Universidad de Valladolid
Facultad de Filosofía y Letras

Grado en Estudios Ingleses

Grammatical Rhapsody: a new perspective on learning grammar using songs

Marta Rosell Gutiérrez

Tutora: Elena González-Cascos Jiménez

Departamento de Filología Inglesa

Curso: 2021-2022

ABSTRACT

Grammar is the core and essential part when learning a second language. Music is an authentic, wide-ranging, and rich resource, suitable for all levels and interests, that could bring the motivational component needed in every teaching setting. This undergraduate dissertation aims to present an innovative perspective on learning grammar and fortifying B1 levels using songs as the primary motivational tool. Besides, promoting creativity and reinforcing the four skills (reading, listening, speaking, writing) are also comprised to complete the overall students' learning progress.

The presentation of personal teaching experience with B1 students, plus the analysis of grammar teaching methodologies, the use of songs for educational purposes, and learning/teaching factors, will lead to the creation of a six lessons plan proposal, where all sorts of B1 learners, intelligences, and learning styles will be considered.

***Keywords**:* B1 level, Learning grammar, Learning factors, Motivation, Skills, Songs.

RESUMEN

La gramática es un elemento esencial para el aprendizaje de una segunda lengua. La música es un recurso auténtico y enriquecedor para todos los niveles que puede convertirse en el elemento motivador necesario en un aula. El objetivo de este TFG es ofrecer una perspectiva innovadora para aprender gramática y fortalecer los niveles B1 utilizando canciones como principal herramienta motivacional. Además, se centrará en promover la creatividad y reforzar las cuatro habilidades (lectura, escucha, habla, escritura) para hacer que el progreso de aprendizaje sea más completo.

La experiencia como docente con niveles B1, junto con el análisis de metodologías de enseñanza de la gramática, el uso de las canciones con fines educativos y los factores de aprendizaje y enseñanza, permitirán la creación de una propuesta con seis lecciones, en las que se tendrán en cuenta los estilos de aprendizaje, inteligencias y tipos de alumnos.

Palabras Clave: Nivel B1, Aprendizaje de gramática, Factores de aprendizaje, Motivación, Habilidades, Canciones.

“When you educate one person, you can change a life;
when you educate many, you can change the world.”
Shai Reshef (Buller, 2017)

TABLE OF CONTENTS

1. INTRODUCTION 1

2. JUSTIFICATION 2

3. OBJECTIVES 3

4. THEORETICAL FRAMEWORK 4

4.1 Methodologies for teaching grammar. 4

4.2 Common European Framework of References / Companion Volume (CEFR/CV). 6

4.3 The use of songs. 12

4.3.1 Reasons to teach English with songs. 12

4.3.2 Types of songs. 13

4.3.3 Criteria for choosing songs. 14

4.4 Learning and Teaching factors. 15

4.4.1 Theory of Multiple Intelligences. 15

4.4.2 Learning Styles. 16

4.4.3 Teaching strategies. 17

4.4.4 Motivation. 18

5. METHODOLOGY AND DESIGN 21

5.1 Pedagogical Proposal Description. 21

5.1.1 Context. 21

5.1.2 Objectives and competences. 22

5.1.3 Methodology. 23

5.1.4 Contents. 23

5.1.5 Resources and materials. 24

5.2 Development of the Proposal. 26

5.2.1 First Section. 26

5.2.2 Second Section. 33

5.2.3 Evaluation. 37

6. CONCLUSIONS 40

7. REFERENCES 42

8. APPENDIX 48

1. INTRODUCTION

Teaching and learning a second language could be challenging, especially when it comes to grammar. The lack of interest, the use of repetitive procedures, or the shortage of staging, may influence the learner's loathing of the English language. If these ideas are turned around into something innovative, and creative, where students feel involved, learning and teaching English could be distinguishable. Therefore, this undergraduate dissertation aims to present a new perspective on grammar learning with the use of songs as a motivational tool, and consequently, fortify B1 levels. Following that, all sorts of B1 learners, as well as learning factors and styles will be subsequently covered to increase creativity and reinforce the four skills (reading, listening, writing, speaking). The justification and objectives sections will go over all of this in further detail.

To implement all ideas, this dissertation is divided into two main sections: the theoretical framework, and the methodology and design of the pedagogical proposal. In the theoretical, grammar methodologies, B1 grammar and skills requirements, learning and teaching factors, or the research of using songs for educational purposes are initially presented. This previous research plus the personal experience as an instructor will lead to the design of the proposal, where the knowledge formerly developed will be combined. As a result, conclusions, opportunities and constraints, and future orientations will be drawn.

2. JUSTIFICATION

Grammar is the first step to know any language. It is the necessary component to speak, write, read, or understand a tongue. Creating a solid foundation could help students to advance faster, and accomplish all their goals. Therefore, this project's idea is to provide an original intermediate-level instruction incorporating grammar as the focal point.

There are several reasons for focusing on the B1 level. According to the world's largest ranking of English proficiency, Spain is classed 33rd out of 120 countries, and 25th out of 35 countries in Europe with an average level (EF EPI, 2021). Although it is true that looking back to the previous years' results the level has been improving, there is still a long way to go to be among the top performers. Hence, considering that the standard level in Spain is B1, it is more likely that the demand and needs will be increasing in the following years, requiring more effort from teachers. It is also the indispensable level in many universities, along with B2, to finish a degree, make an exchange or access a master's program. Eventually, the knowledge acquired during the academic years plus the experience of working in an academy, International Academy of Languages (IAOL), with B1 learners influenced the selection of the level.

Finally, the reasons for selecting music as the main educational resource is because it is fond of everyone, original, endless, and can aid to undertake all objectives. It is a very versatile resource that can present a new culture, literature, or society to students. As well, the use of songs could catch learners' attention, and help them to remember and refine their knowledge. Choosing appropriate music could reinforce linguistic elements, and strengthen creativity, life values, originality, and imagination. Students can empathize with topics, and immerse themselves in the educational process. In the end, attitude, motivation, and enthusiasm for something could be the most powerful tools when teaching and learning. Taking all of these ideas, an innovative perspective using songs will be designed to enrich education in the foreign language field.

3. OBJECTIVES

The overall intention is to show that raising grammar awareness and generating interest in learning English at B1 levels could be possible with a motivational song-based perspective. Therefore, stimulation for learning grammar will be enhanced with this song's instruction in order to fortify the level. The linguistic requirements for B1 learners will be based on the CEFR/CV descriptors scales as it establishes the worldwide shared points for language learning, and helps teachers to focus their instruction according to the level.

This combination of grammar and music could benefit the integration of English in all classrooms. Discovering the types of learners, learning factors, styles, and teaching strategies, or the subsequent reinforcement of the four skills with numerous activities, are also part of the objectives to encompass and complete the learning progression. All of this could provide a more complete perspective to the English teaching community.

Besides, promoting the development of creativity, cultural awareness, diversity, and equality are going to be aspects to take heed of when choosing specific songs, lyrics, topics, or teaching resources. This means that the proposal will cover a transversal methodology where grammar and skills are emphasized, but that is also combined with the inclusion of values and topics of importance to complete an inclusive learning English process. Accordingly, as music is an important part of a culture, it could be a gateway to approaching various cultures to students, motivating them to discover more, and thus, raising the learner's awareness of life values while improving their English.

4. THEORETICAL FRAMEWORK

4.1 Methodologies for teaching grammar.

Nelson (1954) states that grammar could be defined in three different ways: “the set of formal patterns in which the words of a language are arranged in order to convey larger meanings,” “the branch of linguistic science which is concerned with the description, analysis, and formulization of formal language,” or a “linguistic etiquette” (pp.299-301). Batstone (1994) adds that grammar is a hugely widespread component of daily communication, which is intrinsically intertwined with language. In essence, grammar is the foundation of language, the set of rules to be able to speak, read, write or understand a language in different situations. It is what binds all knowledge and skills together, and determines whether its use, syntax, or morphology is acceptable or erroneous.

Grammar is “an essential part of learning instruction” (Hassani et al., 2014, p.175). Richards & Renandya (2002) swell that imparting grammar is basic for communication and that learners' knowledge development will be hindered unless they have a thorough understanding of grammar. This may encourage teachers to blend grammar approaches, use new methods and innovative techniques to boost students’ confidence, and avoid negative perceptions of the difficulties of learning English.

There has been a variety of methodologies for grammar instruction. According to Jean and Simard (2013), grammar could be taught following the deductive/inductive method:

- Deductive learning entails exposing first the grammatical rule or structure to be learned and putting the knowledge into practice with activities after.
- The inductive method comprises students clarifying the grammatical rules by initially practicing with questions, exercises, or doing research, and later, the teacher will explain and provide the appropriate theory.

These two methods can be used complementarily to provide more dynamic, varied, and motivational lessons.

Larsen-Freeman (2001) defends that grammar could be approached by analyzing the language, form-oriented, where students learn all elements and rules before starting to communicate; or by focusing on using the language, use-oriented approach. In this last one, learners start working and speaking from the beginning, concentrating on word meaning and ultimate communication. These two approaches define some traditional methodologies of the nineteenth and twentieth centuries, as explained by Richards and Rodgers (2014) below:

- Grammar-translation method: it follows the form-oriented idea. Grammatical rules are presented in the mother tongue deductively by doing translation exercises. The attention is not on the content or communication, but on the form, and analysis of the language.
- Direct or natural method: it appeared as an alternative to enhance communicative learning. The target language would always be used for instruction, and grammar will be imparted inductively.
- Audiolingual method: it enhances oral and listening skills, learning by contextualizing the language, as well as improving pronunciation through dialogues in the target language. Grammar is sequenced and inductively taught concentrating on the needs of oral communication rather than learning rules.
- Communicative method: all four skills are equally valuable when teaching as the final purpose is communication. In terms of grammar, the communicative approach focuses more on establishing meaning, knowing the function of a language, and applying it in real-life circumstances than on mastering specific guidelines.

In the twenty-first century, Larsen-Freeman (2001) claims the growth of communicative methods and the emergence of new ones:

- Task-based method: Richards and Rodgers (2014) show that its fundamental idea is learning by designing specific exercises and noteworthy activities, such as problem-solving, gap-filling, multiple-choice, or communicative tasks, for spoken engagement and skill consolidation. As well, this method could be effective to check the understanding of different grammatical structures, or vocabulary.
- Total physical response method: Richards and Rodgers (2014) indicate that it supports the idea of combining bodily movement activities and speech as a means of learning. It could benefit kinaesthetic students, beginners, and young learners to retain information by movement stimulus.

Lastly, working in groups, exchanging ideas, or guiding students on how to use their knowledge in the real world could be excellent strategies to inspire students. This could be grasped in the ludic and cooperative methodologies. The ludic method consists of gathering educational objectives and learning and solving language challenges through educational games, as Siek-Piskozub (2016) presents. She also remarks that the ludic method could be converted into an appealing and successful technique to increase cultural awareness, teach grammar, and enhance skills as the game is a lively and fetching activity for learners. The cooperative has also a student-oriented vision that emphasizes group learning techniques which could aid them nurture their social-communicative abilities (Khan & Akhtar, 2017).

