

GUIDE FOR TEACHING PHONETICS THROUGH MUSIC

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GUIDE FOR TEACHING PHONETICS THROUGH MUSIC

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**Acceptance Note**

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## **ACKNOWLEDGEMENTS**

I express gratitude to my school teachers mainly, because thanks to them the love and interest to be a teacher was born. Moreover, I want to thank the school of life for being like my second home: endless source of knowledge and love for the others.

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## **DEDICATION**

I dedicate this thesis and all these years of study to my parents, who have been an unconditional support throughout the degree; to my mother who saw me laugh and fail, to my father that although he could not always be with me, he was always interested in being the best.

I dedicate all this effort especially to my brothers and sisters and this is more than just a reason to celebrate, but a reason for them to also overcome themselves and realize that what is being fought is achieved. Also, I want to dedicate to my nephews that indescribable feeling that always helped me to continue when everything collapsed.

And finally, I want to dedicate this to my friends and my students who always believed in me selflessly, they are always and will be the main reason for my struggle.

## **Abstract**

During the pedagogical practice of the degree program in Spanish and English Teaching, implemented at the Mercedes Nariño Women's High School, it could be perceived that two of the most complex skills to develop in teenagers are the speaking and listening skills in the English language. Considering the previous statement, English teachers confront a big challenge when teaching both abilities in the classroom, due to the fact that teachers are not clear about what to teach, when and how to implement the skills mentioned above in their activities. As a result of this problem, the teacher does not pay attention to the development of the students' listening and speaking skills and focuses on improving other skills, while they do not feel comfortable teaching comprehension and pronunciation in English. As of this necessity, it is proposed to elaborate a didactic unit that proposes a guide for the teacher that allows to implement basic phonics concepts in activities related to music so that students improve their speaking and listening skills.

***Keywords:*** music, listening and speaking skills, phonetics, teaching material.

## Resumen

Durante la práctica pedagógica del programa licenciatura en Lengua Castellana e Inglés, realizada en el Liceo Femenino Mercedes Nariño, se pudo percibir que dos de las habilidades más complejas para desarrollar en los adolescentes son las habilidades de hablar y escuchar en el idioma inglés. Teniendo en cuenta la afirmación anterior, los docentes de inglés enfrentan un gran desafío al enseñar ambas habilidades en el aula, debido al hecho de que los profesores no tienen claro ¿Qué enseñar? ¿Cuándo? y ¿Cómo implementar las habilidades mencionadas anteriormente en sus actividades? Como resultado de este problema, el docente no presta atención al desarrollo de las habilidades de escucha y habla de los estudiantes. A partir de esta necesidad, se propone elaborar una unidad didáctica que guíe al docente y que permita implementar conceptos de fonética en actividades relacionadas con la música para que los estudiantes mejoren sus habilidades para hablar y escuchar.

***Palabras clave:*** música, habilidades de escucha y habla, fonética, material de enseñanza.

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## **Introduction**

The learning of the phonetic component of a foreign language is quite important for the development of listening and speaking skills in teenagers for the students of the Mercedes Nariño Women's High School. However, there is the difficulty that the teacher is not clear on what to teach in terms of phonetics, how to teach phonics in the classroom and at what time of the class to teach phonics.

This is the situation that was evidenced during the pedagogic practice of the degree program in Spanish and English Teaching carried out in the Mercedes Nariño Women's High School. There was evidence that although the students had acceptable levels of English, when producing oral language or understanding instructions or commands, the students did not produce or understand the language proficiently. It was also inferred that the cause of these lack of listening and speaking skills in the students was the way the teacher attempted to teach and improve the aforementioned skills.

Taking into account this problem, it is proposed to design a didactic guide specifically aimed at teenager students, in order to the students improve their speaking and listening skills through authentic phonetic activities related to music. This document consists of the following sections that help the theoretical construction of the didactic material: music and its relation to learning a second language, the relationship between phonetics and listening and speaking skills. Likewise, it shows how the teaching material was structured both physically and thematically and how it could be used by the teacher.

## **1. Identification of the necessity**

Currently, one of the requirements for having a quality education is the need for increasing the mobility of students in international relationships in all social and economic contexts. For that reason, preparing students in foreign languages has become an extremely important task. Despite the variety of existing effective ways to accomplish this task, the teacher must be in a continuous search for new theoretical and methodological approaches; and through these, to create conditions that can contribute to achieve the task in accordance with the needs of students.

