfuerzo	¿Hago un esfuerzo constante por mejorar y participar en las actividades?				X	Hago de esforzarme lo más que puedo
¿En qué áreas crees que puedes mejorar?	en el área de inglés la pronunciación me trre más animos a la pronunciación y a aprender más del inglés					

[Artifact - final first semester - Student #7]

Actitud y esfuerzo	¿Hago un esfuerzo constante por mejorar y participar en las actividades?					✓	intento hacer lo posible por mejorar
¿En qué áreas crees que puedes mejorar?	Creo que en inglés si me motivo a aprender y aprendo a vocalizar las palabras mucho mejor						
¿Qué harías para mejorar en esos aspectos?	Poner mas empeño y a practicar el idioma						

[Artifact - final first semester - Student #8]

This is relevant when triangulated with early field notes, where the same students had been identified as disengaged—some completing homework for other subjects or sitting passively in the back of the classroom (Field notes, session #1). Their self-reflections demonstrated a notable motivational shift and alignment with a claim Cárceles (2018) highlights as the foundation of intrinsic motivation: the willingness to improve based on personal growth rather than external reward.

On the other hand, the remaining five students (56%) rated their participation between 4 and 5. Among them, Don Hugo and Martha, who - according to the field note from cycle 1 cited above - they had initially not participated actively as they felt they didn't understand. However, in their reflections from the first artifact from the first semester, they mentioned they wanted to understand better and improve pronunciation.

Reflexión Final	Desarrolla tu idea
¿Qué aspectos de tu comportamiento en clase consideras tus fortalezas?	Yo quiero mejorar en el área de la expresión y entender mejor la pronunciación y mejorar y entender mejor las letras
¿En qué áreas crees que puedes mejorar?	Quiero mejorar en todas las áreas porque no entiendo mucho y yo quiero entender en todas las áreas
¿Qué harías para mejorar en esos aspectos?	Quiero entender más y poder aprender para mejorar mejor lo escrito

[Artifact - final first semester - Student #5]

Reflexión Final	Desarrolla tu idea
¿Qué aspectos de tu comportamiento en clase consideras tus fortalezas?	concentrarme y querer aprender me gusta el condimento y porque no
¿En qué áreas crees que puedes mejorar?	en la puntualidad y la pronunciación del idioma
¿Qué harías para mejorar en esos aspectos?	estar más atento a la pronunciación de las palabras

[Artifact - final first semester - Student #6]

In contrast with the insights extracted from the focus group at the end of the investigation in May, further evidence of intrinsic motivation surfaced with the elderly students. They both expressed joy in participating not because of external rewards, but because of how the music made them feel.

Martha: Sí claro, porque uno puede ir escuchando, uno como que comienza tararara y la lengua se le va desarrollando y uno va entendiendo qué es lo que está diciendo.

Hugo: Sí, me parece un método de enseñanza muy apropiado. La música y los juegos.

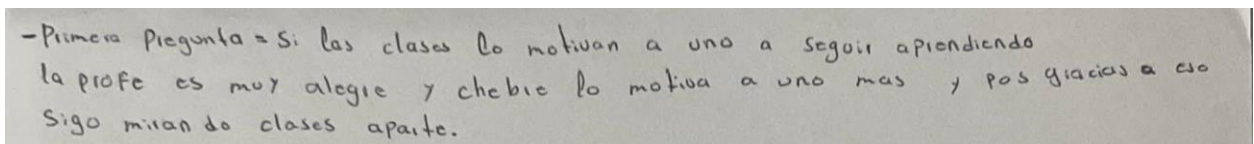
Martha: Antes es bueno porque yo ahorita estoy aprendiendo a escucharla, yo nunca me metía a eso yo decía "Ay qué fastidio" ahora me meto a escuchar.

[Focus group May - Student #5, Student #6]

These reflections are important when analyzed in connection with previous classroom observations. The three students who originally stayed in the back, distracted and unmotivated, now expressed genuine interest in participating and improving. Likewise, the elderly students—who at the beginning often got lost or disconnected—wrote that they felt more comfortable and motivated to keep learning. This progression supports the idea that intrinsic motivation is not a fixed state but a dynamic process shaped by meaningful experiences (Deci & Ryan, 1985; Dörnyei, 1998). The musical environment, peer support, and personalized strategies created a classroom where students felt seen, heard, and capable of improvement.

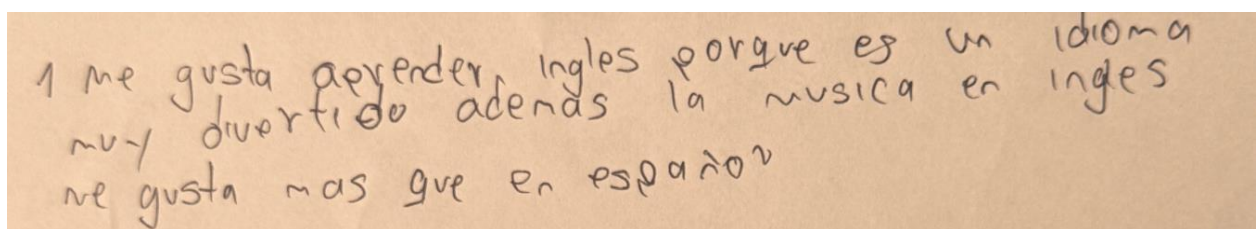
Additionally, a Motivation Questionnaire was applied at the end of the project and 9 out of 10 students (88%) indicated that they felt highly motivated to participate in the English class. In the open questions, when asking if they liked to learn English, all of them stated they liked it, 50% of the population related their reason to intrinsic motivation with comments such as:

**Question: Do you like to learn English? Yes, No - Why?**



-Primera pregunta = Si las clases lo motivan a uno a seguir aprendiendo la profe es muy alegre y chevie lo motiva a uno mas y por gracia a eso sigo mirando clases aparte.

**[Artifact - Motivation Questionnaire- Anonymous #1]**



1 me gusta aprender ingles porque es un idioma muy divertido además la musica en ingles me gusta mas que en español

**[Artifact - Motivation Questionnaire- Anonymous #1]**

A photograph of a handwritten note on a piece of paper. The text is written in Spanish and reads: "5) Yo quiero aprender más inglés para poder hablar y entender y que sea más divertida." The handwriting is in dark ink on a light-colored background.

**[Artifact - Motivation Questionnaire- S5]**

One student mentioned that they wanted to keep learning and felt motivated to study outside of the school. Another student wrote that they had liked to learn English because it was fun and that they enjoyed music in English more than in Spanish. One of the elderly students mentioned she wanted to learn this language to be able to speak it and be cool. These comments align with Ryan and Deci's (2000) definition of intrinsic motivation as doing something because it is enjoyable and personally satisfying.

A photograph of a handwritten note on a piece of paper. The text is written in Spanish and reads: "RTA: Si me gusta por que en las clases he ido aprendiendo varias palabras de ingles que me sirven por mi trabajo ya que haciendo avionces se necesita saber toda la nomenclatura de la avioncion y esta en ingles." The handwriting is in dark ink on a light-colored background.

**[Artifact - Motivation Questionnaire- Anonymous #3]**

In contrast, other students like the one in the comment above, expressed extrinsic motives such as learning English to find a job abroad or because they had already encountered English terminology at work. These responses confirm Cárceles' (2018) assertion that both intrinsic and extrinsic motivations can coexist in the EFL classroom, and that meaningful experiences, such as learning vocabulary connected to real-life needs or enjoying classroom dynamics, can strengthen the internal desire to learn.

In conclusion, although many students began the project with a low level of extrinsic motivation related to work or travel, the incorporation of music and activities led to a notable increase in intrinsic motivation (+117%), particularly through enjoyment, emotional connection, and peer engagement. As Dörnyei (1998) emphasized, sustained motivation is crucial in long-term language acquisition, and the shift observed in this classroom suggests that music—when aligned with students’ interests and needs—can serve as a powerful catalyst for that transformation.

## **Category 2: Oral Communication**

### **2.1 Pronunciation and Intelligibility**

Pronunciation was a common concern for all students, regardless of how much they participated in class. In the self-assessment at the end of the first semester, all 10 students mentioned pronunciation as something they wanted to improve. This was also reflected in their final artifacts, where they rated their use of English and participation. Three of the four students who participated less in class said pronunciation was their biggest weakness. Similarly, the five students who participated more also said they wanted to improve their pronunciation. This shows that students were aware of their difficulties and wanted to take responsibility for improving, which aligns with what Dörnyei and Csizér (1998) describe as students being more engaged when they find learning meaningful. Additionally, the teacher’s field notes confirmed that pronunciation was a barrier for many students, making them feel nervous or uncomfortable.

Students tend to be nervous and embarrassed about participating because they believe their pronunciation is poor, which is the biggest barrier to their speaking.

**[Field notes - 12.10.24 - Lesson plan Just the way you are]**

Some students made visible progress in using English phrases. S1, S2, and S3 were hesitant but completed written parts successfully. There is a noticeable emotional barrier linked to fear of making pronunciation errors. Fluency is developing slowly, and pronunciation improvement is evident especially among active participants.