4.2 Common European Framework of References / Companion Volume (CEFR/CV).

The CEFR/CV is an indispensable reference for language teachers and students around the world. It presents can-do descriptors, learning and teaching objectives, that describe learners' ability to perform, assess progress and develop international standards following their level and skills. According to the Council of Europe (2020), B1 students form part of the third level out of seven established by the CEFR/CV. They are called independent users, specifically thresholds. Overall, B1 students:

> Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans. (Council of Europe, 2020, p.175)

To achieve language proficiency and develop communication skills, the CEFR/CV establishes four areas to work on: general competences, communicative competences, communicative language activities, and communicative language strategies. With grammatical accuracy as the major focus, the emphasis will be on communicative language competences, such as linguistic, sociolinguistic, and pragmatic, as well as activities and strategies.

Firstly, concerning the linguistic competences, the Council of Europe (2020) appoints a B1 student:

> Has a sufficient range of language to describe unpredictable situations, explain the main points in an idea or problem with reasonable precision and express thoughts on abstract or cultural topics such as music and film.
>
> Has enough language to get by, with sufficient vocabulary to express themselves with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel and current events, but lexical limitations cause repetition and even difficulty with formulation at times. (p.130)

As presented by the Council of Europe (2020), the higher the level at which students are implemented, the more complicated aspects they will have to deal with. It will be more challenging for accuracy to master the language. The construction of the discourse, which mainly focuses on pragmatic competences, such as flexibility, fluency, or precision, is going to contribute to these B1 achievements. Although it is mainly connected to speaking skills, comprehension of grammar is necessary to develop a successful discourse. Keeping straightforward grammar structures could help students be more precise and secure, allowing them to attain correctness, avoid mistakes, and improve their production abilities. Finally, sociolinguistic competences, which are the ones related to the use of

social language and culture, are also crucial. It aims to see if the student can adapt his knowledge to different registers and contexts.

Concerning grammar accuracy, as the student begins to use language more autonomously and imaginatively, inaccuracy rises (Council of Europe, 2020). This mostly happens when the learner is at the intermediate level. The grammatical aspects of the CEFR/CV focus on the ability to correctly recall pre-cast statements and the ability to concentrate on grammatical forms while articulating thought. More precisely, a B1 student:

> Communicates with reasonable accuracy in familiar contexts; generally good control, though with noticeable mother-tongue influence. Errors occur, but it is clear what they are trying to express.
>
> Uses reasonably accurately a repertoire of frequently used "routines" and patterns associated with more predictable situations. (Council of Europe, 2020, p. 132)

The Council of Europe (2020) presents for establishing the general teaching goals for the four skills some communicative language activities and strategies. These are divided into four areas to work on: reception, interaction, production, and mediation. For speaking and writing, the focus is on interaction and production. Interaction implies the communication between people with direct information exchange, written or oral. Production applies to the creation of an independent message for a learner to achieve proper communication. For reading and listening, reception is the key as it involves the process of receiving and understanding information whether written or spoken by others. Mediation touches all skills as it refers to the undertaking of relating and adjusting the language to prior knowledge in different situations. The general descriptors to take into account for practice are shown in figures 1 and 2.

Moreover, specifically for B1 students, the CEFR/CV presents a self-assessment grid with can-do descriptors, which will be the ones used to establish objectives in the posterior proposal (see Figure 3).

Figure 1 - Language Activities. (Council of Europe, 2020, pp.47, 61, 71, 90)

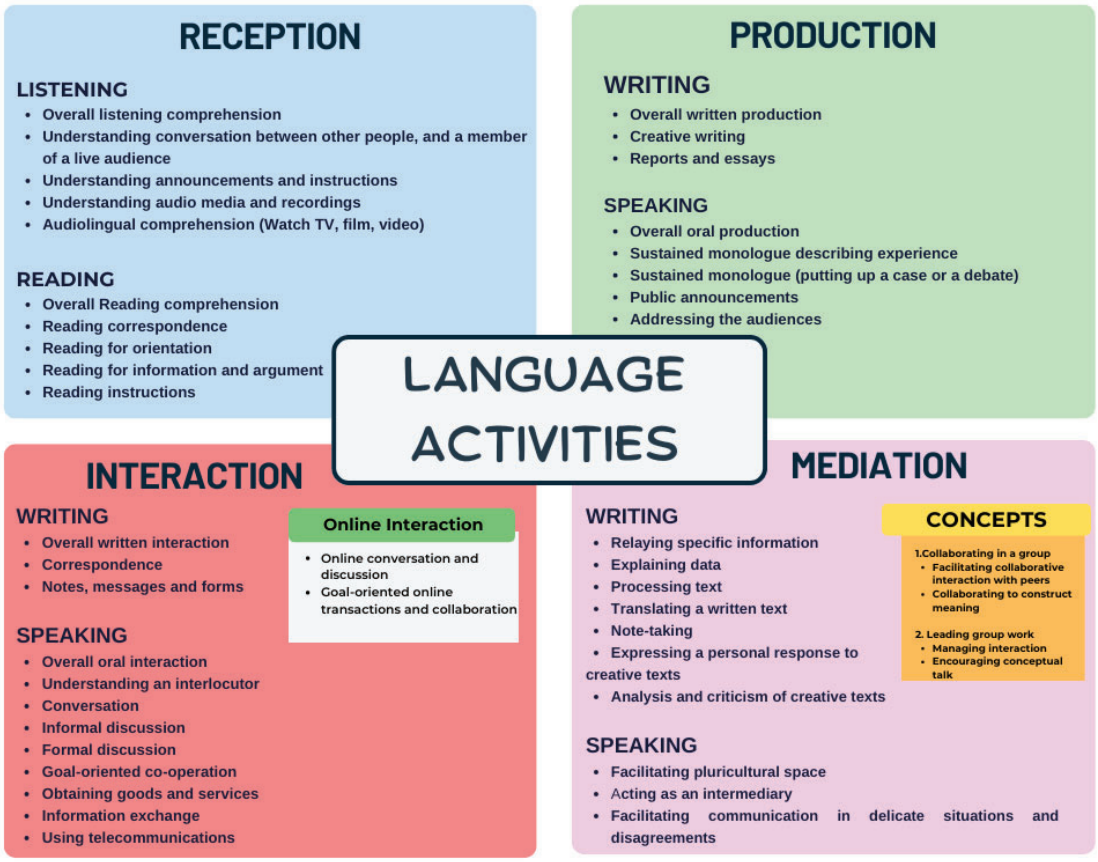


Figure 2 - Language Strategies. (Council of Europe, 2020, pp.47, 61, 71, 90)

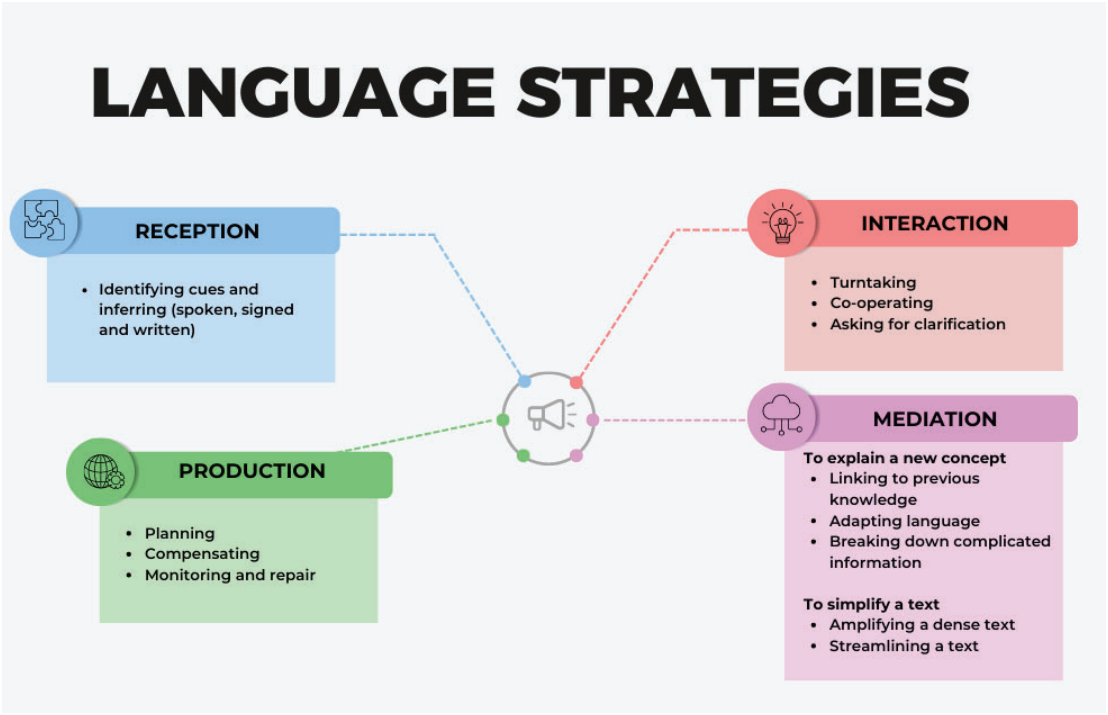


Figure 3 - Self-assessment grid- CEFR Table 2 (Council of Europe, 2020, pp.177-181).

LISTENING	(1) I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. (2)I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear.
READING	(1) I can understand texts that consist mainly of high frequency everyday or job-related language. (2) I can understand the description of events, feelings and wishes in personal letters.
SPEAKING	(1) I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. (2) I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).
	(3) I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. (4) I can briefly give reasons and explanations for opinions and plans. (5) I can narrate a story or relate the plot of a book or film and describe my reactions.
WRITING	(1) I can write simple connected text on topics which are familiar or of personal interest. (2) I can write personal letters describing experiences and impressions.

4.3 The use of songs.

4.3.1 Reasons to teach English with songs.

The principal reason for selecting songs for educational purposes is linguistics. As Lynch (2005) mentions, songs contain authentic and natural language that could be used for introducing grammar, parts of speech, new vocabulary, and cultural aspects in a classroom. Their content and topics are meaningful for students and form part of everyday life. As well, songs are a remarkable resource that aid in strengthening the growth of the four skills (Saricoban & Metin, 2000). Asrifan (2009) agrees that they have not only the potential to improve learners' language skills but also linguistic competence, and performance. Likewise, López Sanz (2013) emphasizes its usefulness to enhance pronunciation, fluency, and abilities at the same time. In terms of instruction, content, and practice relevance, it may be claimed that music is one of the most constructive and complete ways to learn a language.

There are cognitive and affective reasons. Regarding cognitive reasons, Şevik (2011) and Yarmakeev et al. (2016) point out the idea that the repetition of the lyrics and sounds in a song is essential for the memorization of grammar rules, which are unconsciously assimilated. It will be easier to establish automaticity and internalize grammar structures (Segura, 2015). This is what Murphey (1990) considers as “the song stuck in my head phenomenon” (p.53), where instinctive responses caused by music training could profit from gathering a language. Concerning affective reasons, Krashen (1982) mentions that motivation, self-confidence, and anxiety, as well as the input on the subject, may affect students learning process. When a student receives input and has high motivation and self-confidence, it will reduce negative feelings and thus, accomplish better results. This idea is part of the Affective Filter Hypothesis and the Input Hypothesis.

Afterward, Lems (2018) defends that music could be a motivational tool too. It has the potential to create a more favorable environment that enables students to pay attention and concentrate better on the subject matter. Moreover, songs provide a hassle-free and

pleasurable enviroment (Saricoban & Metin, 2000) making it possible to learn grammar and still have fun, avoid negativity or criticism, and boost students' self-esteem, confidence, and participation (López Sanz, 2013).