Nowadays, considering the level of the 11th-grade students at the Mercedes Nariño Women's High School, the English teacher can infer that this population has an acceptable English level. However, at the time of producing oral language or understanding the instructions and commands given by the English teacher, the students do not produce language proficiently. Likewise, based on observations, with the use of an unstructured survey and after having them carried out a music activity, most of the students demonstrated that they have a favourable relation between the English skill and music. Considering that students have a favourable relation with music, the question is: How could music improve both speaking and listening skills in teenagers at Mercedes Nariño Women's High School through a phonetic teaching guide that is designed for the teacher?

## **1.1 General objective**

To promote teaching practices of phonetics through a motivational teaching material that guides the teacher to implement authentic activities for the development and improve listening and speaking skills in teenagers.

### **1.1.1 Specific objective**

- To identify listening and speaking skills through a diagnostic test.
- To motivate students by using music in the classroom.
- To enhance students' abilities to listen and speak by using Phonetics.

## **2. Exploration of the difficulty**

This investigation aims to enhance listening and speaking skills by using a didactic material as a pedagogical strategy which may guide teachers for using music in the learning of a second language. It is important the way that the teacher follows to develop a good process of language acquisition. Therefore, the role of the teacher consists of training to be a skilled teacher. Litwin (as cited in Camargo et al., 2005) pointed out that: “a skilled teacher is a person who can open a significant number of different entries to the same concept ”. Having said this, a didactic teacher can teach a concept or a topic from different perspectives. One of the most important considerations in language teaching is the effectiveness to adapt to different topics for children and adults in order to make it easier for students. For that reason, the teacher must choose the most appropriate tool to satisfy the student's needs.

Based on observation, with the use of an unstructured survey and after having them carried out a music activity, most of the students demonstrated that they have a favourable relation between the English skill and music. What is more, they expressed motivation and better performance of their English abilities. In this regards, Akhmadullina & Abdrafikova (2016) argued that: “The implementation of music as a tool facilitates the English learning since it allows students to feel confident and motivated”. For that reason the music, as a way to improve listening and speaking skills, was chosen because such subject can be considered as an idea to create in a cooperatively way resources and materials in which music plays an important role in the English class, and at the same time it contributes to the development of their musical curriculum” (Vasquez et al., 2010).

## **2.1 Music in the learning of a second language**

In addition, it is important to mention that students have attitudes, empathy and potential towards music in English, thus it is intended to take advantage of these attitudes and focus on them to improve students' listening and speaking skills using music. According to Gardner (1991), human potential can be tied to one's preferences to learning; thus, potential lies in the fact that people have a unique blend of capabilities and skills "intelligences". This means that people have different strengths and skills. In the case of students, the multiple intelligence that better fits and prevails is musical intelligence and corresponds to the facility of responding to rhythmic stimuli. Gardner describes people with this intelligence with the following characteristics:

- Awareness, appreciation and use of sound.
- Recognition of tonal and rhythmic patterns.
- Understanding the relationship between sound and feeling.

Also, the motivation is an important fact for learning because motivation generates interest in a person to perform certain actions to satisfy a personal or emotional interest. Therefore "Intrinsic motivation is defined as the doing of an activity for its inherent satisfactions rather than for some separable consequence." (Ryan & Deci, 2000, p. 56). In addition, "Intrinsic motivation has emerged as an important phenomenon for educators—a natural wellspring of learning and achievement that can be systematically catalysed or undermined by parent and teacher practices, because intrinsic motivation results in high-quality learning and creativity" (Ryan & Deci, 2000, p. 56).

It means, intrinsic motivation, in the case of students, is an innate interest either for fun or

because it is challenging for students. In this way, the motivation for music would generate learning as creative as effective.

On the other hand, the learning of a second language in a musical environment not only influences the motivational part, but also the neuronal part. For example: Based on the neurological study carried out by Maess & Koelsch (as cited in Lems, 2001), musical and language processing happens in the same area of the brain, and there seem to be parallels in how musical and linguistic syntax are processed. Likewise, in one study, college students demonstrated improvement of their short-term spatial reasoning ability after listening to Mozart. This was known as the "Mozart effect" in the general press Rauscher et al. (as cited in Lems, 2001).

In other words, the fact that students use music in the classroom, influences their neurolinguistic process to improve their ability to learn a second language by reason of the processing of language and music developed in the same area of the brain. In addition, exposing a person to music helps develop their linguistic area. In addition, listening to music is an easy habit to acquire for any type of person: children, adolescents and adults. This will help students to have the habit of studying and listening to music at the same time.