**[Field notes - 22.03.25 - Lesson Plan Memory Map]**

In contrast, according to the comments in one of the artifacts (Self-Assessment), the use of English and Attitude was highly influenced by the pronunciation. But in the comments, they mentioned they were willing to improve it. Therefore, students knew what the root cause was and how they could explore it to improve. These perceptions are directly related to the concept of intelligibility in pronunciation studies. As Derwing and Munro (2005) explain, the primary goal of pronunciation instruction should not be achieving a native-like accent but rather ensuring that learners are understood by their interlocutors. From this perspective, the difficulties expressed by students are less about sounding “perfect” and more about achieving a level of clarity that allows effective communication. Linking this to the classroom context, the teacher’s efforts to emphasize comprehensible production rather than flawless articulation align with research that highlights intelligibility as the most practical and attainable target for EFL learners.

Uso del ingles	¿Participo en las actividades de habla en ingles? ¿Comunico en ingles de acuerdo a las actividades? ¿Utilizo el idioma cuando estoy en clase?			X		la verdad me cuesta mucho pronunciar las palabras y frases en ingles
Actitud y esfuerzo	¿Hago un esfuerzo constante por mejorar y participar en las actividades?			X		me cuesta ultimamente por la pronunciaci3n pero en lo posible trato de esforzarme
NOTA FINAL	3.6	para con seguirlo				

**[Artifact - final first semester - Student #10]**

¿En qué áreas crees que puedes mejorar?	Tengo problemas con la pronunciación
¿Qué harías para mejorar en esos aspectos?	Practicar más

[Artifact - final first semester - Student #9]

In addition to the artifacts and field notes, the focus group also offered valuable insights into students' perceptions about pronunciation. When asked what would help them feel more confident when speaking English, most students mentioned pronunciation directly. One of them explained that they often got stuck when trying to pronounce words, which led to confusion and insecurity. Another one expressed that being sure of how to pronounce a word would help them avoid stammering and reducing fear.

T: ¿Qué creen que les ayudaría a sentirse más seguros para hablar en inglés?

Martha: Yo a veces siento creo que las pronunciaciones, las palabras al pronunciarlas. Entonces como que a veces uno se traba pronunciando las palabras.

S4: Ah sí, eso es en lo que yo trabajo y lo conozco. Pero pues ya hablando universalmente, pues yo digo, para mí, sí sería la pronunciación.

S3: Eh, más pronunciación. Estar segura que el texto que me usted va a decir, léame esto, poderlo pronunciar y no tararear ni tartamudear y sentir uno miedo.

[May 2025 - Focus group]

These comments confirmed that pronunciation was not only a linguistic skill to be acquired, but also an emotional barrier that must be addressed. This situation directly relates to Krashen's Affective Filter Hypothesis, which explains that anxiety and lack of confidence can prevent learners from producing language even when they have the required knowledge

(Krashen, 1982). Interestingly, several students mentioned that singing songs in English and activities related to music helped them with both vocabulary and pronunciation, indicating that music-based strategies were positively perceived and provided a low-pressure context to practice pronunciation.

T: ¿Cuándo se sienten más cómodos?

S3: Cuando jugamos, cualquier actividad que nos fomente... (inaudible) el concéntrese porque uno se enfoca, y como ‘‘uy tal palabrita’’ entonces ¡pilas!

S4: Pues a mi me gusta el speaking y escribir

S2: Cantar las canciones en inglés

S3: Sí, aprenderse las canciones y ya después uno sabe que significa

S2: Sí, sirve para el vocabulario y la pronunciación.

**[May 2025 - Focus group]**

In conclusion, pronunciation emerged as both a linguistic challenge and an emotional barrier for the students. Their constant concern with mispronouncing words limited their willingness to participate, a situation that can be understood through Krashen’s (1982) Affective Filter Hypothesis, which explains how fear and anxiety restrict language production. However, the analysis also showed that students did not necessarily expect to sound native-like, but rather to be understood, which reflects the principle of intelligibility highlighted by Derwing and Munro (2005). By integrating music-based activities, the project provided a low-pressure environment that lowered the affective filter and promoted comprehensible output. Therefore, focusing on intelligibility within supportive and motivating contexts allowed learners to take more risks, increase their confidence, and gradually expand their oral production in English.

## **2.2 Confidence and Willingness to speak**

A key factor in the development of oral skills is learners' willingness to speak in the foreign language, especially in settings where anxiety and fear of errors are common. According to MacIntyre et al. (1998), willingness to communicate is influenced by affective variables such as confidence, motivation, and perceived competence, all of them were central to this project. In this intervention, students gradually moved from silence and hesitation to more active participation, particularly during music-based speaking tasks. An additional element that supported this process was the use of scaffolding, a concept inspired by Vygotsky's (1978) Zone of Proximal Development and later introduced by Wood, Bruner, and Ross (1976) to describe the temporary support that enables learners to perform beyond their independent ability. By providing model phrases, guided practice, and feedback, the teacher created opportunities for students to take communicative risks with less anxiety, which progressively increased their confidence to participate.

Taking into account that the population was very heterogeneous, the teacher identified that for elderly students it was more difficult due to their physical condition such as the sight, so they felt they were behind the rest. For this reason, the teacher worked closely with them to identify areas of improvement in the project and their progress. For example, in the beginning one of the elderly students (Martha) was not very participative as she felt scared of making mistakes in pronunciation but progressively, she started to feel more comfortable to speak.

When the teacher requested Martha to read the question, she mentioned "No profe, no sé cómo pronunciarlo, no ve que después se le burlan a uno".

**[Field Note Session #4]**

The next semester there was a notorious improvement in the way they participated in the class. As shown in the field notes, they started to use the phrases learned in class such as “*How do you say in English?*” even if they made mistakes. Hence, this aligns with Morley (1991), as he explains that pronunciation is closely tied to self-confidence in speaking, and that intelligibility—not perfection—is a realistic and empowering goal for learners in communicative contexts.

Meanwhile, the student Doña Martha approached the teacher and asked her how to say some phrases like “*How do you say \_\_\_\_ in English?*” At first it was very difficult for her since she couldn't see the letters on the board very well, the teacher wrote bigger and underneath she wrote the pronunciation “*Jau du yu sei in English*”, this allowed the student to guide herself more easily, once she read it, she was able to say it fluently and confidently for the first time.

**[Field Note Session #6]**

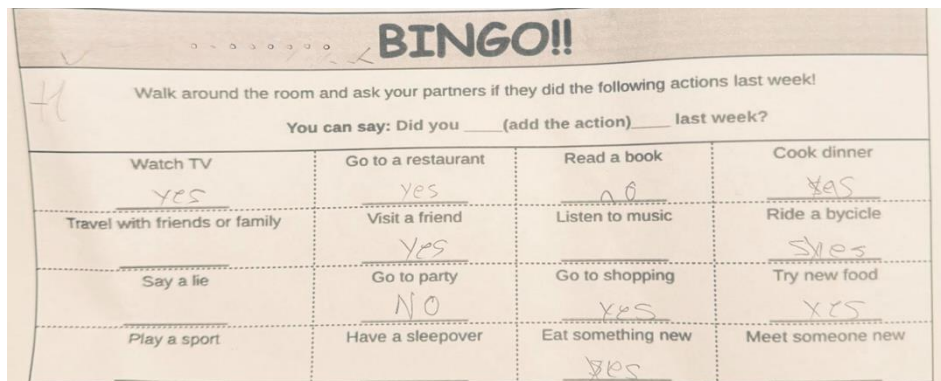
In Session 6, the teacher proposed a speaking activity in the form of a bingo game designed to encourage oral interaction through scaffolding. The bingo card included different everyday actions, and students had to ask their classmates whether they had performed those actions over the weekend, using the model phrases provided as support. Each time they found a classmate who matched an action, they could mark it on their card, and the first student to complete a row had to shout “Bingo!”. This structure allowed students to rely on prepared expressions to interact, lowering their anxiety and promoting spontaneous speaking in English.

This dynamic created a context where even students who were usually more hesitant could take part. For instance, Martha, who had previously expressed fear of making mistakes, volunteered to try the model phrase and start the activity. This moment is captured in the following field note, showing how scaffolding and repeated practice encouraged her to take the risk of speaking in front of others.

Once reviewed, the phrase that the students had to use to ask their classmates a question was practiced first. This was "Did you \_\_ (action) \_\_ last weekend?" **Martha was the first to raise her hand and asked to try saying it;** since she had already practiced it before, it was much easier for her. She said the phrase in front of the entire class, and they repeated it after her.

[Field Note Session #6]

This activity quickly generated excitement among the other students, who moved around the classroom interacting with peers in English. The visual aid of the bingo card provided structure, while the competitive element motivated them to participate actively. The following field notes show specific moments in which this enthusiasm translated into oral production.



[Artifact - Session #6]

Once everyone was sure they understood the instructions, the mingle activity began. The students had to start asking people from other groups in order to complete a row as quickly as possible and earn an extra point. They were indeed asking each other questions, even approaching the teachers in the room.

Martha and Hugo asked two different groups; after so much practice, Martha was already saying the phrase with ease. Hugo said it too, not with as much fluency, but he was understandable. The group formed by S3, S2, and S4 was the fastest, rushing around the room to ask several people.

S3 asked the teacher a few times about the meaning of certain words, using the phrase, "Teacher, what does this mean in Spanish?" to which the teacher responded, and he continued with the activity. After about four minutes, S3 shouted "Bingo!" quite excitedly, followed by S2 and S4.