Furthermore, Setia et al. (2012) expose that the use of songs as unforgettable activities could promote students' desire to study, take part in lessons, and raise enthusiasm and proficiency. One more benefit is that songs could enhance cultural and universal values (Saricoban & Metin, 2000). Music is a big part of the representation of a culture. Transmitting not only grammatical rules but also cultural awareness is also part of the learning goals. Finally, another plus is that songs are part of Gardner's Theory of Multiple Intelligences where musical intelligence is presented (Ruíz Calatrava, 2008). Songs could reach a larger number of students, regardless of intelligence, learning style, or other factors.

Songs are a very compact resource that combines all of the linguistic intended results, benefiting the development of the lesson, increasing students' interest, and producing a positive learning environment. They provide authenticity and meaning, rendering grammatical rules more straightforward, promoting creativity, and encouraging students to think critically about cultural issues (Saricoban & Metin, 2000).

4.3.2 Types of songs.

Ruíz Calatrava (2008) discusses various types of songs that can be used in the classroom. The following are some of them:

- Action songs: songs that address a movement for students to identify. It could be a viable choice for learning vocabulary or for approaches based on total physical response.
- Pop and rock songs: motivational songs that are mostly listened to by students daily. Using well-known artists and tracks that pupils may have heard before could be helpful to their learning.
- Traditional songs: popular songs that have been in culture for generations. They are easy and repetitive, as López Matos (2015) suggests.

- Adapted songs: songs that are created for the only purpose of learning.
- Folk songs: songs from American and British folklore. Authentic and cultural songs, with meaningful lyrics full of symbols, repetitions, and rhythm (Yarmakeev et al., 2016).

Saricoban and Metin (2000) and Sobrino Martín (2017) stated that songs with meaning, those that learners can empathize or feel identified with, are the greatest alternative for all intermediate levels. In Murphey's (1990, cited in Diadori, 1991) pop songs research for pedagogical reasons, it is stated that pop music can connect more with students on a personal and emotional level and that its use could benefit the learning means. Therefore, pop songs will be employed in the proposal to obtain linguistic, cultural, and motivational goals.

4.3.3 Criteria for choosing songs.

Santos (1996) suggests various criteria to consider when choosing songs for instruction. Firstly, there are academic purposes to be accomplished as the priority, which should be blended with the students' music preferences too. Secondly, the selection will also depend on the student's age, level, and abilities. For example, when the instructor introduces a song to the class, the language, functions, and structures are highly significant to consider (Ruíz Calatrava, 2008). Finally, the quality of lyrics plays a significant role in the enrichment of a lesson. Moreover, professor Marta Gutiérrez (2017) proposes in Sobrino Martín's (2017) dissertation that there are negative outlooks to be also reckoned with, such as the possibility of having offensive vocabulary (slang), abbreviations, or grammatical mistakes, or finding songs for specific grammatical points. Nonetheless, following these criteria, revising lyrics before designing lessons, and considering all teaching and learning objectives are fundamental factors to end electing ultimate songs.

4.4 Learning and Teaching factors.

4.4.1 Theory of Multiple Intelligences.

Pupils counter from one another, and their methods of processing knowledge may diverge depending on their intellect. This conception was proposed by Gardner in his Theory of Multiple Intelligences.

Intelligence is considered “the capacity to solve problems or to fashion products that are valued in one or more cultural settings and detailed a set of criteria for what counts as a human intelligence” (Gardner & Hatch, 1989, p.5). In *Frames of Mind: The Theory of Multiple Intelligences*, Gardner (1983) claims that there are eight sorts of intelligences: intrapersonal, interpersonal, logical-mathematical, naturalistic, visual/spatial, linguistic-verbal, bodily-kinaesthetic, and musical. The last three, language, movement, and musical sounds, are particularly linked because they arise and mature harmoniously from birth aiding a person's development (Gardner, 1983). Gardner (1983) holds the view that although a person will develop some with a higher level, he/she could use a variety of intelligences when they have to grasp abilities or solve challenges. Moreover, personality, culture, education, or neurobiological, emotional, and motivational factors, might influence the maturity of intelligence. The outcome could be seen in how differently students understand or learn new knowledge.

Moving all this knowledge to a classroom, Gardner (1983) defends the idea that the multiple intelligences theory is a win-win situation for teachers. It could be a mechanism for acquaintance students, and for encouraging their lessons. Concerning songs, with the appropriate activities, music can bolster all intelligences. It is true that one that could benefit the most is musical intelligence, as it inquires about having the ability to recognize and discriminate musical tones, and rhythms (Gardner, 1983). Nonetheless, the goal of teaching with songs is that by being aware of the Theory of Multiple Intelligences, education could reach a broader audience where all abilities, intelligences, and talents are encouraged.

4.4.2 Learning Styles.

To achieve better outcomes, learning styles and instruction should be linked. Although adapting the teaching to only a learning style is yet not proven to be effective, as it presents Pashler et al. (2008) and Hatami's (2013) articles, a combination of methodologies and activities where all learning styles are included should be provided by the teacher.

Learning styles could be defined as "cognitive, affective, and physiological factors that serve as relatively stable indicators of how learners perceive, interact with, and respond to the learning environment" (Keefe, 1979, cited in Swanson, 1995, p.2); or as the "natural, habitual, and preferred ways of absorbing, processing, and retaining new information and skills" (Reid, 1995, cited in Hatami, 2013, p.488). It refers then to how a student wishes to learn since they are the most effective, fastest, and most acceptable techniques for mastering knowledge. As a result, each learner will have a particular learning predilection, and what works for one learner may not work for another. The importance of taking all possible students' learning styles as a reference for creating and adjusting instructional processes, activities, and techniques is fundamental for classroom development.

Zhou (2011) mentions that there are three major learning style categories. The first is the cognitive learning style. It is how a student perceives, processes information, and solves problems: more or less autonomously, introspectively, logically, or generically. Then, the sensory learning styles: having more facility when learning emphasizes more on auditory/hearing, visual/seeing, tactile/touching, or kinesthetic/moving activities. Finally, there are personality learning styles. Learners that may concentrate on more visual, creative, and musical learning, or in a logical, and analytical way. Learning styles could be related to the methodologies and intelligences mentioned in the previous sections.

Preferring one instruction style might be influenced by different factors. Curry (1983) mentions the combination of personality traits, the preferred way to gather information, and behavior and socialization with circumstances. Ehrman, Leaver & Oxford

(2003) reinforce this idea by saying that personality could be an extra learning style to contemplate, which might differ in every learner influenced by the style, strategies, and affective predilections. Additionally, Sadeghi et al. (2012) establish that people's learning styles will be defined by their personality where motivation also plays a relevant role.

According to Romanelli et al. (2009), technology and culture are also keys to how old and new information is stored and processed, as well as how people perceive and understand their environment. Younger generations are more exposed to visual input, as well as auditory or musical influence because of new platforms like Youtube, TikTok, or Instagram. This may have an impact on future visual and auditory learning preferences. Generational disparities, age differences, and societal changes should all be contemplated.

To summarize, a variety of factors influence students' learning preferences, all of which should be addressed to optimize learning progression. Thus, learning styles could become educational strategies whose varied use could be essential to creating a more constructive and worthwhile learning setting (McKeachie, 1995; Swanson, 1995).

4.4.3 Teaching strategies.

The teacher is the model of the language culture, the principal source of knowledge, as well as the motivator, supporter, or evaluator. Weinstein and Mayer (1983) mention two objectives instructors should look for: the products, and the process of learning. The former refers to what learners should know, can-do descriptors for example. The latter are strategies and procedures for achieving educational objectives. Learning entails not just imparting knowledge but also providing pupils with resources to address challenges, known as learning/teaching strategies. Techniques may enable students to expand their learning styles, skills, and intelligences, as well as raise self-awareness (Romanelli et al., 2009). McKeachie (1995) even affirms that instructional strategies can help students succeed without regard to their learning style preferences.

To encourage learning strategies when facing complex tasks or activities, Weinstein and Mayer (1983) propose to divide them into five categories: rehearsal, elaboration,

organizational, comprehension, and affective strategies. Firstly, rehearsal strategies involve learners contributing to a class by discussing, writing, or marking parts of the offered content first to get a better understanding of it. The next step is establishing inner links between the previous knowledge and new information through short initial questions or making summaries and outlines, which are parts of the elaboration and organizational strategies respectively. Then, for aiding comprehension, teachers can ask students pointed questions to reflect on their skills and determine if they are grasping the material correctly. Finally, affective strategies would enable students to emotionally construct, track and control a proper environment, as well as decrease external distractions and avoid the pressure of learning.

The application of multimedia to illustrate each lesson, displaying repetitive activities to improve formal language, syntax, semantics, vocabulary, and grammar, or giving students time to reflect on the material by doing short transitional exercises are some teaching strategies to help instruction (Zhou, 2011). Besides, Zhou (2011) and Swanson (1995) defend that doing group activities could be introduced in a lesson to expand language performance and promote research information.

It is just as significant to teach learners new information as it is to make them aware of how to learn it. Learning/teaching strategies could facilitate the usage of learning styles, develop critical thinking, manage external factors and language challenges.

4.4.4 Motivation.

Motivation is another key factor in learning a second language. If motivation is emphasized in a classroom, it could have the power to change the learning progress, and students' stimulus, instill an interest in the subject, and thusly, obtain better results. It is considered one of the most crucial factors in determining whether a second language is learned successfully or not (Zareian & Jodaei, 2015).

Gardner (1985) defends that there are three motivational elements every learner has and that only with their mixture, motivation is conceived. Effort, spending time on

learning; desire, the aspiration or impulse to achieve objectives; and having a positive attitude toward attaining second language learning goals, are essential for being motivated. This means that, although everyone has their own specific goals, needs, or reasons for putting out effort, ambition, and enthusiasm when learning, motivation will fail if these three parts are not integrated.

Four types of motivation could be distinguished: two by Gardner and Lambert, and two by Dörnyei. On the one hand, Gardner and Lambert (1959), establish two basic ones: integrative and instrumental motivation. When a person wishes to start or develop their language skills and level, fit into a foreign community, and attain personal goals, it is integrative motivation (Brown, 2000). Then, instrumental refers to the contrary, the requirement for students to learn a language for functional or external purposes, such as work requirements, obtaining a diploma, or relocating to another country, among others (Crookes & Schmidt, 1989). Both motivational types could be united; one is for personal reasons, whereas the other is for functional accomplishments. Dörnyei (1994), on the other hand, adds to these two types: intrinsic and extrinsic motivation. Students' inner desire to engage in a specific subject because it is pleasurable or interesting, regardless of grades or results, is known as intrinsic motivation. The extrinsic appears when a learner wants to obtain compensation for something, to avoid correction or retribution.

Motivation could be affected by several factors. For instance, “positive attitude towards L2 community, the enjoyment of learning, and external pressures” (Alizadeh, 2016, p.13), plus educational and instruction engagement and affective factors, such as self-efficacy, self-esteem, empathy, anxiety, or risk-taking, could be prime aspects that mark learners (Dörnyei, 1994).

These factors, despite directly affecting students, mostly depend on the instructor, teaching methods, the development of a lesson, evaluation, materials, or classroom environment, as shown in Kılıç et al. (2021) research. Garralda Luquin (2016) proposes some strategies to improve student’s motivation and learning, such as:

- Learn about the student's motivations, learning styles, intelligences, or interests, and use them to engage and involve students in learning.
- Stimulate learners to study in a meaningful way.
- Create a peaceful and motivating environment in the classroom.

Motivation is a vital and powerful tool for learning. Although different types of motivation exist, it could be stated that by creating “a supportive classroom environment, engaging learning experiences, goal setting, and the teacher's passion and excitement for learning” (Valerio, 2012, p.30), motivation could be enhanced in a classroom making success promising.