## **2.2 Relationship between phonetics and listening and speaking skills**

Furthermore, the purpose of developing speaking and listening skills by using music in the classroom is that through the use and creation of songs, students naturally may acquire the language which will enable them to clarify and complement their prior knowledge and thus improve its oral production. This natural acquisition of language is described by Stephen

Krashen. Based on Krashen (as cited in Wish, n.d.) and his theory of second language acquisition, he stated that the most effective way of learning a second language is the "Acquired system" which is a natural, subconscious process similar to the way people pick up their primary language. Also, Krasen (as cited in Wish, n.d.) mentioned that it relies upon meaningful usage of the new language and natural communication. Speakers do not focus on the "correctness" of their speech but on the communicative act. In this case, the significant use of language is given to the creation and communicative from the students by using music.

On the other hand, phonetics deals with speech sounds themselves, how they are made (articulatory phonetics), how they are perceived (auditory phonetics) and the physics involved (acoustic phonetics). This means that, the phonetics not only focuses on the production of sounds, but also in the identification of sounds, in that sense, to learn phonetics requires the skills of speech and listening. However, why could phonetics improve listening and speaking skills? Meyer y Schiller (2011) mentioned that:

“The talker's message is encoded in the physical speech signal in complex pattern of acoustic energy, in the three dimensions of amplitude, frequency and time. The listener's task is to extract the underlying message from this code. The key to cracking the code is the listener's prior knowledge about the phonological form of words”. (p. 39)

Moreover, “This phonological information, however it may be stored in lexical memory, is the only means by which listeners can extract a message from the hissing, humming, chirping stream of sounds that impinges on their ears when someone speaks.” (Meyer y Schiller, 2011, p. 39). This means that the student performs two linguistic processes: First, the student must have



prior phonics knowledge to be able to express themselves correctly, this is reflected at the time the student speaks. Second, also this prior phonics knowledge will allow him to recognize different codes and decipher messages of other students in a listened way. To sum up, this is the reason why I proposed the use of music as a tool that could improve students' speaking and listening skills focus on phonetics.

### 3. Contextual realization

The research methodology used in this study was action research. According to with Barry, "Action research is a collaborative research approach that provides people with the means to carry out systematic actions to solve their problems, and formulates consensual and participatory procedures that allow people to"(J. Barry, 2009) in this same way, Barry divides this research methodology in three steps:

- Investigation of the problem
- Formulation and interpretation of the situation
- Elaboration of a plan to solve the problem

The above mentioned means that this methodology allows a collaborative learning, where the class focuses on identifying a problem that is presented in the classroom, doing an analysis of the situation and also develop a plan to solve the problem. Based on this research methodology, three phases of research are proposed:

**Look:** Collect relevant information and define the situation, in this case delimit the problems that were presented in the classroom. To achieve this, unstructured surveys and a diagnostic evaluation were applied, which allowed defining the problematic.

**Analyse:** In this stage, the results of the observations were taken and the cause of the problem began to be interpreted. In the case of the students, it was identified that the listening and speaking skills were not competent due to the teaching practices that the teacher had.

**Act:** According to the results of the delimitation of the problem and after its analysis, the creation of teaching material was planned which could improve the teaching practices of the

teacher and this will also help the students to improve their listening and speaking skills.

In the same way, there are different ways of approaching music for teaching a second language. Based on Simpson (2015), there are some aspects that we have to consider for planning activities with music.

### **3.1 What do I want to teach in the lesson?**

At this point, I used as reference the "Cartilla 22" from The National Ministry of Education and the curriculum Liceo Femenino School to orient classes to the academic vision that the institution has as the Ministry of Education for listening and speaking skills in English. Based on the basic standards for English language learning are defined as follows.

In referring to the basic standards for the English language learning, the students of 11 grade must participate in conversations where they can express their opinions and ideas on topics in general, personal and abstract. Even student must have an accent that, despite being a foreigner, must be clear and adequate. This said, the didactic material proposes an order in which the teacher implements aspects to be taken into account in English phonetics, from the most basic to the most complex. (Ministerio de Educación, 2006).

### **3.2 Determining the language level of the students.**

I applied a diagnostic test assess as listening and speaking skills based on IETL assessment simulation in listening and speaking skills to identify the level of each student. (You can find this information on the sheet of annexes Figure 1. Diagnostic test of listening ESL

assessment & Figure 2. Assessment rubric for speaking skill – IETL).

### **3.3 How old are my learners?**

The age of the tenth-grade students ranges from 15 to 16 years old. Eleventh-grade students are 16 to 17 years old.

### **3.4 Aspects of different cultures.**

Within the teaching of English language using music, you will find contents such as learning the culture, typical expressions and accents that will be reflected in the activities proposed by the module.

### **3.5 Access to the song.**

The idea of this proposal, besides being a work-in-class supporting material for the teacher, is to encourage students to learn English using music in class. Additionally, students are autonomous of their process of learning a second language and they replicate this model outside the classroom. When applying the songs in the classroom, Carney (1977) proposes different ways to approach music depending on what the teacher wants to teach (grammar, vocabulary, speech, or colloquial expressions).