[Field Note- Session #6]

In their taxonomy of communication strategies, Dörnyei and Scott (1997) explain that language learners often rely on compensatory resources to maintain interaction when their linguistic knowledge is insufficient. These strategies include appeals for help—directly asking for assistance when a word or structure is unknown—and code-switching, alternating between the target language and the first language. These field notes and the audio recording from the session showed that students did not abandon communication when facing gaps in their linguistic knowledge. In the notes, the students used appeals for help by asking “Teacher, what does this mean in Spanish” and in the following audio transcription, it is seen that they used code-switching as a way to continue participating in the task.

Martha: Did you go to a restaurante... restaurant?

T: Yes, I did!

Hugo: A ver venga le pregunto profesora, did you... watch TV?

T: Yes I did watch TV, and you?

S3: Profe, profe! ¿Cómo se dice esta?

T: Sleepover

S3: Did you sleepover? Yes?! Yes?!

S4: Espere, permiso, excuse me! Teacher, did you listen to music.. last week?

S2: Profe, did you try new food last week?

**[Audio recording - Session #6]**

Rather than being signs of failure, these strategies allowed students to remain engaged and continue practicing. At the same time, their focus was not on producing flawless pronunciation but on making themselves understood, which aligns with Derwing and Munro’s (2005) emphasis on intelligibility as the main goal of pronunciation instruction. This combination of strategic resourcefulness and attention to comprehensibility highlights how learners were able to participate more confidently and effectively in the activity.

This progress illustrates in practice what has been previously noted about willingness to communicate: students' decisions to participate depend greatly on the extent to which they feel safe to take risks in front of others. For instance, Martha's case shows that with clear scaffolding and opportunities for gradual practice, her fear of mistakes diminished, and her confidence increased. In line with Krashen's (1982) view of the affective filter, reducing anxiety enabled her to access her linguistic resources more freely. Likewise, Brown (2007) emphasizes that risk-taking is a necessary condition for oral development, since learners need to attempt communication even at the expense of errors. Seen from this perspective, the supportive environment fostered in the classroom created the conditions for willingness to speak to translate into actual participation.

This improvement was further confirmed in the Memory Map audio transcription, where she stated that she now felt more confident pronouncing words like happy, house, and very. She acknowledged that, while she used to get stuck or confused when speaking, now she was able to express herself more fluently and felt motivated to continue learning. This transformation aligns with MacIntyre et al. (1998), who argue that willingness to communicate is shaped by affective variables such as confidence, motivation, and perceived competence—factors that were clearly strengthened throughout the intervention.

T: ¿Cómo te sentiste?,

Martha: "Bien!" Sí, quiero aprender más.

T: "Te sientes mejor que antes hablando?"

Martha: Sí claro, porque antes no sabía pronunciarlo, me enredaba mucho.

T: Y qué crees que ha cambiado?

Martha: Que ya puedo pronunciar happy, house, very.

T: ¿Y tienes confianza?

Martha: Sí, ya me siento más en confianza

During the memory map activity, students were encouraged to share their personal experiences. This task involved writing, rehearsing, and then presenting their ideas orally to the teacher. In this context, student 4 demonstrated a strong performance. Despite making some grammatical errors, he was able to communicate his message clearly. Notably, he extended his speech with additional information about his job, which highlighted his ability to convey ideas spontaneously and effectively in English.

S4: Ahhh ok ... entonces: Something moment special meaningful for me is ... se me olvidò!  
Teacher: Was that ...  
S4: Ahh ya ... Something moment meaningful for me is was that the one congratulated me and I feel very proud [Mal pronunciada]. And did it happened March, and it happened at my work, and was there with my boss and me, and I feel very happy and I'm really excited.  
Teacher: What is the thing that you did? For which they said ... great!  
S1: What .. ahh si at work. My work so gut and was this [thumbs up].  
Teacher: What is your work about?  
S1: Making airpoint [airplanes]... making kinerpoin [airplanes]...  
Making airprints [airplanes] ... Making eir...pleins [airplanes].  
Teacher: Airplanes! Great! So you make airplanes?  
S1: Si ... yes ... yes.  
S1: Only [ininteligible] for my work. But it everything is english or french  
S1: Si .. [ininteligible] french and english.  
Teacher: And haven't you considered, like working in something related to English? To start speaking more?  
S1: So we amm [ininteligible]. ¿Cómo se dice viajar en inglés?  
Teacher: Travel  
S1: I traveled aa to EEUU, and the two yor [years] last  
Teacher: Which place?  
S1: Ahh no ... with my son, with my father. In vacation.

#### [Audio Transcription Session #8]

Although his intervention contained grammatical errors and hesitation, he succeeded in extending his ideas including new information. At times, he mixed English with Spanish words or relied on gestures when he didn't know how to continue. This illustrates the use of compensatory resources, as described by Dörnyei and Scott (1997). Also, his ability to extend the message and add details reflects what Bygate (1987) identifies as the development of

communication skills, where learners learn to manage breakdowns and keep interaction going, even without full accuracy. Besides, this is another example of intelligibility in which it is his interest to be understood more than speak perfectly.

Building on these examples of individual progress, Session 10 provided further evidence of how learners' confidence was developed. In this session, students worked in groups to prepare short conversations about their experiences during the COVID-19 pandemic, focusing on where they were and what they were doing when they first heard about the quarantine. One of the groups stood out for taking the initiative to perform first. They had written and rehearsed their dialogue with teacher support, but when it came to presenting, they decided not to rely on any notes or visual prompts. Instead, they trusted their preparation and spoke directly, demonstrating both initiative and confidence to engage in the activity.

“Some students asked to repeat their performance three times until they felt they could say it better. They corrected each other's pronunciation and even made vocabulary adjustments on the spot.”

**[Field Notes - Session #10]**

S2: Hi Carlos, you were remember COVID “estarted” [do you remember when COVID started]?  
S3: Yes, I wat at cool [I was at school]  
S2: Really? I was home.  
S3: My teacher said gou [go] home.  
S2: Gut [Good], we are gut  
S3: Yes, gut [Good].

**[Audio Transcription Session #10]**

Taken together, these different moments—from Martha's gradual participation, to Student 4's extended and intelligible discourse, and the group performance in Session 10—it demonstrates how learners' confidence and willingness to speak were progressively strengthened. What began as hesitant contributions evolved into more spontaneous and sustained

speech, supported by scaffolding, peer collaboration, and teacher feedback. As MacIntyre et al. (1998) explain, willingness to communicate depends on affective variables such as confidence, motivation, and perceived competence, all of which were fostered during the intervention. Moreover, the integration of scaffolding strategies (Wood, Bruner, Ross, 1976) and opportunities to take risks in supportive contexts (Brown, 2007) allowed learners to engage actively without the fear of perfection, prioritizing communication over accuracy. In this sense, confidence was not an isolated outcome but the result of structured opportunities to speak, scaffolded practice, and positive classroom experiences that gradually transformed students' attitudes toward oral production.

### **2.3 Use of Strategies**

Although listening-based instruction was consistently implemented through the pre-, while-, and post-listening structure, the project also incorporated principles of Task-Based Learning (TBL). Each lesson went beyond comprehension to culminate in communicative tasks such as debates, role plays, storytelling, or group presentations. In this sense, listening-based instruction provided the scaffolding for language input and practice, while TBL framed the lessons around meaningful outcomes, encouraging students to use English collaboratively and creatively. As Willis (1996) states, "tasks provide learners with a purpose to communicate and encourage language production in realistic contexts". Thus, both approaches complemented each other in fostering speaking skills and motivation.

In order to align the task design with students' preferences and comfort levels, a diagnostic questionnaire was applied at the beginning of the course. The responses showed a clear inclination toward playful and collaborative strategies: Most of the students reported

feeling more comfortable when playing, while half of the class mentioned listening to the class, talking with classmates, or singing. Regarding classroom activities, 7 out of 10 students marked pronunciation tasks and group activities as their most preferred, followed by conversations and music-based activities (4 out of 10 responses on this one). These preferences guided the development of the classroom routines and informed the choice of strategies used during the intervention. In the focus group at the end of the project the students affirmed the activities done during the project were engaging and enjoyable.

T: ¿Cómo te sientes respecto a las actividades?

S4: Pues entretenido...es como...

S2: Entretenido, entre más juegos de inglés más se aprende

S2: Es entretenido, no es el tipo de clase al que uno está acostumbrado en el que solo pasan una guía y copien. Hay más actividades y hay más diversidad.

S6: Me siento muy a gusto con las técnicas apropiadas para la enseñanza del inglés sobre todas las de pronunciación.

**[Focus group 1]**

To address these preferences, the pedagogical design emphasized listening-based instruction, which played a particularly important role in confidence and supporting pronunciation. Each session followed a structured format with pre-listening activities (such as flashcards, guessing games, or brainstorming), while-listening tasks (like completing lyrics or identifying repeated structures), and post-listening tasks (such as oral discussions or creative speaking exercises). These stages allowed students to engage with English in a sequenced and manageable way, gradually increasing their comfort with oral production.