5. METHODOLOGY AND DESIGN

5.1 Pedagogical Proposal Description.

The proposal consists of six lessons divided into three sections with pop songs and grammar as the focal points.

- First section: three lessons for the revision of previous knowledge, and the additional presentation of the present perfect tense.
- Second section: two lessons for the introduction of new grammar structures.
- Final Evaluation: one closing lesson for appraising students and reviewing all aspects.

These lesson plans are directed to B1 learners with a time of 60-90 minutes approximately per class. This lesson proposal is thought to be used for a B1 intensive grammar course, or also to be combined in a skill syllabus course.

5.1.1 Context.

The pedagogical proposal was inspired by all prior methodologies, types of learners, and factors that might affect the learning process. Besides, the idea of using songs to teach English came after doing the degree practices and continuing working in a worldwide online academy that offers English courses organized by goals, levels, and skills: International Academy of Languages (IAOL).

From September 2021, a general English course for B1 students has been taught. New ways of teaching, resources and adaptation to students, time, skills, and levels were discovered. Thanks to this experience some weaknesses or difficulties, such as the complete understanding of grammar, the lack of pronunciation practice, the shortage of knowledge when listening or reading, or the insufficient information about the English language and culture, have been seen. Consequently, there has been always the aim of designing a new procedure to help students and teachers to overcome all these inconveniences.

The initiative of applying songs came since music has been constantly present in every class. Every lesson starts with a song, and its subsequent analysis concentrating on vocabulary, grammar, or formality. Rather, there has been a positive impact and results on students, who were more engaged in the lesson by actively participating, imitating the pronunciation, being curious about the story the singer was telling them, as well as discussing together the song's main topic, and writing about it later.

These short exercises induced to conduct further study and develop a new and extensive procedure, which focuses solely on using songs to assist intermediate students to succeed and level up. In the end, it is the didactic factor what a teacher can directly control and bring into the classroom.

5.1.2 Objectives and competences.

The main objectives to be achieved are the ones marked in the CEFR/CV for B1 learners, developed in 4.2. Moreover, these descriptors have been also contrasted with the syntactic-descriptive requirements set forth in Spain by the ordinance 37/2018 on page 37452, from 24th September, which establishes the organization and curriculum of the basic, intermediate and advanced levels of special regime language teaching in Castilla y León. A summary of the main objectives:

- Revision of grammatical structures that B1 students are already familiar with, such as the present, past, and future tenses.
- Introduce new grammatical knowledge, such as perfect tenses, conditionals, and modal verbs, to practice modality, conditions, suggestions, or unexpected circumstances.
- Cross-disciplinary learning of vocabulary.
- Practice and reinforce four skills (Figure 3 can-do descriptors, in 4.2).
- Work transversally with the social themes presented in songs: travel, music, films, cultural topics, nature, familiar matters and routines, leisure time, experiences, or interests.

- Reflect on cultural, diversity, and equality aspects.
- Promote motivation, and creativity indirectly by creating participatory activities, and using deductive/inductive, ludic, and cooperative methods, where learners, learning styles, and intelligences are included.

To be able to follow the classes, students must have completed the A1-A2 prerequisites (CEFRE/CV) and the basic grammar level presented in the ordinance to have a minimum knowledge of the language.

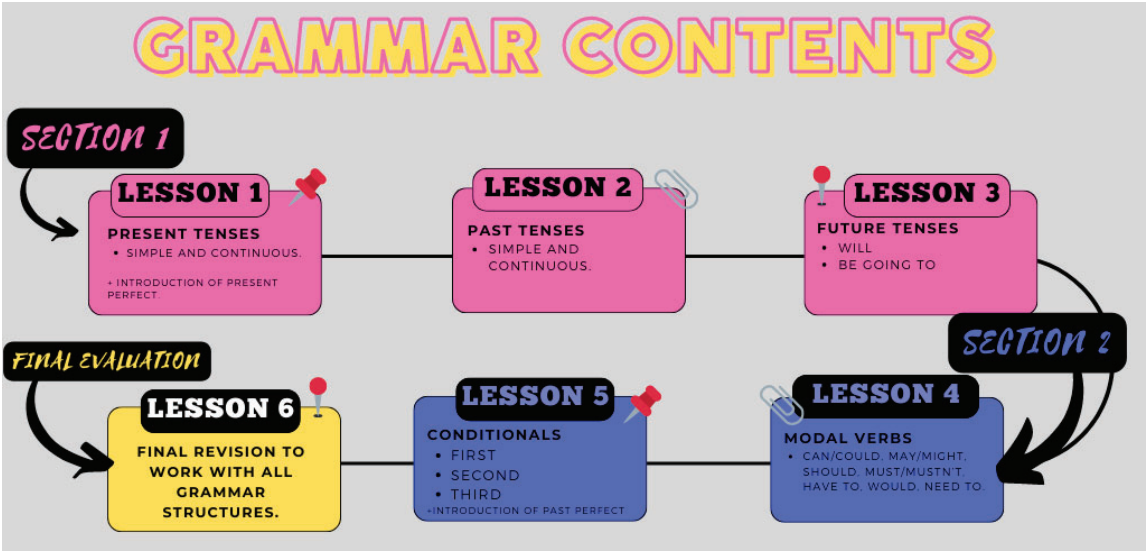
5.1.3 Methodology.

The central methodology will be the employment of songs. Ruíz Calatrava (2008), and Saricoban and Metin (2000) defend the idea of teaching with songs by allocating exercises in three major stages: pre-song, while-song or follow-up, and post-listening activities. This implies initial preparation tasks to contextualize the aspects to work on, followed by song and grammar analysis, and finishing with posterior activities related to the song, topic, or skills. This system will be followed in the proposal to ameliorate the integration of all elements. Likewise, user-oriented methodologies, as well as ludic or cooperative approaches, or deductive and inductive methods will be also employed to convey grammar through songs.

To establish an inclusive atmosphere and reach all purposes, a variety of activities will be created considering all sorts of intelligences and learning styles. To follow the learner's process, the instructor will always provide feedback, assessment, and recommendations to support students.

5.1.4 Contents.

It is from the grammar focus where the selection of the song, skills practice, and topics to be instructed will be chosen. The structure of lessons in terms of content is the following:



Topics and the four skills will be subsequently practiced through several activities allowing always for learning styles and intelligences.

5.1.5 Resources and materials.

The selection of pop songs is determined according to the grammatical focus, among other elements considered. All music videos and lyrics material could be found on Youtube and Genius respectively. Extra materials, such as images or texts for lessons, could be taken from the Internet. Also, the creation of a follow-up notebook with notes of lessons to shadow the course satisfactorily is recommended for students.

The songs utilized for the proposal are:

- Lesson 1: “Scars to your beautiful” by Alessia Cara.

It is a song with a strong and positive topic: self-love, beauty standards, acceptance, and diversity. The inclusion of grammar, especially present, is rich and repetitive throughout the entire song. Besides, the music video includes extra listening discourses which can be used for creating motivational and creative activities.

- Lesson 2: “Castle on the hill” by Ed Sheeran.

The past stories and experiences of the singer that comprise this song are perfect for the revision of past tenses, as it provides real examples. The topic of traveling or description of places could be subsequently introduced.

- Lesson 3: “This is me” by The Greatest Showman.

One of the most powerful, attractive, and memorable songs on The Greatest Showman’s soundtrack. The topic of films, TV, and programs could be presented, as well as diversity and equity values. The great mixture of grammar tenses throughout the song, and the use of informal language is perfect for fulfilling the lesson’s purpose.

- Lesson 4: “Happy” by Pharrell Williams.

The appearance of a great variety of modal verbs in the song, its relevance for developing topics like daily life, interests, likes, and dislikes, and hobbies, as well as the appealing rhythm or wonderful visuals, have been crucial for its selection.

- Lesson 5: “The Man” by Taylor Swift.

The relevant use of conditionals in the chorus, the strength of the feminist message, the repetition of structures, and the influence of the singer on old and new generations have been the points to consider for the selection of this song.

- Lesson 6: “We Are The People” by Martin Garrix feat. Bono & The Edge.

It is a recent sports anthem that could be known by students and might help to include a familiar topic, such as sport and health. Added to the positive message of resilience, help and life, it contains instances of all grammar aspects that will be worked on in previous lessons.

5.2 Development of the Proposal.

5.2.1 First Section.

Lesson 1

- **Objectives and expected results (obj):**
  a) Initial assessment of students' level.
  b) Recognize present tenses and apply what is learned in class to real-life circumstances.
  c) Identify, communicate, and use the present tenses precisely.
  d) Identify grammar errors.
  e) Write simple connected text to present to an audience (first can-do descriptor Figure 3, 4.2).
  f) Reflect on current topics, and discuss them in groups, and individually.
  g) Listening can-do descriptors (Figure 3, 4.2).
  h) Foster motivation and creativity by listening comprehension analysis, speaking, and written interaction.
  i) Introduce new vocabulary.
  j) Stimulate students' creativity with ludic and cooperative games.
- **Grammar point:** present tenses (simple, continuous, perfect). Extra: there is/are, comparative.
- **Learning styles:** Visual, auditory, kinaesthetic.
- **Intelligences:** linguistic, musical, spatial, bodily-kinaesthetic, intrapersonal, interpersonal.

Pre-song: 25 minutes

The teacher will greet students, introduce himself/herself, and allow pupils to present themselves to the rest of the class (obj.a). After this initial contact and evaluation, the lesson's grammatical point will be deductively presented by the instructor.

- **Activity 1 (obj.b,c,j):** grammar. Revision of present tenses: simple and continuous. The teacher and students will make together a table with present tenses (see annex 1). When giving some examples, students have to draw two conceptual maps to show that they understood the difference.

- **Activity 2 (obj.b,c,h,j):** speaking. Students will have to describe orally first their daily routine, and then, what they do on a special day to contrast both tenses.

- **Activity 3 (obj.e,f,h,j):** writing. The song's title, "Scars to your beautiful," is introduced. Learners may write what the title of the song suggests for them and why. Afterward, students will pair themselves to share their ideas, and think of two more together.

While-song: 50 minutes

- **Activity 4 (obj.e,f,g,h,j):** listening and speaking. As there are additional interventions about beauty standards, the first activity for students is to watch the music video twice focusing on the topic and people's speech and their relation to the lyrics to the song. Later, a role game will be done. Pupils will write their presentation/speech as if they were included in the video and present it orally to the class.

- **Activity 5 (obj.b,c,g,h,j):** grammar. They will listen to the song again and when recognizing any instance of present simple or continuous, they will note it down. Then, with the lyrics, all together may correct and explain the reasons for using one tense or another, their differences, similarities, and expressions to look for.

- **Activity 6 (obj.d):** correction of the lyrics. Additionally, with the lyrics, students may identify any mistake, such as “she don’t see” or “there’s a hope,” explain why orally, and give the correct version of it.

- **Activity 7 (obj.b,c):** grammar. Present perfect will be explained by the instructor with examples that appear in the song. As well, the song could be used to refresh the uses of “there is/are” and comparatives.

Post-song: 15 minutes

- **Activity 8 (obj.i,j):** vocabulary. The teacher will bring to class flashcards with new vocabulary of the song (see annex 2 to see some examples), and they will play a game in groups. Only by using mimicry, one student will do gestures for their team to guess the meaning of the word to win one point. If they add an example using present simple, continuous, or perfect, they will win two points.