### **3.6 The elaboration of a guide as a didactic material**

A teaching material is the set of material means (physical or virtual, written or audio-visual, interactive or one-way, etc.) that supports the teaching-learning process of any kind of

content. They are tangible resources that, through the senses, allow someone to apply a concrete pedagogical strategy so that the student comes into contact with the object of learning.

The student helps to awaken their interest in the subject of learning, facilitates their autonomous work and must adapt to their physical and mental characteristics. The teacher benefits by having a guide for their activities inside and outside the classroom (Estaire, 2018).

- Provide information that must be easily understood by the recipient.
- Be oriented towards a learning objective.
- Guide the teaching-learning process.
- Give students context on the subject of learning.
- Facilitate communication between the teacher and the students. (Estaire, 2018).

## **4. Pedagogical construction**

### **4.1 Development of the guide**

The guide begins explaining how important the teaching of the phonetic part is in learning a second language, due to the pronunciation is an aspect which is not considered during the second language learning process in students by the teacher. According to the literary review of Gilakjani (2016), many teachers do not pay enough attention to English pronunciation. There are different reasons that explain this phenomenon. Firstly, teachers can understand their students easily than an average person because their ears are used to hear a mispronunciation. Secondly, some speakers have the same pronunciation patterns and make the same mistakes thus it is easy for them to understand each other. Thirdly, the classroom is not a real situation and it just takes place at school and students do not have an opportunity to talk to native speakers. For this reason, it is necessary to know the theory of the different phonemes that a speaker produces when they speak, how to pronounce them and how to differentiate them.

Additionally, the guide for the teaching of phonemes through music was designed in a specific sequence in order to the teacher can teach phonics from the most basic aspects such as the articulatory parts and how to pronounce a vowel to more complex aspects such as how to pronounce a diphthong. Likewise, the activities were planned, which are organized from less complexity, to the biggest complexity. However, all the content of the guide can be taught as the teacher deems necessary. This can be developed in the aforementioned way, because the prior knowledge of the student to whom the guide is going to apply must be considered.

## **4.2 Activities**

### **Activity #1**

Music should not only be a motivational element when learning a second language, but also an element to analyze phonological features such as accent. The next activity is similar to a game of charades. The teacher must previously choose 10 to 15 songs with different musical genres (It is recommended that these songs have an American accent, as British. As the students improve their level, the teacher can include more complex accents such as: African, Japanese, etc. Students must form groups of no more than 4 people, the objective of the activity is for a student to represent their group, listen to the song and then represent what kind of genre the song is, the student leader must have a time to show the representation (A short time is recommended for all groups to participate, and the student cannot speak for any reason). This may be the first round, in the second round the student must guess what type of accent is and represent them. At the end of the activity a reflection is made of what made him think that these representations could be that genre or that specific accent?

### **Activity #2**

One of the most recommended activities for the development of listening and speaking skills is the analysis and reproduction of songs. For the analysis of a song you have to take into account some aspects such as: place of origin of the artist who sings the song (where the singer was born) and social context of the song (when the song was created) these two characteristics are quite important because his/her place of birth helps us identify the accent he uses in his songs.

Likewise, knowing the social context helps us to identify linguistic aspects such as:

pragmatic, sociolinguistic, syntactic and semantic etc. On the other hand, the reproduction helps to improve the ability of speaking, because beyond being an activity that motivates the student, this puts in a real context the student, where he must imitate or equal the artist of the song. In this activity the teacher must choose a song with two different versions, preferably if they are singers with different characteristics such as: place of origin, accent and social situation where the first and second versions were made. For example: The song Uprising was a song released in 2009 by the British band Muse in a sporadic manner. Generally, the band Muse speaks in their songs about conspiracies, apocalypse and science fiction themes. What can be inferred from the above is that the Muse band comes from the United Kingdom and for this reason the song may have a British accent. Also, the song takes aspects of science fiction, so the accent of the song could be exaggerated at the time of singing would generate a variety at the time of vocalizing and also to pronounce.

Now, this same song was performed by the American band *Iwrestledabearonce* in 2011. This is a metal core band. Taking into account the aforementioned, the following can be inferred: The song can have differences in the pronunciation because the American and British pronunciation have variations at the moment of pronouncing. Also, the fact that it is a metal core band influences that there is an exaggeration at the moment of pronouncing because the metal core is distinguished from having thick and guttural voices.