For the pre-listening activities, the investigator used different strategies such as vocabulary activation, prediction, true/false statements. This stage set the context, generated interest, activated current knowledge or vocabulary. According to the British Council (2003),

while listening in the first language tends to happen naturally and with ease, developing this skill in a second language can be considerably more challenging. Learners must process unfamiliar sounds, vocabulary, and sentence structures at a fast pace—especially when they are not familiar with the topic or the speakers involved. Therefore, expecting students to merely listen and answer questions without support, it can be discouraging and may hinder the development of effective listening skills.

The implementation of one of the strategies could be observed in session 3, when the teacher introduced the song “Just the way you are” by Bruno Mars. The pre-listening activity consisted of predicting vocabulary from the title, an activity that encouraged students to share ideas and engage actively before listening. The students actively participated sharing some vocabulary in English and when they didn’t know the word, they used the prompt to ask.

Pre-listening: Then, the teacher introduced the song: 'Just the Way You Are', this title was added to the whiteboard and she asked students for words they think would be heard in the song. S4 said 'beautiful', S2 suggested 'smile', S1 said 'love'. S3 asked, 'Teacher, “¿how do you say ‘estar enamorado’ in English?’” The teacher said ‘falling in love’ and he repeated it. Martha asked the teacher to translate the phrase to Spanish and after that she mentioned she thought the song was about a man writing to her wife. While they were giving their opinions the teacher asked them to come to the whiteboard and write. In the case of Martha, the teacher dictated to her how to write ‘wife’.

**[Field Note - Session #3]**

This task showed that students needed to rely on their current knowledge and vocabulary to engage with the activity. Since it was a simple and accessible task, predicting the topic of the song based on the title created a low-pressure environment where students felt comfortable sharing ideas, even if they were unsure. According to Peachey (n.d.), pre-listening activities should achieve three goals: motivation, contextualization, and preparation. In this case, brainstorming possible vocabulary before listening not only motivated students but also activated

prior knowledge and provided the necessary context for comprehension. Moreover, having a prompt such as “How do you say... in English?” gave students a tool to remain engaged in English, encouraging them to ask questions and take an active role in their learning process, which aligns with Rao’s (2019) view that effective oral communication strategies must involve active learner participation.

Another example of pre-listening implementation was observed in session 5, where a different format was used to help students become familiar with key vocabulary from the song through visual cues. The teacher wrote words on one side of the board and placed corresponding images on the other, asking students in two teams to match them within a limited time. The activity generated great excitement, as students were eager to participate and often supported the person at the front by suggesting or correcting answers. This collaborative dynamic reflects what Gardner (1983) identifies as the role of multiple intelligences, in this case the use of visual-spatial intelligence to reinforce language learning. Moreover, the playful nature of the task lowered students’ anxiety, aligning with Krashen’s (1982) Affective Filter Hypothesis, and encouraged even usually quiet learners to volunteer. The spontaneous exchanges and discussions about why certain images fit better than others created meaningful opportunities for vocabulary practice and peer negotiation of meaning.

The activity began with great excitement. Students were eager to participate and moved quickly, sometimes rushing to make matches without analyzing them carefully. The students actively supported the person at the front by shouting suggestions or correcting mistakes. A particularly notable moment occurred when one student—who usually remained quiet during class—volunteered to be the first in line. He confidently matched a word with its corresponding image. Also, throughout the game, students discussed their choices out loud, sometimes disagreeing and explaining why one image fit better than another. These spontaneous exchanges led to lively and meaningful vocabulary discussions.

**[Field Note - Session #5]**

In session 7, the pre-listening strategy consisted of showing students the music video of “Someone Like You” by Adele without sound for a few seconds. After that, students worked with an Emotion Word Bank, which provided a list of feelings such as “sad,” “happy,” “lonely,” and “heartbroken.” Using this list, they had to describe what they thought the main emotion of the song was. To support oral production, students used a simple prompt: “I think she is...” For example, one student said, “I think she is sad,” while another added, “I think she is heartbroken.” This step encouraged them to practice vocabulary related to emotions and to make predictions about the video before listening to the full song.

**Video Prediction Worksheet – Someone Like You (Adele)**

**1. Emotion Word Bank**  
Use these words to describe how Adele feels in the video. Match the English word with the Spanish meaning.

Emotion words	
English	Spanish
Sad	Triste
Happy	Feliz
Lonely	Solo/sola
Surprised	Sorprendida/o
Heartbroken	Desconsolada/o
Excited	Emocionada/o

Use this sentence to describe what you think:  
Example: "I think she is surprised." <--emotion word  
Write yours: I think she is sad <--emotion word.

**2. Video Topic Prediction**  
Look at the video and choose what you think the video is about. You can choose more than one option or add your own idea.

The video is about...	
<input type="checkbox"/>	A memory
<input type="checkbox"/>	Someone she loves
<input checked="" type="checkbox"/>	A breakup
<input type="checkbox"/>	(other idea)

Use this sentence to describe your idea:  
"The video is about A breakup."

[Artifact- Session #7]

This activity proved effective because it combined visual input from the video with guided vocabulary support from the worksheet, allowing students to feel more confident when expressing their ideas. Vandergrift and Goh (2012) emphasize that prediction is a key metacognitive strategy in listening comprehension, as it prepares learners to anticipate content

and engage actively with the input. This was evident in session 7, since the prompts enabled students to hypothesize about the emotions and themes of the song before listening, which encouraged participation and reduced hesitation. According to the field notes, some students participated using the prompt to talk about their guesses.

The students returned to their groups and the pre-listening activity began. For this, the teacher handed out a worksheet. Minute 4:00 of the song *Someone Like You* by Adele was shown, and students were asked to mention which emotion they thought the video conveyed. After watching the video, each group had to say which emotion they believed was represented in the video using the prompt: "The video is about (emotion word)." All four students who spoke used the sentence correctly. S5 asked about the pronunciation of some words and wrote it above each word to make it easier to say. Most students agreed that the video was about a breakup, while only one group mentioned it was about someone the singer loves. They also had to mention how the person in the video feels using the prompt: "I think she is surprised." S5 and S6 participated by sharing their opinions: S5 said she believed the singer felt sad, while S6 mentioned that she felt heartbroken.

**[Field Note - Session #7]**

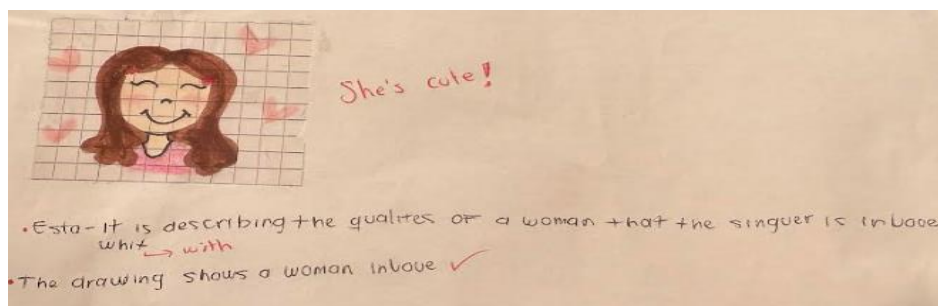
To conclude about pre-listening, this step allowed students to consolidate the new vocabulary, setting a strong foundation for the while-listening stage. The collaborative nature of the game encouraged risk-taking and participation, even from students who were usually more reserved, as seen with the student who didn't participate very often but decided to take initiative and start the game.

In regard to the while-listening activities, according to the British Council (2003), these focus on engaging learners with listening material by having them perform tasks while listening, rather than simply passively receiving information. These activities help learners develop specific listening skills and strategies. The ones included in this project are gap-filling, deleting extra words which they do not hear, organize stanzas, drawing a picture to represent what they hear and then explain their pictures in small groups.

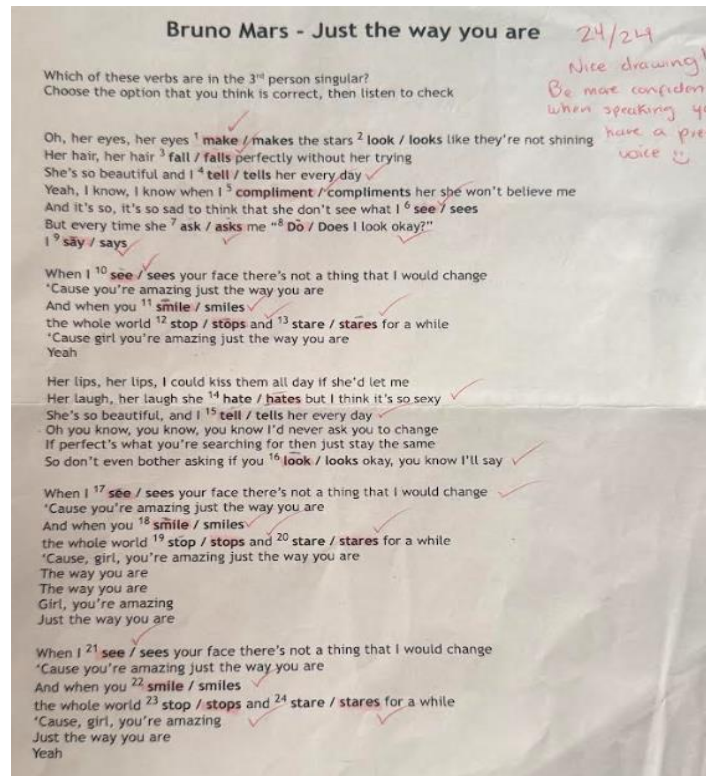
In session 3, the while-listening stage included two strategies: gap-filling and drawing, using the song “*Just the Way You Are*” by Bruno Mars. Students worked in pairs, which encouraged mutual support and also created a sense of competition between teams. To facilitate participation, the two elderly students were paired with S4, who demonstrated strong listening skills and provided guidance when they encountered difficulties. This collaborative setup helped students clarify vocabulary and maintain engagement during the activity. After completing the gap-filling task, learners drew images representing their understanding of the song. Most drawings depicted a girl or themes related to love, which was consistent with the content of the lyrics. These outcomes suggest that the pre-listening activities had successfully activated prior knowledge and vocabulary, enabling students to approach the while-listening tasks with greater confidence. The field notes and images of the artifacts from this session can be seen below.