Lesson 2

- **Objectives and expected results (obj):**
  a) Speaking can-do descriptors: (1), (2) (Figure 3, 4.2).
  b) Reflect on how to organize, enumerate, and contrast ideas.
  c) Work in groups to discuss and reach an agreement.
  d) Introduce new vocabulary.
  e) Improve pronunciation, rhythm, pitch, and tone by repetition.
  f) Recognize past tenses and be able to use them in real situations, to tell a story, or to communicate with others.
  g) Reading can-do descriptors (Figure 3, 4.2).
  h) Writing can-do descriptors (Figure 3, 4.2).
  i) Listening can-do descriptors (Figure 3, 4.2).
  j) Promote cultural awareness.
  k) Stimulate students' creativity with ludic and cooperative games.
- **Grammar point:** past tenses (simple, continuous).
- **Learning styles:** Visual, auditory, kinaesthetic, tactile.
- **Intelligences:** linguistic, musical, spatial, bodily-kinaesthetic, intrapersonal, interpersonal, logical-mathematical.

Pre-song: 20 minutes

- **Activity 1 (obj.a,i,k)**: speaking. The class will be divided into groups of four people. Each group will be assigned a topic to discuss, such as travel, work, family hobbies, dreams, among others. Every 5 minutes one member of the group will have to change to another group and enter spontaneously into their current conversation being able to describe his personal interests, experiences, thoughts, and opinions.
- **Activity 2 (obj.b,c,h,k)**: writing. With the division of groups, the teacher will give students different places to visit. They will have to write a list of the pros and cons

of the selected place. After, they will exchange the writing with another group, which will add at least two more con and against ideas.

While-song: 45 minutes

- **Activity 3 (obj.f,i,k):** listening and grammar. They ought to listen to the song focusing on the presence of past tense following the inductive method. Students will have to stand up when they listen to past simple, and they will have to sit down when they listen past continuous.

- **Activity 4 (obj.f,j):** listening and grammar. To fill the previous grammar explanation, pupils will have to listen to the song again two times, but this time taking notes of past simple and continuous examples. In this step, it is when students will have to explain the past tense (see annex 1). Then, the teacher will add any information needed.

- **Activity 5 (obj.d,e,i,k)**: pronunciation, vocabulary and listening. The song's lyrics will be shown on one side of the screen, and the music video on the other. In this activity, students will practice pronunciation repeating after the singer. While doing this activity, the song could be translated to acquire new terminology simultaneously.

Post-song: 25 minutes

- **Activity 6 (obj.d,g,j,k):** vocabulary, grammar, reading and writing. The teacher will bring different real objects to the class, such as a ball, jacket, perfume, and so on. Students without seeing these objects and only touching them have to guess the name of the object. If they solve it correctly, they could choose their preferred text for the next activity. Thus, the teacher will give every student a text with information about castles that appear in films, such as Alnwick Castle. They will do after a reading practice, which will be focused on general understanding, grammar, and vocabulary (see annex 3 for an example).

For homework (obj.g,h,j): reading and writing. They will have to write a personal letter to a colleague telling them about him last summer using past tenses and including some new vocabulary from the song. The recipient will have to correct the original letter and answer it.

Lesson 3

- **Objectives and expected results (obj):**
  a) Communicate, recognize, and use future tenses in real situations.
  b) Revise present, past and future tenses.
  c) Speaking can-do descriptors: (5) (Figure 3, 4.2).
  d) Be able to speak to an audience and be understood.
  e) Listening can-do descriptors (Figure 3, 4.2).
  f) Introduce new vocabulary.
  g) Present the topic of diversity and equality.
  h) Identify key words when listening and reading.
  i) Distinguish grammatical categories (patterns).
  j) Writing can-do descriptors: (1) (figure 3, 4.2).
  k) Promote researching of data.
  l) Stimulate students' creativity with ludic and cooperative games.
- **Grammar point:** future tenses (will, be going to). Extra: superlatives.
- **Learning styles:** Visual, auditory, kinaesthetic.
- **Intelligences:** linguistic, musical, spatial, bodily-kinaesthetic, intrapersonal, interpersonal, logical-mathematical.

Pre-song: 15 minutes

- **Activity 1 (obj.c,d,e,l):** speaking. To warm up, we will play a game: guess the film! Students have to choose their favorite films and describe the plot, so the rest of the class could guess them.

The teacher will introduce the song by contextualizing the film *The Greatest Showman*, its characters, and the values presented: diversity and equality (obj.g). The instructor will present the superlatives, as well as explain the use of informal speech, as both appear in the song.

While-song: 30 minutes

- **Activity 2 (obj.a,b,e,h):** listening and grammar. Listening to the song twice, learners have to take notes in groups of all tenses and examples they can. After, all class will share their notes to make a visual table separating them into the present, past, and future (see annex 4). They will have to inductively explain first the difference between "will" and "going to" with the song examples, and then the teacher will add any information missing.

- **Activity 3 (obj.e,f,h,i,k,l):** listening and vocabulary. With the formed groups, a word game will be done. Each group will be assigned a grammatical category with the purpose of creating a vocabulary list. They will have to note words from their category while listening to the song once. After the listening, they will have to look for the meaning, give a synonym, and provide their own examples using the future tense.

Post-song: 25 minutes

- **Activity 4 (obj.a,b,c,d,e,j,l)**: writing, speaking, and pronunciation. Students will have to write creatively a script of a film in groups with new scenes as if they were the director. They have to include the present, past and future tenses, as well as vocabulary from the song, worked in the previous activity. They have to present them orally as if they were actors. For the performance, they will need to focus on pronunciation, modulation of the voice, speech, and general speaking skills.

5.2.2 Second Section.

Lesson 4

- **Objectives and expected results (obj):**
  a) Speaking can-do descriptors: (1), (2), (3), (4) (Figure 3, 4.2).
  b) Ask simple questions and speak about everyday life topics individually and collectively.
  c) Give opinions and talk about personal experiences with others.
  d) Familiarize and identify modal verbs accurately orally and use them in written production.
  e) Introduce of new vocabulary.
  f) Understand and translate words in simple texts.
  g) Writing can-do descriptors: (1) (Figure 3, 4.2).
  h) Stimulate students' creativity with ludic and cooperative games.
- **Grammar point:** modal verbs (would, can/could, may/might, should, must/mustn't) and semi-modals (have to, need to).
- **Learning styles:** Visual, auditory, kinaesthetic.
- **Intelligences:** linguistic, musical, spatial, bodily-kinaesthetic, intrapersonal, interpersonal.

Pre-song: 30 minutes

- **Activity 1 (obj.a,b,c,h)**: speaking. Introduce the title of the song, "Happy," to do a warm-up exercise guided by the teacher where students can interact by asking simple questions about their daily life, experiences, interests, likes and dislikes, and hobbies.

The teacher will explain deductively the modal verbs by presenting the use, structure, examples, and translation comparison to the target language. They will fulfill their grammar notes (see annex 1).

While-song: 40 minutes

- **Activity 2 (obj.d,h)**: grammar and listening. The song will be played twice to play a grammar game to practice modal verbs. Students will have to clap when they listen to "can/can't," stand up when "should," raise their hand when "may/might," and turn around when "must."

- **Activity 3 (obj.d,e,f,h)**: vocabulary, translation and grammar. In the third listening with the lyrics, students will have to fill the gaps by focusing on grammar and vocabulary, and after providing the translation of the words (see annex 5).

Post-song: 20 minutes

- **Activity 4 (obj.a,b,c,h)**: speaking. They will have to speak and discuss in pairs about happiness in different situations, such as traveling, doing a hobby, or spending time with family and friends (see annex 6). They will have to give opinions, and reasons and explain their thoughts in common situations.

- **Activity 5 (obj.g,h)**: writing. They will have to write a new stanza to the song. They will have to be creative and look at the rhyme, melody, and meaning of words.

For homework (obj.d,g,h): writing. Write a wishlist using modal verbs focusing on the abilities they think they have in the English language, the ones they should have, and the ones they will. This activity could be used as student feedback to improve the development of the classes and evaluate the progress and achievement of objectives.

Lesson 5

- **Objectives and expected results (obj):**
  a) Speaking can-do descriptors: (3), (4) (Figure 3, 4.2).
  b) Develop, represent, and defend their thoughts about cultural topics orally and written.
  c) Communicate, identify, and use conditionals accurately in real situations.
  d) Listening can-do descriptors (Figure 3, 4.2).
  e) Reflect on feminist topics.
  f) Introduce new vocabulary.
  g) Practice simultaneous translation.
  h) Writing can-do descriptors: (1) (Figure 3, 4.2).
  i) Promote cultural awareness.
  j) Stimulate students' creativity with ludic and cooperative games.
  k) Reading can-do descriptors (Figure 3, 4.2).
- **Grammar point**: first, second and third conditionals. Extra: past perfect.
- **Learning styles:** Visual, auditory, kinaesthetic.
- **Intelligences:** linguistic, musical, spatial, intrapersonal, interpersonal, naturalistic.

Pre-song: 35 minutes

- **Activity 1 (obj.a,b,d,i,j)**: speaking. The teacher will show students different country flags. To warm up, the class will have to speak together about the country, what they know about them, customs, clothes, and society.

- **Activity 2 (obj.a,b,d,h,i,j)**: speaking and writing. In groups, one country will be assigned. They will have to write five stereotypes of the country. After, students

will do a guessing game where they will try to speculate the stereotypes that colleagues from other groups have written by asking questions.

The teacher will explain the conditionals inductively by practicing with examples, where students will have to identify the grammatical differences (obj.c). Then, the teacher will complement that information. Additionally, the past perfect tense will be introduced to students, as it is needed for the third conditional structure. They will complete their grammar notes (see annex 1).

While-song: 40 minutes

- **Activity 3 (obj.c,d,j):** dictation. To introduce the song, there will be a dictation of the first part of the song in English.

- **Activity 4 (c,d,g,j):** dictation of the chorus in Spanish, so students will have to translate simultaneously, and they can integrate the meaning and usage of conditionals.

- **Activity 5 (obj.c,d,f,j):** listening and vocabulary. Students will share their writings, and translations with the class to create a common version. After, they will listen to the song to correct both translations.

- **Activity 6 (obj.c,a,d,j):** grammar and speaking. Find all if-clauses, change them into first, second, and third conditionals, and explain the changes if using them. Then, in groups, they will have to invent three more creative examples with conditional to add to the song. They will have to sing the correct version to the class.

Post-song: 15 minutes

- **Activity 7 (obj.a,b,d,e,i,j):** speaking. The class will speak together about the role of men and women in society, the differences in cultures, and human rights. The teacher will guide the discussion by asking and proposing questions.

For homework (obj.c,e,j,k): reading and writing. Students will have to choose an article about nature. They will have to write a short text explaining how nature might affect everyday life and the future including conditional sentences. After, they will share their composition with another colleague, who should write an outline with the key aspects.

5.2.3 Evaluation.

Lesson 6

- **Objectives and expected results (obj):**
  a) Speaking can-do descriptors (Figure 3, 4.2).
  b) Listening can-do descriptors (Figure 3, 4.2).
  c) Writing can-do descriptors (Figure 3, 4.2) and promote creative writing.
  d) Reading can-do descriptors (Figure 3, 4.2).
  e) Communicate, identify, and understand main grammar aspects, knowing how to use them in oral and written contexts.
  f) Foster sport practice, healthy habits, and life values.
  g) Stimulate students' creativity with ludic and cooperative games.
  h) Introduce new vocabulary by translation.
- **Grammar point:** revision of previous lessons.
- **Learning styles:** Visual, auditory, kinaesthetic.
- **Intelligences:** linguistic, musical, spatial, bodily-kinaesthetic, intrapersonal, interpersonal.