### **Activity #3**

An excellent way for students to recognize the types of vowels and how to pronounce them is through a rhyme. (Remember that the rhyme is a similar or equal sound between two or



more words from the last accented syllable, this is because its syntactic structure is very similar.) Considering the above mention, the students are organized in a circle, the teacher mentions a vowel and with it a word that includes the mentioned vowel, the student next to the teacher must continue with an example of the vowel mentioned above. After 5 examples of the vowel are aforementioned, the corresponding student can change the vowel, until the examples end consecutively or until the number of the student complete the game. The number of examples can be decided by the teacher, depending on the number of students in the classroom.

#### **Activity #4**

Although a word search puzzle is not listening and speaking activity, changing the letters by the symbols of the phonemes in English, this kind of activities makes student to learn the sounds of the vowels. Students must complete word search, keep in mind that within word search exercise you will find the symbol of the phoneme in English in which way what you must pronounce the word. To complete this activity the student can help himself with the dictionary.

#### **Activity #5**

Before the activity, the teacher must have a piano, a keyboard or an instrument in which he can make musical scales, it is recommended to download an application for it. Also, the teacher must write the alphabet on the board, this will help the students to have a guide to sing. Students must sing the alphabet in order, according to the rhythm and intonation of the scale that the teacher plays. A musical scale is a set of musical notes in a specific order.

The scale that we will use for this activity is the following: Do, Re, Mi, Fa, Sol, Fa, Mi Re Do Fa Do, this musical scale numerically translates into: 1, 2, 3, 4, 5, 4, 3, 2, 1, 5, 1 if we take the numbers of the musical scale and compare it with the position of the letters in the alphabet, it would look like this: A, B, C, D, E, D, C, B, A, E, A. As the teacher increases the musical scale, the tone of voice increases and continues with the next letter of the alphabet and the sequence would be repeated, but with the letter that follows, in this case it would continue : B, C, D, E, F, E, D, C, B, F, B. On the CD at back of this guide, you can find a visual example of such activity.

### **Activity #6**

The transcription of a native language to a second language is a complicated task, due to the translation of a meaning is often not the same as their native language. Transcription is an action that translators usually do. In the following activity students must work in teams and transcribe or create a new version of a song from their native language to English. This activity may have variations depending on what the teacher wants to teach. For example: the teacher can organize groups of 5 people and make a karaoke with the transcription of each of the songs obtained in class. Also, the teacher can create a musical band dynamic where the students can play or create instruments and accompany them with the new version of the chosen song. The activity can be modified depending on the creativity of the teacher. The most important thing of the activity is that it has the following components: Transcribe a song, work in a team, and share it with your classmates.

### **Activity #7**

Freestyle refers to battles commonly to a style in which rap lyrics are made. It is characterized by being created in the moment, improvising at the same time as it is rapped, expressing what person sees or what one feels through words about a rhythm. These types of battles show how creative and fluid a person can be while creating a rhyme. For the next activity students must make groups of approximately 6 people maximum. The idea is to have a freestyle battle, where each group can create their own musical lyrics. After the students create the groups, the teacher can provide each group with 6 to 12 words with which they can create a rhyme of two sentences each student, this to have approximately 12 rhymes. (Words can be focused on any situation, for example: words related to education: teacher, education, didactics, etc.) On the CD at back of this guide, you can find a visual example of such activity. In addition, In the CD you can also find a musical track that can be used in the development of the activity.

In this module, we suggest beginning with the basics of speaking skills. This means, teaching the phonetic part of the language, due to the pronunciation is an aspect which is not considered during the second language learning process in students by the teacher. According to the literary review of Gilakjani (2016), many teachers do not pay enough attention to English pronunciation.

There are different reasons that explain this phenomenon. Firstly, teachers can understand their students easily than an average person because their ears are used to hear a mispronunciation. Secondly, some speakers have the same pronunciation patterns and make the same mistakes thus it is easy for them to understand each other. Thirdly, the classroom is not a real situation and it just

takes place at school and students do not have an opportunity to talk to native speakers. For this reason, it is necessary to know the theory of the different phonemes that a speaker produces when they speak, how to pronounce them and how to differentiate them. The aspects to be addressed during the didactic unit are presented as follows:

#### **4.4 Structure of the didactic unit**

This order was designed so that the teacher can teach students from the most basic aspects of phonetics to the most complex, ending with musical activities that might help improving listening and speaking skills. The order of activities that comprises the guide will be shown below:

##### **Introduction.**

In the introduction of the Guide for the teaching of phonetics through music, it explains the importance of teaching phonics in the classroom, also describes why teachers do not teach phonics to their students, in addition, it mentions the connection between the phonetics and listening and speaking skills. As a result of the problem described above, the guide proposes some objectives to be reached through the teaching material.