Students completed gap-fills while listening to the song three times. S4 and S2 completed fast. S3 filled carefully. S1 asked for the meaning of some words once the song had finished and wrote in the paper the meaning. S3 sang softly as he already knew the song, he mentioned that he liked Bruno Mars a lot. S5 and S6 completed it with support as they sat with S4 and he was helping them, however, Martha demonstrated a good listening performance as she participated a lot in the group and even debated with S4 for the correct word to fill the gap. After this, all the class shared their responses and the teacher was writing the correct answer on the board. Students then drew a picture representing the song and they had to write a sentence about what they thought the song was talking about. The teacher gave a prompt that was: ‘I think the song is about: \_\_\_\_\_’ The responses were mainly ‘A man falling in love’ ‘A beautiful girl’ ‘A romance’. Each group said out loud their responses.

**[Field Note - Session #3]**



**[Artifact- Session #3]**



[Artifact- Session #3]

After session 3, another example of while-listening implementation took place in session 5, this time using the song “Someone Like You” by Adele and an interactive Wordwall activity. The decision to introduce a new format was based on the teacher’s observation that repeating the same type of while-listening tasks, such as traditional gap-filling with printed worksheets, was becoming monotonous for students. Moreover, it was noted that some learners were able to bypass the listening process by searching for the lyrics on Google and completing the task without engaging in real-time listening.

S6 and S1 were checking the lyrics through Google while doing the while-listening activity, therefore, the teacher had to ask them to turn off the phones.

[Field note- Session #5]

To address these issues, the Wordwall activity offered a more dynamic approach. While the song was playing, the exercise automatically paused whenever a verb in the past tense appeared. At that moment, several possible answers were displayed on the screen, and the groups had to quickly raise their hand to identify the correct form of the verb. The first team to respond earned a point if their answer was accurate. This interactive format transformed the listening task into a competitive game, keeping students attentive to the lyrics and actively engaged in recognizing verb forms, as it can be seen in the following field note.

This activity kept students engaged and motivated to work as a team in order to answer correctly and earn points. It was seen in this activity that even though in the fill the gaps exercise the students participated, as this activity required their attention, notes and previous knowledge, they didn't have time to use a translator and they kept excited as they were in a competition so they used team work. Some of them took out their notes on irregular verbs. Participation was balanced across the groups, which was a positive change, as not all students had felt confident speaking before. Martha performed well in this activity, as she had her list of past-tense verbs, which helped her and her group check quickly. However, S4's group moved faster overall, since S4 was able to recall most of the correct past-tense forms from memory.

**[Field note- Session #6]**

In conclusion, while-listening activities were essential to keep students actively engaged with the input instead of listening passively (British Council, 2003). Although traditional tasks such as gap-filling supported comprehension, their repetition led some learners to lose interest or seek shortcuts. For this reason, digital and game-based formats like Wordwall were introduced, ensuring full participation and adding a competitive element that sustained motivation. As Rao (2019) notes, oral communication strategies are effective only when learners are actively involved, which was precisely the outcome achieved in this stage of the project.

Finally, the post-listening activities were designed to allow students to express their ideas orally. To support this process, the teacher consistently provided scaffolding through sentence prompts, which gave learners a clear starting point. At the beginning, when students attempted to

create sentences, they found it difficult to verbalize their ideas on their own. However, with the help of model structures and teacher support, they were able to complete the task successfully. For instance, in session 2 a “Musical Chairs” game was implemented: when the music stopped, the student left standing had to form a sentence using cards on the board that were divided into subject, verb, and complement. Although some students initially struggled to begin or complete their sentences, the prompts and teacher guidance enabled them to produce simple sentences and participate in the activity.

Chairs were arranged in a circle. Students walked around while hip-hop music played. When the music stopped, the student left standing had to pick three index cards (subject, verb, complement) and form a sentence out loud.

S4 said: 'He walks to school.' S3 said: 'I play soccer.' S1 said: 'She eats lunch.' S2 struggled but with the group's help said: 'We study English.' S2 needed assistance sorting subjects and verbs but completed his sentence. Martha and Hugo took their time to create a sentence but with the teachers help made it and then repeated their sentences when encouraged.

**[Field note- Session #2]**

One of the strategies implemented to help students take risks and begin speaking in English was the use of scaffolding through sentence prompts. This type of support provided learners with accessible language structures that gave them a sense of security and lowered the barrier to participation. The first instances of this strategy were observed in session 3, when students began to rely on prompts such as “How do you say... in English?” whenever they were unsure of vocabulary. These sentence starters served as a bridge that allowed them to keep participating instead of remaining silent. However, it also became evident that scaffolding needed to be reinforced more consistently, since students' fluency was still limited and their attempts to speak remained cautious.

Students are still reluctant to speak independently, particularly when they are unsure of vocabulary. Encouraging use of prompts like 'Teacher, what is the meaning of...?' has helped but

should continue to be reinforced. Fluency remains low for most, but the number of speaking attempts has increased, especially during playful activities.

**[Field note- Session #3]**

In the post-listening stage, different activities were designed to encourage students to express their ideas and practice oral production. Throughout the project, scaffolding played a central role in this process, as learners were consistently provided with prompts, guiding questions, or model structures that supported them in completing the tasks. This support ensured that students, despite their limited fluency, had a starting point to participate and gradually gained more confidence.

The post-listening activities included a variety of communicative tasks across the different cycles of the project. For example, students engaged in short roleplays to discuss likes and dislikes, and later created dialogues to share aspects of their daily routines. In the first cycle three, they also discussed cultural differences through a song, writing and sharing their opinions about well-known activists. At the beginning of this year, cycle 1 students worked on a “Memory Map,” where they narrated past experiences and shared them with the class. In cycle 2, they presented dialogues about the COVID quarantine, describing what they were doing when they first learned about the lockdown, which was also performed as a roleplay. Finally, in cycle 3, students wrote a short story or monologue entitled “My Life,” bringing pictures or personal objects to illustrate their flashbacks and presenting them to the class. In each of these tasks, scaffolding was essential. Even in spontaneous interactions, learners were supported with functional prompts such as “How do you say... in English?” or “What does this mean?”, which allowed them to continue speaking rather than remain silent.

Another example of a post-listening activity was the Memory Map. In this exercise, students were required to share personal experiences by organizing their ideas through guiding questions such as “What happened?”, “When did it happen?”, and “How did you feel?”. To support this task, the teacher provided a model paragraph with blanks as well as sentence starters, which served as scaffolding to help learners structure their narratives.

**Scaffolding: Provide a model paragraph with blanks on the board or TV.**

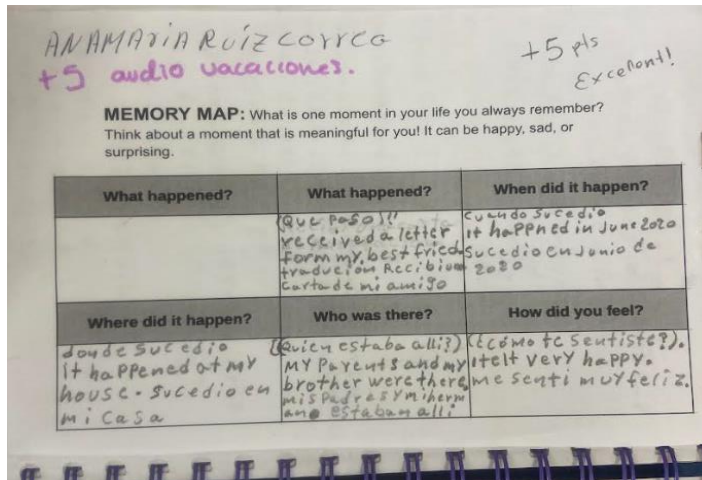
<b>What happened?</b>	<b>What happened?</b>	<b>When did it happen?</b>
I traveled with my friends to Europe	I made my dream come true	Last year in November
<b>Where did it happen?</b>	<b>Who was there?</b>	<b>How did you feel?</b>
I went to different countries	I was with Dani and Charlie	I felt very happy!

**[Artifact - Session #8]**

The visual map, along with the prompts, allowed students to recall and connect their memories to language in English, even if their vocabulary was limited. This practice reflects the principle of scaffolding described by Wood, Bruner, and Ross (1976), as the external support enabled students to perform beyond their independent ability. In line with Vygotsky’s (1978) Zone of Proximal Development, the Memory Map facilitated learners’ participation by reducing the cognitive load and giving them a clear structure to communicate their personal stories.