Pre-song: 15 minutes

- **Activity 1 (obj.a,f,g)**: speaking. To warm up, the teacher will display photos of people playing sports (see annex 7). Students will have to talk about every sport, positive and negative feelings about playing or watching those sports, the

importance of exercising, and describe their preferred sport and athlete giving reasons.

The teacher will contextualize the song, which is the theme for the UEFA Euro football 2020, emphasizing the importance of keeping a healthy life and the sport's values (obj.g).

While-song: 35 minutes

- **Activity 2 (obj.b,e,g):** listening and grammar. Students will have color cards with the name of the grammatical aspects seen in these eight lessons (see annex 8 for some examples). They will have to raise the card when they listen to the song that grammatical aspect.

- **Activity 3 (obj.b,e,f,g):** grammar. This activity will take place outside of the class to continue, if possible. If not, it would be done inside the class if there is enough space or, on the contrary, a Kahoot game would be prepared with the same dynamics. Posters will be set up at different locations with the names of grammatical aspects. The song will be played in parts because the teacher will be stopping the song. When the music stops, students will have to run to the place with the correct sign depending on the grammatical time mentioned at that moment. Whoever fails will be eliminated. To return to the game, he/she will have to write three examples of the verb tense he/she has failed.

- **Activity 4 (obj.b,c,e,g,h):** grammar, vocabulary and writing. In pairs, they will have to choose one stanza from the song and translate it. Then, they will have to modify it to make the first version in present, the second in past, and finally in future. They have to include additional conditionals and modal verb examples.

Post-song: 20 minutes

- **Activity 5 (obj.c,d,e,g):** writing and reading. Write a letter to the singer of the song as if you were a famous compositor and want to participate in their next song for the UEFA championship. Use the past, present, and future tenses you consider for getting the job. When finished, another colleague will reply to the letter as if he/she were the singer.

To complete the course, the instructor could evaluate the activities from this last session and give feedback to students, as well as a final report on their level, expected accomplishments, attainment of objectives, and concluding remarks.

6. CONCLUSIONS

It has been seen that grammar is more than a form or just giving rules to learn (Larsen-Freeman, 2001), "English grammar is the core of English language" (Khan & Akhtar, 2017, p.2). Methodologies to teach grammar have been evolving from focusing on analyzing the form and rules to having communication and its usage as a crucial point (Saricoban & Metin, 2000). Likewise, the type of students, intelligences, and learning styles, among other elements presented, are some factors to reflect on when teaching. Despite the fact that every learner is unique, and that their preferences and differences may change as they level up, varying and adapting methodology accordingly is essential for the development of a lesson, the learners' overall success, and the enrichment of education, as McKeachie (1995), and Zhou (2011) stated. Besides, it has been seen that it is motivation what influences the students to start, continue and remain to learn a language. When students find motivation for something, it is more probable to succeed.

All this previous research combined with the experience of teaching B1 learners was needed to find songs as the motivational tool needed for developing a new teaching and learning perspective. It has been discussed how music is an authentic, universal, liked, and accessible resource. The variety of songs that can be used for learning is endless, and available everywhere, via free music platforms like Youtube or Spotify, making its academic use easier. Henceforth, "songs have become an integral part of our language experience, and if used in cooperation with a language lesson they can be of great value" (Schoepp, 2001, p.1). All this knowledge has been embodied in the proposal.

The lesson plans presented were thought to be used as a B1 intensive grammar course, or also to be combined in a skill syllabus course. They are thought to be applied to presential classes, preferably in small groups to leverage and personalize each student's learning, as well as for conducting individual evaluations and getting better results. However, they could be also applied to online teaching or in classes with a higher number of students. In case the teacher wants to adapt songs, academic purposes, and learner preferences, an initial questionnaire could be also done at the beginning of the course. This

proposal's activities could be still used. Nonetheless, as the lyrics changes, grammar examples or topics might differ. Everything could be adapted to the context thanks to the facilities music could offer.

Creating a comfortable atmosphere, where everyone feels motivated and free to participate and interact, has been one of the principal throughs when designing collaborative and significant activities. Accordingly, it has been shown that a variety of meaningful ways of learning with activities, topics, culture awareness, ludic games, and cooperative work could be created using songs. This combination, based on a previous theoretical framework, could be considered a new opportunity to bring all types of students closer to language learning, and promote the learning of English as a second language

One aspect to reflect on is that the lesson plans, the organization of the course, or activities, form part of the didactic factor, which is the one the teacher could control. This proposal has conveyed, therefore, this didactic factor. Nonetheless, it has to be said that when applying the proposal to a real classroom, activities, strategies, and even songs could be changed and adapted. In the end, there are live and external factors that could not be controlled until we are teaching. However, it has been proven that teaching grammar considering learning and teaching factors, as well as endorsing creativity and skills is possible with the use of songs. Thus, the initial objectives have been fulfilled.

Finally, although the teaching proposal might indeed be limited as it is directed to B1 levels and mainly for grammar learning, it could be open to design new proposals for lower or higher levels, focusing on one or more skills, and concentrating only on one music genre, among others. Furthermore, music could be a tool not only to learn English but also for other languages. As a result, thanks to the numerous advantages and benefits this song-based teaching method offers, more teachers and students could feel motivated to begin teaching and learning English in high schools and academies if music is employed. Since it is such a versatile subject, with further research, the "Grammatical Rhapsody" perspective could have the potential to become something novel and innovative in English education in the coming years.

7. REFERENCES

Bibliography

Alizadeh, M. (2016). The impact of motivation on English language learning. *International Journal of Research in English Education,* 1(1), 11-15. http://ijreeonline.com/article-1-23-en.html

Asrifan, A. (2009). Using songs in teaching English language for the young learners. *ParePare: unpublished.* https://cdn.cocodoc.com/cocodoc-form-pdf/pdf/360217116--USING-SONGS-IN-TEACHING-ENGLISH-LANGUAGE-FOR-THE-YOUNG-cje-ids-czest-.pdf

Batstone, R. (1994). *Grammar.* Oxford University Press.

Brown, H. D. (2000). *Principles of language learning and teaching (Vol. 4)*. New York: Longman.

Buller, A. (2017, March 17). Shai Reshef: The Man Educating the World. *DailyGood News that Inspires.* Retrieved June 17, 2022, from: https://www.dailygood.org/story/1535/shai-reshef-the-man-educating-the-world/

Council of Europe (2020), *Common European Framework of Reference for Languages: Learning, teaching, assessment – Companion volume*, Council of Europe Publishing, Strasbourg. 16809ea0d4 (coe.int)

Crookes, G., & Schmidt, R. (1989). Motivation: Reopening the research agenda. *University of Hawai'i Working Papers in English as a Second Language* 8 (1), 217-256. http://hdl.handle.net/10125/38564

Curry, L. (1983). *An organization of learning styles theory and constructs.* Paper presented at the Annual Meeting of the American Educational Research Association, Montreal, Quebec. ERIC (ED235185). https://eric.ed.gov/?id=ED235185

Diadori, P. (1991). Song and music in language learning: MURPHEY, TIM, An Analysis of Pop Song Lyrics and the Use of Song and Music in Teaching English to Speakers of Other Languages. Bern: Peter Lang, 1990, 374pp. DM 83.00. (European

University Studies, Series XI: Education). *System*, 19(3), 329-332. https://doi.org/10.1016/0346-251X(91)90060-3.

Dörnyei, Z. (1994). Motivation and motivating in the foreign language classroom. *The modern language journal,* 78(3), 273-284. https://doi.org/10.2307/330107

EF EPI. (2021). El ranking mundial más grande según su dominio del inglés. *EF English Proficiency Index.* Retrieved May 6, 2022, from: https://www.ef.com.es/epi/

Ehrman, M. E., Leaver, B. L., & Oxford, R. L. (2003). A brief overview of individual differences in second language learning. *System*, 31(3), 313-330. https://doi.org/10.1016/S0346-251X(03)00045-9

Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences.* Basic Books.

Gardner, H., & Hatch, T. (1989). Multiple Intelligences Go to School: Educational Implications of the Theory of Multiple Intelligences. *Educational Researcher*, 18(8), 4–10. https://doi.org/10.2307/1176460

Gardner, R. C. (1985). *Social Psychology and Second Language Learning: The Role of Attitudes and Motivation*. London: Edward Arnold.

Gardner, R. C., & Lambert, W. E. (1959). Motivational variables in second-language acquisition. *Canadian Journal of Psychology/Revue canadienne de psychologie*, 13(4), 266-272. https://eric.ed.gov/?id=ED031968

Garralda Luquin, M. (2016). La motivación como pilar básico en el aprendizaje. Los roles del profesorado y del alumnado en el proceso de enseñanza y aprendizaje de la lengua inglesa, *Publicaciones Didácticas*, (76) 241-246. https://publicacionesdidacticas.com/?id=02

Hassani, M. T., Rahmani, R., & Fard, J. A. (2014). THE EFFECT OF SONGS ON EFL LEARNERS'GRAMMAR RECALL AND RETENTION. *International Journal of Language Learning and Applied Linguistics World*, 5(2), 175-182. http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.429.2696&rep=rep1&type=pdf#page=176

Hatami, S. (2013). Learning styles. *Elt Journal,* 67(4), 488-490. https://doi.org/10.1093/elt/ccs083

Jean, G., & Simard, D. (2013). Deductive versus inductive grammar instruction: Investigating possible relationships between gains, preferences and learning styles. *System*, 41(4), 1023-1042. https://doi.org/10.1016/j.system.2013.10.008

Khan, A., & Akhtar, M. (2017). Investigating the effectiveness of cooperative learning method on teaching of English grammar. *Bulletin of Education and Research,* 39(1), 1-16. https://eric.ed.gov/?id=EJ1210132

Kılıç, M. E., Kılıç, M. & Akan, D. (2021). Motivation in the classroom. *Participatory Educational Research,* 8(2),31-56. https://doi.org/10.17275/per.21.28.8.2

Krashen, S. (1982). *Principles and practice in second language acquisition*. Oxford, England: Pergamon Press.

Larsen-Freeman, D. (2001). Teaching grammar. *Teaching English as a second or foreign language*, 3, 251-266. https://www.academia.edu/22723192/Teaching_Grammar

Lems, K. (2018). New Ideas for Teaching English Using Songs and Music. *English teaching forum,* 56(1) 14-21. https://eric.ed.gov/?id=EJ1181080

López Matos, C. M. (2015). *Impacto de la música en el aprendizaje de la Lengua Extranjera (Inglés)*, (degree dissertation, Universidad de Valladolid). UVaDOC. https://uvadoc.uva.es/handle/10324/1489

López Sanz L. (2013), Using games and songs in the English classroom. *Publicaciones Didacticas*, (36), 51-53. https://publicacionesdidacticas.com/?id=02

Lynch, L. M. (2005, November 30). 9 Reasons Why You Should Use Songs to Teach English as a Foreign Language. *EzineArticles.* Retrieved May 21, 2022, from: https://ezinearticles.com/?9-Reasons-Why-You-Should-Use-Songs-to-Teach-English-as-a-Foreign-Language&id=104988

McKeachie, W. J. (1995). Learning styles can become learning strategies. *The National Teaching and Learning Forum,* 4(6) 1-3. https://citeseerx.ist.psu.edu/viewdoc/summary?doi=10.1.1.173.6800

Murphey, T. (1990). The song stuck in my head phenomenon: a melodic Din in the LAD?. *System*, 18(1), 53-64. https://doi.org/10.1016/0346-251X(90)90028-4

Nelson F.W (1954) Revolution in grammar, *Quarterly Journal of Speech*, 40, 299-312. https://doi.org/10.1080/00335635409381991

Pashler, H., McDaniel, M., Rohrer, D., & Bjork, R. (2008). Learning styles: Concepts and evidence. *Psychological science in the public interest*, 9(3), 105-119. https://doi.org/10.1111%2Fj.1539-6053.2009.01038.x

Richards, J. C., & Rodgers, T. S. (2014). *Approaches and methods in language teaching.* Cambridge university press.