##### **Phonetic system (Articulatory organs).**

This section focuses on showing the phonological system, how to classify the different kinds of phonemes, and also how to differentiate phonemes from each other.

## **Place of articulation**

This section describes each of the different parts that involves the production of a sound and also explains each of the parts, these are the different places of articulation: velar, bilabial, palatal, labiodental, alveolar and dental

## **Articulation mode.**

This section refers to the different ways how sound is produced and how the air flow is modified as it passes through the vocal tract. The following are described: occlusive, liquids, fricatives, glides, affricates and dental (Balčytytė, 2014).

## **How to pronounce each vowel?**

This section shows graphically the type of vowel and how each vowel is pronounced with the phonetic symbol through examples.

## **Tools to use.**

In this section, two tools are shown that will be used throughout the guide. One of them is a series of videos which were taken from the YouTube channel: (The English Language Club). These videos can be seen in the CD- ROM that will be attached to the didactic guide as supporting multimedia tools. The second tool to consider is an application to be used in both mobile devices or on the official web page. This application shows and describes how to vocalize each of the phonemes that English has.

## **Recognition of phonemes**

This section focused on the acoustic and symbolic recognition of the different types of phonemes (vowels, consonants, diphthongs) each of the phonemes is exemplified, these videos were taken from the Youtube channel The English Language Club. In this way, this will allow both the student and the teacher to identify the different symbols that will be discussed in the guide.

## **Sounds of vowels.**

This section focuses on explaining how to properly pronounce each of the vowels. In addition, the explanation of each vowel has different examples that will help the student as the teacher better understand how to pronounce the vowel, this by means of a visual aid that is at the back of the guide.

## **Single Consonants Sounds.**

This section explains how to pronounce properly each of the simple consonants sound. In addition, the explanation of each of the simple consonants sound has different examples that will help the student as the teacher understand better how to pronounce the consonants, this by means of a visual aid that is at the back of the guide.

## **Consonant Pair Sound.**

This section focuses on explaining how to properly pronounce each of the consonants pair sound. In addition, the explanation of each of the consonants pair sound has different examples that will help the student as the teacher understand better how to pronounce the consonants, this

by means of a visual aid that is at the back of the guide.

### **The sound of diphthongs.**

This section focuses on explaining how to properly pronounce each different combinations of diphthongs sound. In addition, the explanation of each of the diphthongs sound has different examples that will help the student as the teacher understand better how to pronounce the diphthongs, this by means of a visual aid that is at the back of the guide.

### **Musical activities.**

This section focuses on the implementation of the phoneme knowledge acquired throughout the guide by authentic musical activities, which are organized from the simplest activity, to the most complicated.

## **5. Physical production**

The guide was made using the website called Piktochart. This is an infographic application which allows inexperienced users to create infographics or visual elements. The page has many tools such as photos, typography and colours already predetermined. In addition, some pictures were taken from the page called Wallhaven, this website is a library of high definition images (Wallpapers). Some of those pictures were edited with Photoshop Cs6 which is a photo editing tool.

In relation to the content of the guide, some programs like "Phonetics: The sound of American English" were considered. This is an interactive platform created by the University of Iowa that allows you to explore the English language different phonemes as well as an explanation of the different phonemes through videos and audio tracks. Moreover, the YouTube channel "English Language Club" was also used to give the teacher a multimedia support for implementing the activities proposed in this didactic unit. Special thanks must be given to this useful channel which provides a detailed explanation of each of the phonemes, vowels, consonants and diphthongs. Every single video that you can find in the CD-ROM placed at the back of the guide was taken from this YouTube channel.



## **6. Conclusions and recommendations**

In conclusion, this didactic material aims to show and encourage the teacher that, as phonetics and phonology can be implemented in the classroom to develop listening and speaking skills through innovative strategies and original material. Although this teaching material was only partially implemented, it was possible to notice a little improvement in the listening and speaking skills of the students in the classroom, when developing the proposed activities.

### **Limitations or weaknesses of these studies:**

Due to this idea, it was proposed and attempted to apply from the pedagogical practice. The role of the university student was a role of tutor in each of the classes, which limited that the tutor could not being able to complete, assess and feedback the activities. Additionally, the tutor could only share a couple of hours a week with the students, because the head teacher also had to develop other activities that he had already prepared. On the other hand, the number of students in the classroom was so numerous, that it was complicated to assess how much his speaking and listening skills had improved.

### **Recommendations:**

It is recommended to use this phonetic guide through the music by a head teacher, since this would allow an uninterrupted progress of the student's learning. Also, the teacher is recommended to modify the activities as necessary, because not all students are motivated by

music or not all have musical intelligence or simply not all have the same level of English.

Finally, the teacher is recommended to have a multimedia device that allows him to use the CD.