In this case, Martha presented her Memory Map following the model provided by the teacher. Although she relied on the worksheet to guide her responses, what was most significant was that she managed to speak and complete the task. To do so, she used her own strategy to overcome pronunciation difficulties, writing simplified phonetic versions of challenging words

by her own. For instance, she wrote “JAPI” to pronounce happy. This resource, together with the teacher’s support, enabled her to share her story with the class and successfully finish the activity.



[Artifact - Session #8]

Martha volunteered to present her Memory Map first, showing motivation to participate despite her hesitation. While speaking, she relied on her map to organize ideas but also used an additional strategy: she wrote simplified phonetic cues on her palm to remember how to pronounce difficult words. For example, she wrote “JAPI” to pronounce happy. And when she was speaking and had difficulties she asked the teacher how to pronounce the word and write it again.

[Field note - Session #8]

Another post-listening activity was a quarantine dialogue the students had to create in pairs. In this task, students were asked to create short roleplays about what they were doing when they first heard that the quarantine was going to start. To support their participation, the teacher provided a worksheet with guiding questions, such as “Where were you when you heard about the quarantine?” or “How did you feel at that moment?”. This worksheet worked as a scaffolding tool, giving students a starting point to organize their ideas and reducing the difficulty of initiating the dialogue.

### Part 1 – Answer These Questions Individually

1. Where were you when you heard about the quarantine?

*(I was at home / at school / at work...)*

2. What were you doing when you heard the news?

*(I was watching TV / I was texting my friend...)*

3. How did you feel at that moment?

*(I was scared / confused / surprised / excited...)*

4. What did you do during the first days of quarantine?

*(I stayed in my room / I helped my parents / I watched movies...)*

5. What were you doing most days during quarantine?

*(I was sleeping a lot / studying online / playing video games...)*

6. Did anything interesting or emotional happen during that time?

*(Yes, I lost contact with a friend / I learned to cook / I felt lonely...)*

**[Artifact - Session #10]**

The quarantine dialogue worksheet not only provided guiding questions but also served as a tool for learners to scaffold their oral production by incorporating additional strategies. For example, students annotated the pronunciation of unfamiliar words directly onto the worksheet, such as writing “creisi” for crazy or “nau” for now, to make it easier to remember and pronounce during their performance. This process illustrates how scaffolding materials can be adapted by learners themselves to fit their needs, combining teacher-provided support with personal strategies to overcome linguistic difficulties. As Oxford (1990) points out, learning strategies—such as phonetic annotations—help students manage and facilitate their own language learning. In this sense, the quarantine dialogue activity shows how prompts and self-generated strategies worked together to support pronunciation and encourage participation in oral communication.

At the beginning of the activity, the first two students who volunteered to present were given time to practice their dialogue in the classroom before performing. After 10 minutes, it started their initial attempt. They took the worksheet with them and while speaking, they found difficulties pronouncing some words. They asked “Teacher, how do you pronounce this word?” and wrote down simplified phonetic annotations on the worksheet as a reference. After practicing again with these notes, they returned to present their roleplay a second time, this time without relying on the worksheet. Their pronunciation had improved and they were able to complete the activity more confidently.

**[Artifact - Session #10]**

The post-listening activities across the cycles consistently relied on scaffolding tools such as worksheets, sentence prompts, visual organizers, and model structures that supported students' oral production. These resources lowered the difficulty of initiating speech, helped learners organize their ideas, and facilitated participation in role-plays, personal narrations, and group discussions despite their limited fluency. This process reflects the dynamic nature of scaffolding described by Wood, Bruner, and Ross (1976), where external support enables learners to progress beyond what they can do independently. At the same time, the design of these tasks aligns with the principle of multiple modes of representation from Universal Design for Learning, as students benefited from auditory, visual, and kinesthetic supports that helped them understand input, rehearse pronunciation, and reduce anxiety through varied forms of participation. This multimodal approach not only strengthened comprehension but also increased learners' willingness to communicate: consistent with MacIntyre et al.'s (1998) framework, the combination of accessible supports and opportunities for successful performance fostered a sense of confidence, making students more willing to take the risk of speaking in English.

### **Category 3: Collaborative work**

Another important subcategory that emerged in the data analysis was the impact of collaborative work on students' comfort and performance during speaking activities. Social interaction plays a fundamental role in the development of cognitive functions. In this sense, the implementation of group-based activities not only served as a strategy to enhance oral production but also as an emotional and motivational scaffold, particularly for students with lower levels of confidence or proficiency.

It is important, however, to distinguish between cooperative and collaborative learning, since both dynamics were present in the classroom. Cooperative learning is more structured and teacher-led, with roles clearly assigned and each member responsible for a specific part of the task (Johnson & Johnson, 1999). This was visible, for instance, in roleplays based on sentence prompts, where each student had a defined line to perform. In contrast, collaborative learning is more open-ended and relies on joint negotiation and the collective construction of meaning (Bruffee, 1999). Activities such as group discussions, debates, and the sharing of opinions about songs reflected this approach, as students co-constructed their responses and supported one another spontaneously. In both cases, peer interaction not only enhanced oral production but also worked as an emotional and motivational scaffold that encouraged students to participate actively.

Beyond the theoretical distinction, students' own perceptions highlighted the value of working together. In the first focus group, Martha emphasized that group work allowed her to feel more supported and confident, especially when facing difficulties with pronunciation or vocabulary. She explained that collaboration made it easier to understand tasks, since if one student did not grasp something, others would step in to explain and guide.

“Bien, se aprende, dos o tres cabezas más valen más que una sola, cada uno tiene su forma de pensar.”  
“Sí porque si uno no entiende, los otros entienden y ellos le van enseñando a uno.”

**[Focus group 1].**

Additionally, during the project it was evident that Martha and Hugo improved their performance and motivation as they worked in the same team with S4, a peer who had stronger skills in the language and provided them constant support, which helped them complete the activities more effectively and gain confidence. This can be seen in the following field notes.

Students became more motivated with the competitive guessing activity. S4 worked as a great partner for Martha and Hugo as he actively helped them to understand words and pronounce them while doing the activities.

**[Field notes - Session #3]**

The teacher organized them in the same groups they had worked last time and distributed colored sheets, markers, and worksheets with guiding questions like: 'What time does the artist wake up?' Students began working on their responses. The teacher could identify that S4 was leading and patiently explaining to Martha and Hugo.

**[Field notes - Session #4]**

In the final focus group, Martha and S4 (the student helping) mentioned how they felt with the collaborative teamwork. Martha affirmed that it was a really positive experience as S4 helped them and explained to them when they didn't understand something.

S5: Sí porque si uno no entiende, los otros entienden y ellos le van enseñando a uno. Él sabe inglés, sabe francés y todo. Entonces al hacerlo en grupo, pongamos que nosotros no sabemos y le ponemos cuidado a él, entonces estamos entendiendo y estamos aprendiendo. Porque él está más capacitado, entonces así en grupo es mejor. Porque lo que uno escriba y uno no entienda uno le dice y él ya le va explicando a uno.

T: ¿Te gusta el tema de apoyar a otro compañero?

S4: Sí claro, uno no es envidioso con el conocimiento que tiene.

Martha: A principio que él llegó acá, nosotros le preguntábamos y nosotros contentos porque él nos explicaba

S4: Si obvio uno no es amarrado con lo que sabe, uno finalmente aprende para enseñar.

**[Focus group 1]**

The interaction between S4 and Martha also shows the motivational dimension of collaborative work. In the focus group, Martha explained that she felt supported when S4 helped her understand and complete the tasks, while S4 himself mentioned that he enjoyed guiding his classmates, stating that “uno aprende para enseñar.” This perspective reflects how collaboration can generate intrinsic motivation, since students not only work to complete their own tasks but

also find satisfaction in contributing to others' learning. According to Dörnyei (2001), motivation in language learning is strongly influenced by the social context, as learners' attitudes toward peers and classroom relationships can either enhance or hinder engagement. Similarly, MacIntyre et al. (1998) highlights that willingness to communicate increases when learners feel confident and supported by their environment. In this case, the reciprocal exchange between Martha and S4 illustrates how collaborative work provided both cognitive support and motivational reinforcement, encouraging participation and sustained engagement.

In addition to promoting collaborative work, the teacher incorporated elements of competition as a strategy to boost student engagement and maintain an active classroom environment. Throughout the sessions, it became evident that students responded more enthusiastically when working in teams toward a shared goal, especially when points or recognition were at stake. This competitive approach encouraged peer interaction and mutual support, as students helped each other to succeed in the tasks. The combination of collaboration and healthy competition proved to be an effective strategy to energize the class and enhance participation in speaking activities. As Dörnyei (2001) explains, competitive tasks can increase motivation when students perceive them as fair and challenging, particularly in group settings where social dynamics are strengthened through cooperation and shared achievement.

It was evident that students responded much better to activities that kept them active. The classroom arrangement also seemed to influence how they worked, as in the previous class, they were more widespread and seated far from the front, which led to greater distraction. In this class, the chairs were organized in pairs, and there was a noticeable increase in motivation because students had a partner to support them. Additionally, one factor that contributed to class motivation and participation was the team points system. Teams were formed with names chosen by the students, and points were added or deducted based on each pair's participation and discipline.