Richards, J.C., & Renandya,W.A. (2002). *Methodology in Language Teaching.* Cambridge: Cambridge University Press.

Romanelli, F., Bird, E., & Ryan, M. (2009). Learning styles: a review of theory, application, and best practices. *American journal of pharmaceutical education*, 73(1), 9. https://doi.org/10.5688/aj730109

Ruíz Calatrava, M. C. (2008). La enseñanza de idiomas a través de la música. *Revista Digital "Innovación y Experiencias Educativas,"* (13), 1-10. https://archivos.csif.es/archivos/andalucia/ensenanza/revistas/csicsif/revista/pdf/Numero_13/M_CARMEN_RUIZ_2.pdf

Sadeghi, N., Kasim, Z. M., Tan, B. H., & Abdullah, F. S. (2012). Learning styles, personality types and reading comprehension performance. *English Language Teaching*, 5(4), 116-123. https://eric.ed.gov/?id=EJ1079058

Santos, A.J. (1996). Música española contemporánea en el aula de español. *Actuales tendencias en la enseñanza del español como lengua extranjera II: Actas del VI Congreso Internacional de ASELE.* Centro Virtual Cervantes, pp.367-378. https://dialnet.unirioja.es/servlet/articulo?codigo=893138

Saricoban, A., & Metin, E. (2000). Songs, verse and games for teaching grammar. *The Internet TESL Journal,* 6(10), 1-7. http://iteslj.org/Techniques/Saricoban-Songs.html

Schoepp, K. (2001). Reasons for Using Songs in the ESL/EFL Classroom. *The Internet TESL Journal*, 7(2), 1-4.

https://www.researchgate.net/publication/309390126_Reasons_for_Using_Songs_in_the_ESLEFL_Classroom

Segura S. L (2015). Reasons to use songs in the English classroom. *Publicaciones Didacticas,* (59), 80-81. https://publicacionesdidacticas.com/?id=02

Setia, R., Rahim, R. A., Nair, G. K. S., Adam A.F.M, Husin, N., Sabapathy, E., Mohamad, R., So'od S.M.M., Izatee Md I.N., Yusoff, Razlan R.M., Jalil N.A.A., Kassim R.M. & Seman, N. A. (2012). English songs as means of aiding students' proficiency development. *Asian Social Science,* 8(7), 270. http://dx.doi.org/10.5539/ass.v8n7p270

Şevik M. (2011). Teacher views about using songs in teaching English to young learners. *Educational Research and Reviews,* 6(21), 1027-1035. https://academicjournals.org/journal/ERR/article-abstract/A8B97BB7582

Siek-Piskozub, T. (2016). The compatibility of positive psychology and the Ludic strategy in foreign language education. *Glottodidactica. An International Journal of Applied Linguistics*, 43(1), 97–106. https://doi.org/10.14746/gl.2016.43.1.7

Sobrino Martín, M. (2017). *The Use of Songs to Improve the Communicative Skills.* (master dissertation, Universidad de Valladolid). UVaDOC. https://uvadoc.uva.es/handle/10324/25362

Swanson, L. J. (1995). *Learning Styles: A Review of the Literature.* ERIC (ED387067). https://eric.ed.gov/?id=ED387067

Valerio, K. (2012). Intrinsic motivation in the classroom. *Journal of Student Engagement: Education Matters*, 2(1), 30-35. https://ro.uow.edu.au/jseem/vol2/iss1/6

Weinstein, C. E., & Mayer, R. E. (1983). The teaching of learning strategies. *Innovation abstracts,* 5(32). https://eric.ed.gov/?id=ED237180

Yarmakeev, I. E., Pimenova, T. S., Abdrafikova, A. R., & Syunina, A. S. (2016). Folk songs do magic in teaching speech and grammar patterns in EFL class. *Journal of Language and Literature,* 7(1), 235-240. DOI:10.7813/jll.2016/7-1/43.

Zareian, G., & Jodaei, H. (2015). Motivation in Second Language Acquisition: A State of theArt Article. *Online Submission,* 5(2), 295-308. https://eric.ed.gov/?id=ED585770

Zhou, M. (2011). Learning Styles and Teaching Styles in College English Teaching. *International Education Studies*, 4(1), 73-77. https://eric.ed.gov/?id=EJ1066395

Laws

DECRETO 37/2018, de 20 de septiembre, por el que se establece la ordenación y el currículo de los niveles básico, intermedio y avanzado de las enseñanzas de idiomas de régimen especial en la Comunidad de Castilla y León. *Boletín Oficial de Castilla y León*. Valladolid, 20 de septiembre de 2018, núm.185, p.37452.

Songs

Cara, A. (2016, June 11). *Alessia Cara - Scars To Your Beautiful (Official Video)* [Video]. YouTube. https://www.youtube.com/watch?v=MWASeaYuHZo

Garrix, M., Bono, The Edge. [Martin Garrix]. (2021, May 14). *Martin Garrix feat. Bono & The Edge - We Are The People [UEFA EURO 2020 Song] (Official Video)* [Video]. YouTube. https://www.youtube.com/watch?v=kGT73GcwhCU

Settle, K. [Atlantic Records]. (2018, January 11). *The Greatest Showman Cast - This Is Me (Official Lyric Video)* [Video]. YouTube. https://www.youtube.com/watch?v=CjxugyZCfuw

Sheeran, E. (2017, January 23). *Ed Sheeran - Castle On The Hill [Official Music Video]* [Video]. YouTube. https://www.youtube.com/watch?v=K0ibBPhiaG0

Swift, T. (2020, February 27). *Taylor Swift - The Man (Official Video)* [Video]. YouTube. https://www.youtube.com/watch?v=AqAJLh9wuZ0

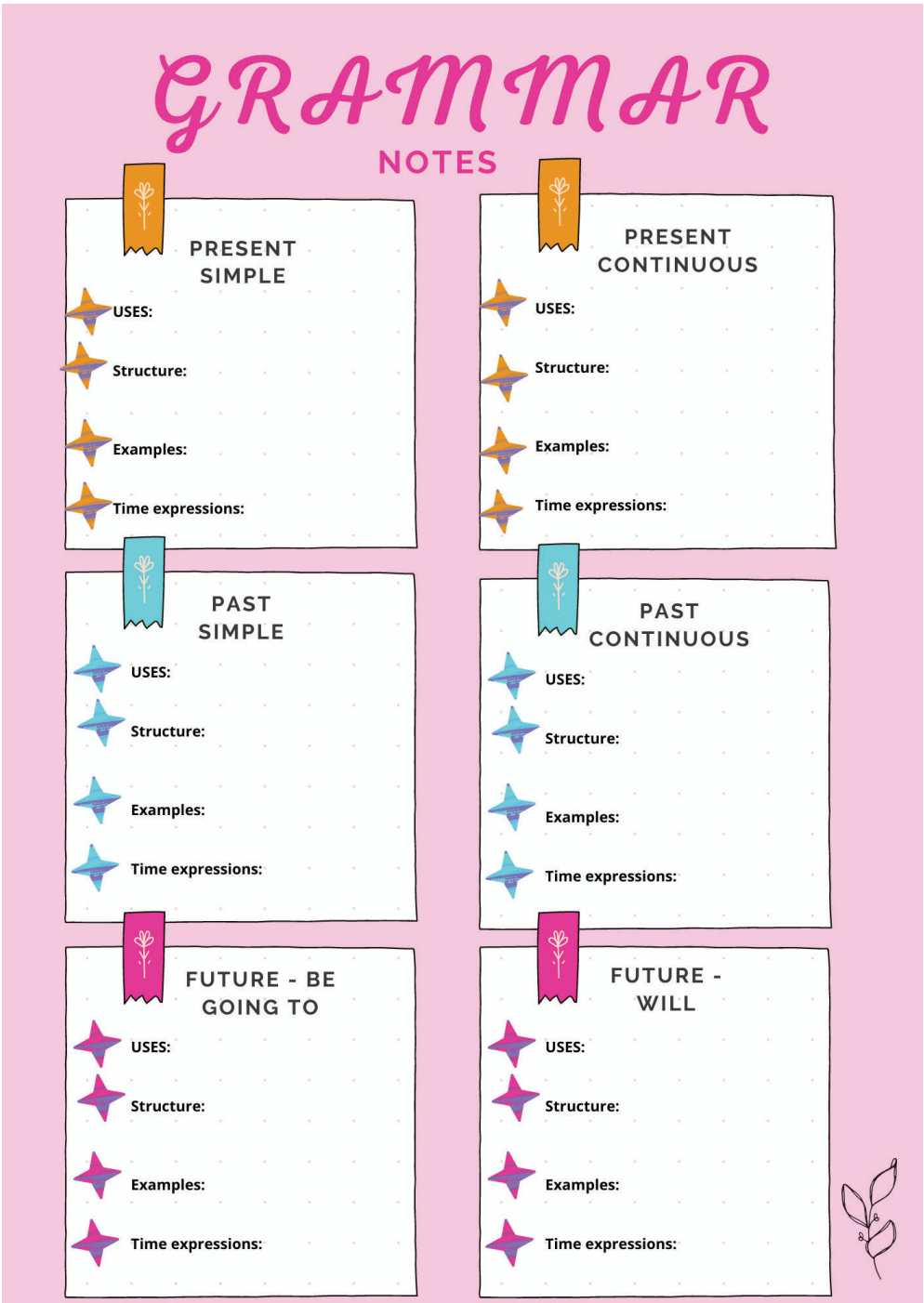
Williams, P. (2014, January 8). *Pharrell Williams - Happy (Video)* [Video]. YouTube. https://www.youtube.com/watch?v=ZbZSe6N_BXs