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## 8. Annexes

Figure 1. Diagnostic test of listening ESL assessment



Candidate Number

Candidate Name

Lina Maria Villamizar O.

### International English Language Testing System

#### Listening

Practice test

40 minutes

Time 40 minutes

#### Instructions to candidates

Do not open this question paper until you are told to do so.  
Write your name and candidate number in the spaces at the top of this page.  
Listen to the instructions for each part of the paper carefully.  
Answer all the questions.  
While you are listening, write your answers on the question paper.  
You will have 10 minutes at the end of the test to copy your answers onto the separate answer sheet. Use a pencil.  
At the end of the test, hand in this question paper.

#### Information for candidates

There are **four** parts to the test.  
You will hear each part **once** only.  
There are **40** questions.  
Each question carries one mark.

For each part of the test, there will be time for you to look through the questions and time for you to check your answers.

**Section 1 Questions 1–10**

**Questions 1–5**

Complete the notes below.

Write no more than two words and/or a number for each answer.

**Transport from Bayswater**

Example	Answer
Destination	Harbour City

- Express train leaves at 1 .....
- Nearest station is 2 .....
- Number 706 bus goes to 3 station .....
- Number 4 7.06 .....
- Earlier bus leaves at 5 .....

**Questions 6–10**

Complete the table below.

Write no more than one word and/or a number for each answer.

Transport	Cash fare	Card fare
Bus	6 \$ .....	\$1.50
Train (peak)	\$10	\$10
Train (off-peak – before 5pm or after 7 ..... pm)	\$10	8 \$ .....
9 ..... ferry	\$4.50	\$3.55
Tourist ferry (10 .....)	\$35	–
Tourist ferry (whole day)	\$65	–



**Section 2                      Questions 11–20**
**Questions 11–14**

Which counsellor should you see?

Write the correct letter, A, B or C, next to questions 11–14.

- A** Louise Bagshaw  
**B** Tony Denby  
**C** Naomi Flynn

- 11 if it is your first time seeing a counsellor **A**
- 12 if you are unable to see a counsellor during normal office hours **C**
- 13 if you do not have an appointment
- 14 if your concerns are related to anxiety **B**

**Questions 15–20**

Complete the table below.

Write no more than two words for each answer.

Workshop	Content	Target group
Adjusting	what you need to succeed academically	15 ..... <b>all</b> ..... students
Getting Organised	use time effectively, find 16 ..... between study and leisure	all students
Communicating	talking with staff, communicating across cultures	all students, especially 17 .....
Anxiety	18 ....., breathing techniques, meditation, etc.	students about to sit exams
19 .....	staying on track for long periods	20 ..... students only