**[Field notes - Session #2]**

These reflections suggest that collaboration not only reinforced content understanding but also built an easier environment where students could support one another, a key condition for second language acquisition as highlighted by Krashen's (1982) Affective Filter Hypothesis. Both of them benefited from being placed with stronger students who could assist them. This aligns with the concept of scaffolding, where more capable peers can help others reach the next stage in language competence (Bruner, 1983).

The students participated enthusiastically because it was a competition. There was collaborative work—others tried to explain to the person who had to answer what they needed to do. Group O won because they managed to complete the tricky task first, considering they answered the questions correctly. They get a point.

**[Field notes - Session 6]**

These testimonies show that peer learning dynamics were fundamental in creating safe speaking spaces, promoting participation, and ultimately fostering better engagement with the learning process. In focus group 2, the sentiment was the same with S1, who mentioned:

Para mí es mejor, porque como le digo, yo casi no le entiendo y el otro me ayuda.

**[Focus group 2]**

This evidence shows that collaborative work significantly enhanced students' engagement and oral performance. Peer support, such as S4 guiding Martha and Hugo, reduced anxiety and encouraged participation, reflecting Bruffee's (1999) view of knowledge as socially constructed and Johnson and Johnson's (1999) cooperative learning principles. Students' testimonies also revealed that helping and being helped fostered motivation, aligning with Dörnyei (2001) and MacIntyre et al. (1998), who link positive peer relations to a higher willingness to communicate. Overall, collaborative work combined cognitive and emotional support, making oral practice more inclusive and meaningful.

## Chapter 6. Conclusions

This action research project aimed to explore how the integration of music-based strategies within a Task-Based Learning framework could influence oral communication among adult learners in Cycle 4 at Liceo Femenino. Throughout the eight-week intervention, students participated in structured listening tasks and speaking activities designed to lower affective barriers and encourage meaningful language use.

Three main categories emerged from the data analysis: motivation, oral communication, and collaborative interaction. Within the motivation category, both intrinsic and extrinsic factors were identified. Students reported enjoying the music-based dynamics, expressing that learning English through songs and interactive tasks made them feel more engaged and willing to participate. Notably, even students who were initially shy or hesitant showed increased interest in learning and practicing outside the classroom, as reflected in the final questionnaire.

Regarding oral communication, students showed gradual but clear improvement in both pronunciation and willingness to speak. Data from field notes, self-assessments, and audio recordings revealed that students who previously avoided speaking due to fear of mispronunciation began to participate more actively as they gained confidence through repeated practice and familiar routines such as pre-while-post listening tasks.

A particularly relevant finding relates to the progress of elderly students, who initially faced more challenges due to cognitive load, pronunciation insecurity, and fear of judgment. Despite these initial barriers, they exhibited a high level of commitment and gradually gained confidence, especially when the strategies used were adapted to their pace and interests. For instance, Martha shared during the final sessions that she was proud of being able to pronounce

words like *happy* and *house*, something she had never imagined doing before. Their active participation by the end of the process demonstrates that age is not a limitation when affective and strategic conditions are in place.

In terms of use of strategies, students responded positively to group-based tasks, pronunciation exercises, and music-related activities. The initial diagnostic questionnaire showed a preference for playful and interactive strategies, and these were successfully implemented throughout the sessions. Listening-based instruction, combined with structured speaking tasks, proved to be especially effective in scaffolding oral production.

Overall, the intervention had a positive impact on students' confidence, participation, and sense of progress. The data confirms that using music as a pedagogical tool not only supports linguistic development, but also enhances motivation and creates a low-anxiety environment where students feel safer taking speaking risks. The results suggest that language teachers working with diverse and multigenerational groups can benefit from integrating music, structured listening activities, and student-centered strategies to improve speaking skills in the EFL classroom.

## **6.2 Implications**

Based on these findings, several implications can be drawn for teaching practice, theory, and curriculum design:

In practice, music should be more than a fun extra activity. It can be a central tool for designing speaking activities that are meaningful, inclusive, and emotionally engaging.

Especially in adult education, music helps build confidence, reinforces vocabulary, and encourages participation.

Theoretically, the project supports ideas like Krashen's Affective Filter Hypothesis—showing how students learn better when they feel relaxed and emotionally connected to content. It also aligns with Gardner's theory of multiple intelligences and Swain's Output Hypothesis, especially through the use of roleplays and creative speaking tasks.

In terms of curriculum, schools and programs that work with adult learners should consider including more dynamic, culturally relevant materials. Music can help bridge gaps in age, background, and language level, offering all students a way to connect with English in a more personal and authentic way.

The findings highlight the importance of integrating music and task-based instruction in low-resource public school contexts. Teachers working with mixed-age or adult groups may consider using musical input to lower anxiety, support pronunciation, and foster engagement. Moreover, collaborative tasks built around songs can help learners construct meaning together, making oral communication more accessible even when instructional time is limited.

### **6.3 Limitations**

Although the results were encouraging, this study had some limitations. The class only met once a week for an hour, which limited the amount of exposure and practice. This was mentioned by the students too, as they considered only one hour is not enough to achieve a good level. Besides this, an important limitation was the access to technology (like speakers or projectors), it was sometimes inconsistent as not all the classrooms had television or HDMI

cable, affecting the development of listening and speaking tasks. Finally, many participants had jobs or family responsibilities that affected their attendance and continuity in the project.

#### **6.4 Further Research**

Examining the role of music in rebuilding confidence in learners who have experienced failure or frustration in previous English learning contexts. This could help understand how emotional experiences shape motivation in adult learners.

Exploring how non-traditional language learners—such as older adults or students returning to formal education after many years—engage with English through music, and how this affects their perceptions of themselves as language users.

Studying how specific musical elements (e.g., rhythm, repetition, emotional tone) support the development of pronunciation, intonation, and memory in oral communication.

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## Annexes

### Annex 1. Initial questionnaire

**Universidad Pedagógica Nacional**  
**Lic. Español e Inglés ~ Cuestionario para práctica educativa ~ Paula Beltrán**

1. ¿Cuáles son las actividades que te gusta realizar en tu tiempo libre?

- Leer
- Ver televisión / series / youtube
- Escuchar música
- Dibujar
- Cantar
- Salir con amigos o familia
- Videojuegos
- Otro: \_\_\_\_\_

2. ¿Qué género de música te gusta escuchar?

- Pop
- Rock
- Reggaeton
- Música clásica
- Bachata
- Otro \_\_\_\_\_

3. ¿Te gusta la música en inglés?

- Si
- No
- ¿Por qué? \_\_\_\_\_

4. ¿Consideras que te es más fácil aprender inglés con música?

- Si
- No
- Me da igual
- ¿Por qué? \_\_\_\_\_

5. ¿Te gustaría aprender inglés con actividades que incluyan la música?

\_\_\_\_\_

6. ¿Crees que aprender inglés es importante?

- Si
- No
- ¿Por qué? \_\_\_\_\_

7. ¿Te gusta aprender inglés?

- Si
- No
- ¿Por qué? \_\_\_\_\_

8. Sientes que tu nivel de inglés en cuanto a lectura es:



Bajo

Regular

Normal

Bueno

Excelente

9. Sientes que tu nivel de inglés en cuanto a escritura es:



Bajo Regular Normal Bueno Excelente

10. Sientes que tu nivel de inglés en cuanto a hablar es:



Bajo Regular Normal Bueno Excelente

11. Sientes que tu nivel de inglés en cuanto a escuchar es:



Bajo Regular Normal Bueno Excelente

12. Cómo te sientes al aprender inglés:



Indiferente Nervioso Indiferente Emocionado Animado

13. ¿Qué habilidad comunicativa te gustaría reforzar más?

- Escritura
- Lectura
- Habla
- Escucha

14. ¿En qué situaciones te sientes más cómodo al utilizar el inglés?

- Actuando
- Jugando
- Escuchando la clase
- Conversando con mis compañeros
- Cantando
- Otro: \_\_\_\_\_

15. ¿Utilizas algún recurso, estrategia o actividad para practicar inglés fuera de clases?

- Películas/ series / videos de youtube
- Música
- Lecturas
- Ejercicios adicionales en Internet
- Videojuegos
- Otra o ninguna: \_\_\_\_\_



16. ¿Qué actividades te gustaría tener en la clase?

- Conversaciones
- Actividades de pronunciación
- Actuación
- Actividades en grupo
- Recursos online / actividades en internet
- Actividades con música
- Otros: \_\_\_\_\_

17. ¿Cómo te sientes participando en la clase de inglés?



Asustado      Incómodo      Normal      Cómodo      Motivado

18. ¿Te has sentido frustrado en algún momento al no entender algún tema de inglés?

- Sí
- No

19. Si respondiste que sí a la pregunta anterior, ¿Qué has hecho en esos momentos?

\_\_\_\_\_

20. ¿Qué tema gramatical del inglés te parece que necesitas reforzar?

\_\_\_\_\_

21. ¿Hay algo que te motive a aprender inglés?

- Sí
- No
- ¿Por qué? \_\_\_\_\_

22. ¿Cómo o con qué elementos te gusta aprender?

- Imágenes, tablas, mapas
- Estudias mejor solo
- Usando el ambiente que te rodea
- Conversando con otros
- Explicando a otros el tema
- Escribiendo
- Escuchando música

23. ¿Cómo te sientes más cómodo en clase?

- Que sea totalmente en inglés
- Que sea totalmente en español
- Que sea a veces inglés y a veces español (se usen los dos idiomas)


24. ¿Crees que los temas que ves en inglés son importantes para ti en un futuro?

\_\_\_\_\_

\_\_\_\_\_

Annex 2. Mid-cycle self evaluation

Institucion Educativa Liceo Femenino Mercedes N.



Nombre del Estudiante: \_\_\_\_\_

Fecha: \_\_\_\_\_

Evalúate en una escala del 1 al 5. Justifica tus respuestas para ayudar a identificar tus fortalezas y áreas de mejora.

Modulo	Criterio de evaluacion	1	2	3	4	5	Justifica tu nota
Participación en clase	¿Participo activamente en clase?						
Responsabilidad con entregas	¿Entregué todos los trabajos en los tiempos establecidos?						
Uso del ingles	¿Participo en las actividades de habla en ingles? ¿Comunico en ingles de acuerdo a las actividades? ¿Utilizo el idioma cuando estoy en clase?						
Asistencia y puntualidad	¿He asistido a todas las clases y llego puntualmente?						
Respeto hacia compañeros y profesor	¿Respeto las opiniones de los demás y sigo las normas de la clase? ¿Me comporto con propiedad dentro del aula?						
Actitud y esfuerzo	¿Hago un esfuerzo constante por mejorar y participar en las actividades?						
NOTA FINAL							

Reflexión Final	Desarrolla tu idea
¿Qué aspectos de tu comportamiento en clase consideras tus fortalezas?	
¿En qué áreas crees que puedes mejorar?	
¿Qué harías para mejorar en esos aspectos?	

Annex 3. Motivation questionnaire

**CUESTIONARIO ANÓNIMO SOBRE MOTIVACIÓN:**

Califica cada afirmación del 1 (Totalmente en desacuerdo) al 5 (Totalmente de acuerdo).

Afirmación	1 Totalmente en desacuerdo	2 En desacuerdo	3 Neutral	4 De acuerdo	5 Totalmente de acuerdo
Me siento motivado(a) para participar en la clase de inglés.					
Disfruto aprender inglés.					
Me siento cómodo(a) y seguro(a) hablando en inglés en clase.					
Creo que la música me ha ayudado a mejorar mi inglés.					
Trabajar en grupos o parejas me ha permitido sentirme más cómodo(a) para hablar en inglés.					
Considero que he mejorado mi nivel de inglés gracias a las clases.					
Practico inglés fuera de clase.					

Preguntas abiertas:

- ¿Te gusta aprender inglés? Sí o no ¿Por qué?
- ¿Cuáles son los mayores retos que enfrentas al hablar en inglés?
- ¿Cómo te sientes al usar la música para aprender inglés?
- ¿Qué tipo de actividades disfrutas más en clase?
- ¿Qué cambiarías de la clase de inglés para que fuera más divertida?

Annex 4. Artifacts.


**BINGO!!**

Walk around the room and ask your partners if they did the following actions last week

You can say: Did you (add the action) last week?

Watch TV Yes	Go to a restaurant NO	Read a book SI	Cook dinner SI
Travel with friends or family Viajar con amigos	Visit a friend Visita Yes	Listen to music Escucha musica Yes	Ride a bicycle Yes
Say a lie Yes	Go to party Yes	Go to shopping Yes	Try new food Yes
Play a sport Jugar deporte NO	Have a sleepover Yes	Eat something new NO	Meet someone new Yes

3. Let's guess! Check the image and the song title. Answer, what is the song about?



YOUR IDEAS > Euphoria - Euforia  
Felicidad - happiness

4. Word Hunt: We have a list of words that will appear in the song. There is one extra word that does not belong here. Listen carefully and circle the impostor.

Care (people)  
love  
free (rainbow)

Care people  
love

5 audio vacaciones. Excellent!

**MEMORY MAP:** What is one moment in your life you always remember? Think about a moment that is meaningful for you! It can be happy, sad, or surprising.

What happened?	What happened?	When did it happen?
	Que paso!! received a letter from my best friend + traduction Recibí un carta de mi amigo	Cuando sucedió it happened in June 2020 Sucedio en Junio de 2020
Where did it happen?	Who was there?	How did you feel?
dónde sucedió it happened at my house - sucedio en mi casa	¿Quién estaba allí? MY Parents and my brother were there mis Padres y mi hermano estaban allí	¿Cómo te sentiste? it felt very happy. me senti muy feliz.

Bruno Mars - Just the way you are

Which of these verbs are in the 3<sup>rd</sup> person singular?  
Choose the option that you think is correct, then listen to check

Oh, her eyes, her eyes <sup>1</sup> make / makes the stars <sup>2</sup> look / looks like they're not shining  
Her hair, her hair <sup>3</sup> fall / falls perfectly without her trying  
She's so beautiful and I <sup>4</sup> tell / tells her every day  
Yeah, I know, I know when I <sup>5</sup> compliment / compliments her she won't believe me  
And it's so, it's so sad to think that she don't see what I <sup>6</sup> see / sees  
But every time she <sup>7</sup> ask / asks me "8 Do / Does I look okay?"  
I <sup>9</sup> say / says

When I <sup>10</sup> see / sees your face there's not a thing that I would change  
"Cause you're amazing just the way you are  
And when you <sup>11</sup> smile / smiles  
the whole world <sup>12</sup> stop / stops and <sup>13</sup> stare / stares for a while  
"Cause girl you're amazing just the way you are  
Yeah

Her lips, her lips, I could kiss them all day if she'd let me  
Her laugh, her laugh she <sup>14</sup> hate / hates but I think it's so sexy  
She's so beautiful, and I <sup>15</sup> tell / tells her every day  
Oh you know, you know, you know I'd never ask you to change  
If perfect's what you're searching for then just stay the same  
So don't even bother asking if you <sup>16</sup> look / looks okay, you know I'll say

When I <sup>17</sup> see / sees your face there's not a thing that I would change  
"Cause you're amazing just the way you are  
And when you <sup>18</sup> smile / smiles  
the whole world <sup>19</sup> stop / stops and <sup>20</sup> stare / stares for a while  
"Cause, girl, you're amazing just the way you are  
The way you are  
The way you are  
Girl, you're amazing  
Just the way you are

When I <sup>21</sup> see / sees your face there's not a thing that I would change  
"Cause you're amazing just the way you are  
And when you <sup>22</sup> smile / smiles  
the whole world <sup>23</sup> stop / stops and <sup>24</sup> stare / stares for a while  
"Cause, girl, you're amazing  
Just the way you are  
Yeah

24/24  
Nice drawing!  
Be more confident when speaking you have a pretty voice



WORKSHEET  
Liceo Femenino Mercedes N.

Objective: Students will use do/does to form questions and negatives in the simple present tense.

Reading Passages in Present Simple

3. Martin Luther King Jr.

Text:

Hello! My name is Martin Luther King Jr., and I am from the United States. In my country, people of different races do not have the same rights. For example, Black Americans cannot go to the same schools or eat at the same places as white people. Society ignores black people. We are victims of shame, and I want all people to be treated equally. In my famous speech, "I Have a Dream," I talk about my hope for a world without hate. I use peaceful protests, like marches and speeches, to ask the government for equal rights. Many people listen to my message, and I dream of a world with respect for everyone.

Questions:

- Does Dr. King think that all people should have equal rights?  
Answer: YES
- Do African Americans have the same rights as white people?  
Answer: NOT
- Does Luther use peaceful ways?  
Answer: YES
- Do people listen to Luther's message?  
Answer: YES

True or false?: Mark according to the statements.

- Luther King talks include hate and anger
- He believes that all races should be treated equally
- Dr. King uses violence to get equal rights.

F  
F

They don't care about us:

Tell me what has become of my rights? (need)  
Am I invisible because you (know) ignores me?  
Your proclamation promised me free (born) freedom, now  
I'm tired of being the victim of (same) pain  
They're throwing me in a class with a bad name  
I can't believe this is the land from which I came  
You know I really (it) does hate to say it  
The government (on) doesn't wanna see  
But it Roosevelt was living, he wouldn't let this be, no, no

While listening: What is the feeling the singer wants to show? What do you think?



Anger



Fear



Hope

Other? Draw it!

### **Preguntas para el grupo focal:**

- ¿Cómo te sientes respecto a las actividades de la clase de inglés?
- ¿Qué actividades disfrutas más? ¿Por qué?
- ¿Qué actividades fueron las más desafiantes para ti? ¿Por qué?
- ¿Qué tan cómodo(a) y seguro(a) te sientes al hablar en inglés en clase? ¿Cuándo te sientes más cómodo?
- ¿Sientes que usar música en clases influyó en algo tu aprendizaje? ¿te ayudó a aprender mejor? ¿Por qué sí o por qué no? Y ¿Cuáles serían los pros y contras?
- ¿Qué cambiarías de las clases para hacerlas más atractivas?
- ¿Cómo te sientes trabajando en parejas o grupos?
- ¿Qué crees que te ayudaría a sentirte más seguro(a) al hablar en inglés?
- ¿Te gustaría usar más o menos música en clase? ¿Por qué?
- ¿Qué sugerencias tienes para las clases futuras?