Figure 2. Assessment rubric for speaking skill - IETL

Lina Maria Villanizar O

**IELTS**

**SPEAKING: Band Descriptors (public version)**

Band	Fluency and coherence	Lexical resource	Grammatical range and accuracy	Pronunciation
9	<ul style="list-style-type: none"> <li>speaks fluently with only rare repetition or self-correction;</li> <li>any hesitation is content-related rather than to find words or grammar</li> <li>speaks coherently with fully appropriate cohesive features</li> <li>develops topics fully and appropriately</li> </ul>	<ul style="list-style-type: none"> <li>uses vocabulary with full flexibility and precision in all topics</li> <li>uses idiomatic language naturally and accurately</li> </ul>	<ul style="list-style-type: none"> <li>uses a full range of structures naturally and appropriately</li> <li>produces consistently accurate structures apart from 'slips' characteristic of native speaker speech</li> </ul>	<ul style="list-style-type: none"> <li>uses a full range of pronunciation features with precision and subtlety</li> <li>sustains flexible use of features throughout</li> <li>is effortless to understand</li> </ul>
8	<ul style="list-style-type: none"> <li>speaks fluently with only occasional repetition or self-correction; hesitation is usually content-related and only rarely to search for language</li> <li>develops topics coherently and appropriately</li> </ul>	<ul style="list-style-type: none"> <li>uses a wide vocabulary resource readily and flexibly to convey precise meaning</li> <li>uses less common and idiomatic vocabulary skilfully, with occasional inaccuracies</li> <li>uses paraphrase effectively as required</li> </ul>	<ul style="list-style-type: none"> <li>uses a wide range of structures flexibly</li> <li>produces a majority of error-free sentences with only very occasional inappropriacies or basic/non-systematic errors</li> </ul>	<ul style="list-style-type: none"> <li>uses a wide range of pronunciation features</li> <li>sustains flexible use of features, with only occasional lapses</li> <li>is easy to understand throughout; L1 accent has minimal effect on intelligibility</li> </ul>
7	<ul style="list-style-type: none"> <li>speaks at length without noticeable effort or loss of coherence</li> <li>may demonstrate language-related hesitation at times, or some repetition and/or self-correction</li> <li>uses a range of connectives and discourse markers with some flexibility</li> </ul>	<ul style="list-style-type: none"> <li>uses vocabulary resource flexibly to discuss a variety of topics</li> <li>uses some less common and idiomatic vocabulary and shows some awareness of style and collocation, with some inappropriate choices</li> <li>uses paraphrase effectively</li> </ul>	<ul style="list-style-type: none"> <li>uses a range of complex structures with some flexibility</li> <li>frequently produces error-free sentences, though some grammatical mistakes persist</li> </ul>	<ul style="list-style-type: none"> <li>shows all the positive features of Band 6 and some, but not all, of the positive features of Band 8</li> </ul>
6	<ul style="list-style-type: none"> <li>is willing to speak at length, though may lose coherence at times due to occasional repetition, self-correction or hesitation</li> <li>uses a range of connectives and discourse markers but not always appropriately</li> </ul>	<ul style="list-style-type: none"> <li>has a wide enough vocabulary to discuss topics at length and make meaning clear in spite of inappropriacies</li> <li>generally paraphrases successfully</li> </ul>	<ul style="list-style-type: none"> <li>uses a mix of simple and complex structures, but with limited flexibility</li> <li>may make frequent mistakes with complex structures though these rarely cause comprehension problems</li> </ul>	<ul style="list-style-type: none"> <li>uses a range of pronunciation features with mixed control</li> <li>shows some effective use of features but this is not sustained</li> <li>can generally be understood throughout, though mispronunciation of individual words or sounds reduces clarity at times</li> </ul>
5	<ul style="list-style-type: none"> <li>usually maintains flow of speech but uses repetition, self correction and/or slow speech to keep going</li> <li>may over-use certain connectives and discourse markers</li> <li>produces simple speech fluently, but more complex communication causes fluency problems</li> </ul>	<ul style="list-style-type: none"> <li>manages to talk about familiar and unfamiliar topics but uses vocabulary with limited flexibility</li> <li>attempts to use paraphrase but with mixed success</li> </ul>	<ul style="list-style-type: none"> <li>produces basic sentence forms with reasonable accuracy</li> <li>uses a limited range of more complex structures, but these usually contain errors and may cause some comprehension problems</li> </ul>	<ul style="list-style-type: none"> <li>shows all the positive features of Band 4 and some, but not all, of the positive features of Band 6</li> </ul>
4	<ul style="list-style-type: none"> <li>cannot respond without noticeable pauses and may speak slowly, with frequent repetition and self-correction</li> <li>links basic sentences but with repetitious use of simple connectives and some breakdowns in coherence</li> </ul>	<ul style="list-style-type: none"> <li>is able to talk about familiar topics but can only convey basic meaning on unfamiliar topics and makes frequent errors in word choice</li> <li>rarely attempts paraphrase</li> </ul>	<ul style="list-style-type: none"> <li>produces basic sentence forms and some correct simple sentences but subordinate structures are rare</li> <li>errors are frequent and may lead to misunderstanding</li> </ul>	<ul style="list-style-type: none"> <li>uses a limited range of pronunciation features</li> <li>attempts to control features but lapses are frequent</li> <li>mispronunciations are frequent and cause some difficulty for the listener</li> </ul>
3	<ul style="list-style-type: none"> <li>speaks with long pauses</li> <li>has limited ability to link simple sentences</li> <li>gives only simple responses and is frequently unable to convey basic message</li> </ul>	<ul style="list-style-type: none"> <li>uses simple vocabulary to convey personal information</li> <li>has insufficient vocabulary for less familiar topics</li> </ul>	<ul style="list-style-type: none"> <li>attempts basic sentence forms but with limited success, or relies on apparently memorised utterances</li> <li>makes numerous errors except in memorised expressions</li> </ul>	<ul style="list-style-type: none"> <li>shows some of the features of Band 2 and some, but not all, of the positive features of Band 4</li> </ul>
2	<ul style="list-style-type: none"> <li>pauses lengthily before most words</li> <li>little communication possible</li> </ul>	<ul style="list-style-type: none"> <li>only produces isolated words or memorised utterances</li> </ul>	<ul style="list-style-type: none"> <li>cannot produce basic sentence forms</li> </ul>	<ul style="list-style-type: none"> <li>Speech is often unintelligible</li> </ul>
1	<ul style="list-style-type: none"> <li>no communication possible</li> <li>no rateable language</li> </ul>			
0	<ul style="list-style-type: none"> <li>does not attend</li> </ul>			