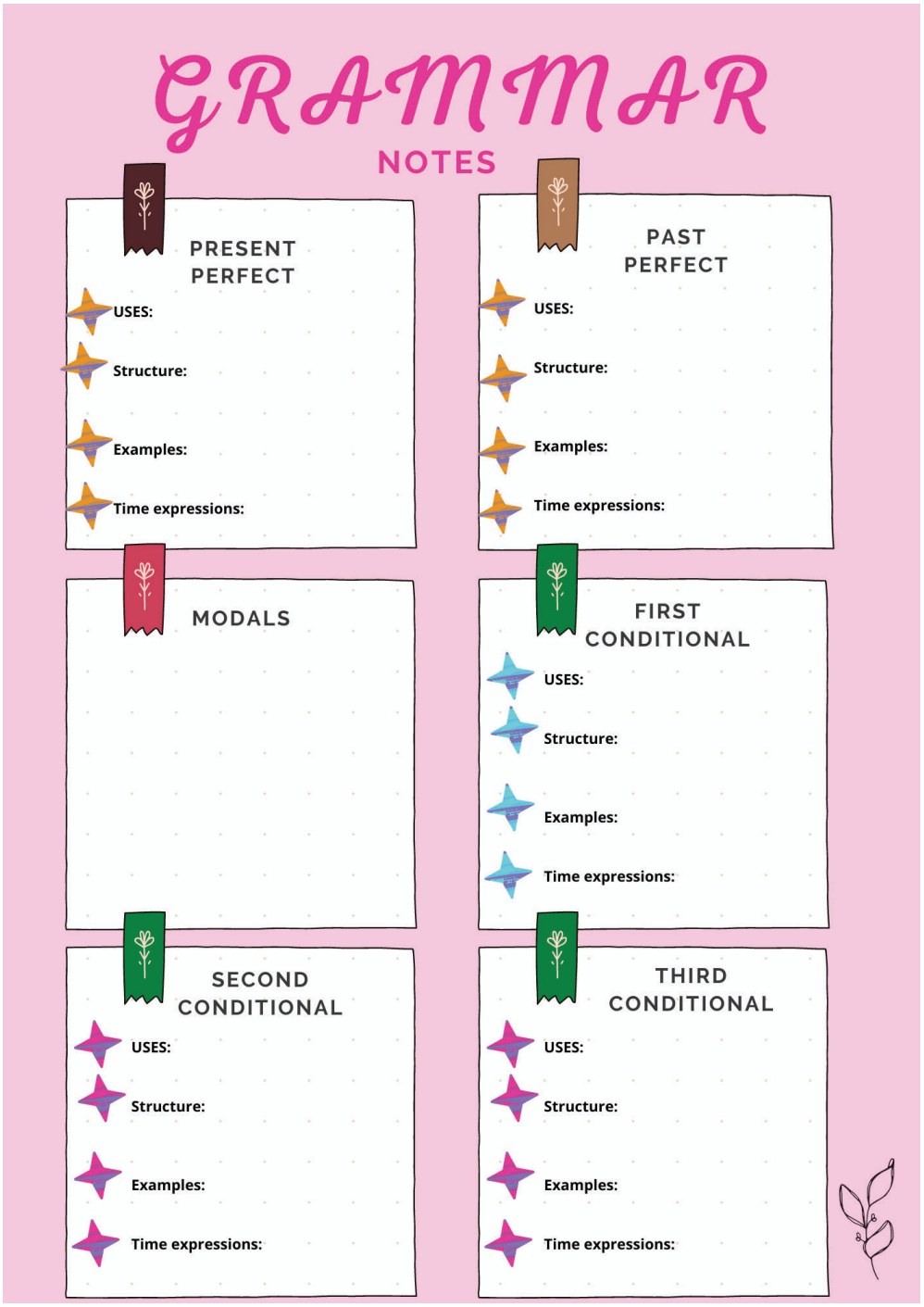
8. APPENDIX

Lyrics

"Scars to your beautiful" by Alessia Cara.	"Happy" by Pharrell Williams.
"Castle on the hill" by Ed Sheeran.	"The Man" by Taylor Swift.
"This is me" by The Greatest Showman.	"We Are The People" by Martin Garrix feat. Bono & The Edge.

Annex 1


GRAMMAR
NOTES
PRESENT SIMPLE
USES:
Structure:
Examples:
Time expressions:
PRESENT CONTINUOUS
USES:
Structure:
Examples:
Time expressions:
PAST SIMPLE
USES:
Structure:
Examples:
Time expressions:
PAST CONTINUOUS
USES:
Structure:
Examples:
Time expressions:
FUTURE - BE GOING TO
USES:
Structure:
Examples:
Time expressions:
FUTURE - WILL
USES:
Structure:
Examples:
Time expressions:


GRAMMAR
NOTES
PRESENT PERFECT
USES:
Structure:
Examples:
Time expressions:
PAST PERFECT
USES:
Structure:
Examples:
Time expressions:
MODALS
FIRST CONDITIONAL
USES:
Structure:
Examples:
Time expressions:
SECOND CONDITIONAL
USES:
Structure:
Examples:
Time expressions:
THIRD CONDITIONAL
USES:
Structure:
Examples:
Time expressions:

Annex 2

- beautiful
- beauty

- Sculpted
- Sculptor

- light
- shining

- covergirls

Annex 3

Alnwick Castle
ALNWICK CASTLE WAS ERECTED IN THE 11TH CENTURY TO GOVERN AND GUARD THE BORDER.
IT REPRESENTS PRESTIGE AND AUTHORITY FOR THE COUNTRY'S NEW NORMAN NOBLES. AS A RESULT OF ITS HISTORICAL SIGNIFICANCE, THE CASTLE HAS SEVERAL DEFENSES, SUCH AS 6.56 FT (2 M) THICK WALLS, A 22.9 FT (7 M) DEEP MOAT, TWO BAILEYS, AND MASSIVE WOOD GATES.
ALNWICK CASTLE HAS BEEN UTILIZED AS A FILMING SITE FOR A NUMBER OF FILMS AND TELEVISION PROGRAMS. FAMOUS MOVIES LIKE 'HARRY POTTER AND THE CHAMBER OF SECRETS', 'HARRY POTTER AND THE PHILOSOPHER'S STONE', 'TRANSFORMERS: THE LAST KNIGHT', AND 'DOWNTON ABBEY' WERE SHOT IN ALNWICK CASTLE.

Alnwick Castle

- In 1173 and 1174, William the Lion, King of Scotland at the time, stormed the fortress. On the second attempt, he was caught and compelled to swear allegiance to King Henry II.
- The Percy family still resides at the castle. Alnwick Castle is England's second-largest inhabited castle, behind Windsor Castle.
- In its first five centuries, Castle Alnwick had various restorations, the most significant of which was ordered by Henry Percy, the First Baron of the Percy family.
- In the 11th century, Yves de Vescy again remodeled it.
- To this day, the castle is continually being rebuilt in order to conserve and improve this significant historic structure.
- Lancelot Brown designed the grounds that surround the castle. He is recognized for producing some of England's most magnificent landscapes.

Alnwick Castle today also remains the Dukes of Northumberland's residence. The present owner is still a member of the Percy family.

- Visitors are welcome to tour the castle's outstanding picture collection, chapel, and a variety of museums. They highlight the history of both Alnwick Castle and the surrounding Northumberland area.
- Ancient artifacts from the family's archeological expeditions, such as Pompeii frescoes and ancient Egyptian treasures, can also be shown.
- The neighboring Alnwick Garden is also worth a visit, with a poison garden, a cascade fountain, and one of the country's largest treehouse complexes.
- At present, the Percy family still lives in a part of Alnwick Castle. Living in a castle is not rare in England, especially around Scotland, away from town life.
- Alnwick has also become renowned as the location of the 'Harry Potter' series film set. So there are seasonal tours and related activities. Kids can enjoy broomstick training and archery.
- Alnwick Castle is off the A1 in Northumberland and is well signposted, with a parking area on Denwick Lane.
- The nearest railway station is in Alnmouth, which is a 10-minute drive away, while the nearest bus station is in Alnwick, which is a five-minute walk away.

PRACTICE

• GRAMMAR

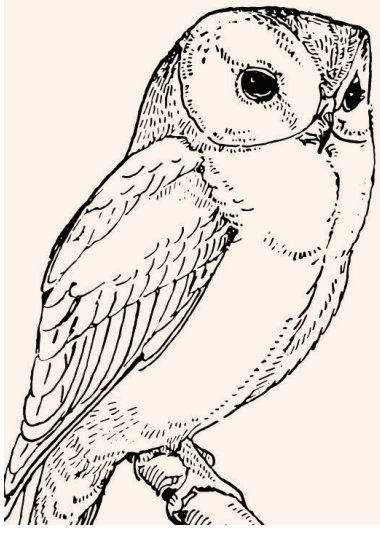
1. Find present and past simple and continuous examples in the text.

• READING AND VOCABULARY

2. Fill the blanks with the proper word from the box.

DUKE	VISITORS	FAMED	LARGEST
INVASION	FAMILY	NORTHEM	CASTLE

- It is the seat of the 12th -------of Northumberland. It was established after the Norman --------.
- The Alnwick ---------has been repaired and remodeled several times by the Percy -------.
- It is a Grade I-listed structure in ----------England. Along with the Alnwick Garden, it drew over 800,000 ----------per year in 2012.
- Alnwick Castle is one of England's -------castle complexes and has served as the historic home of the ------Percy family for 700 years.

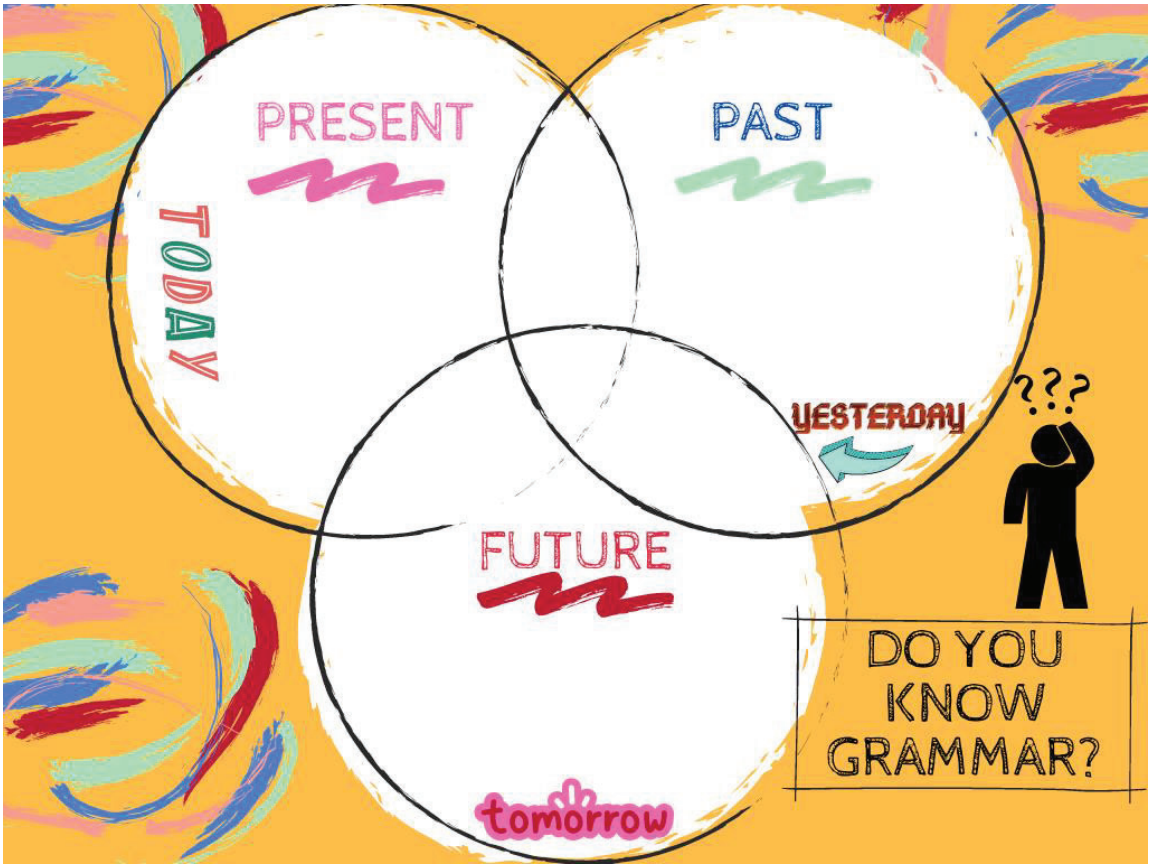


3. Answer the questions.

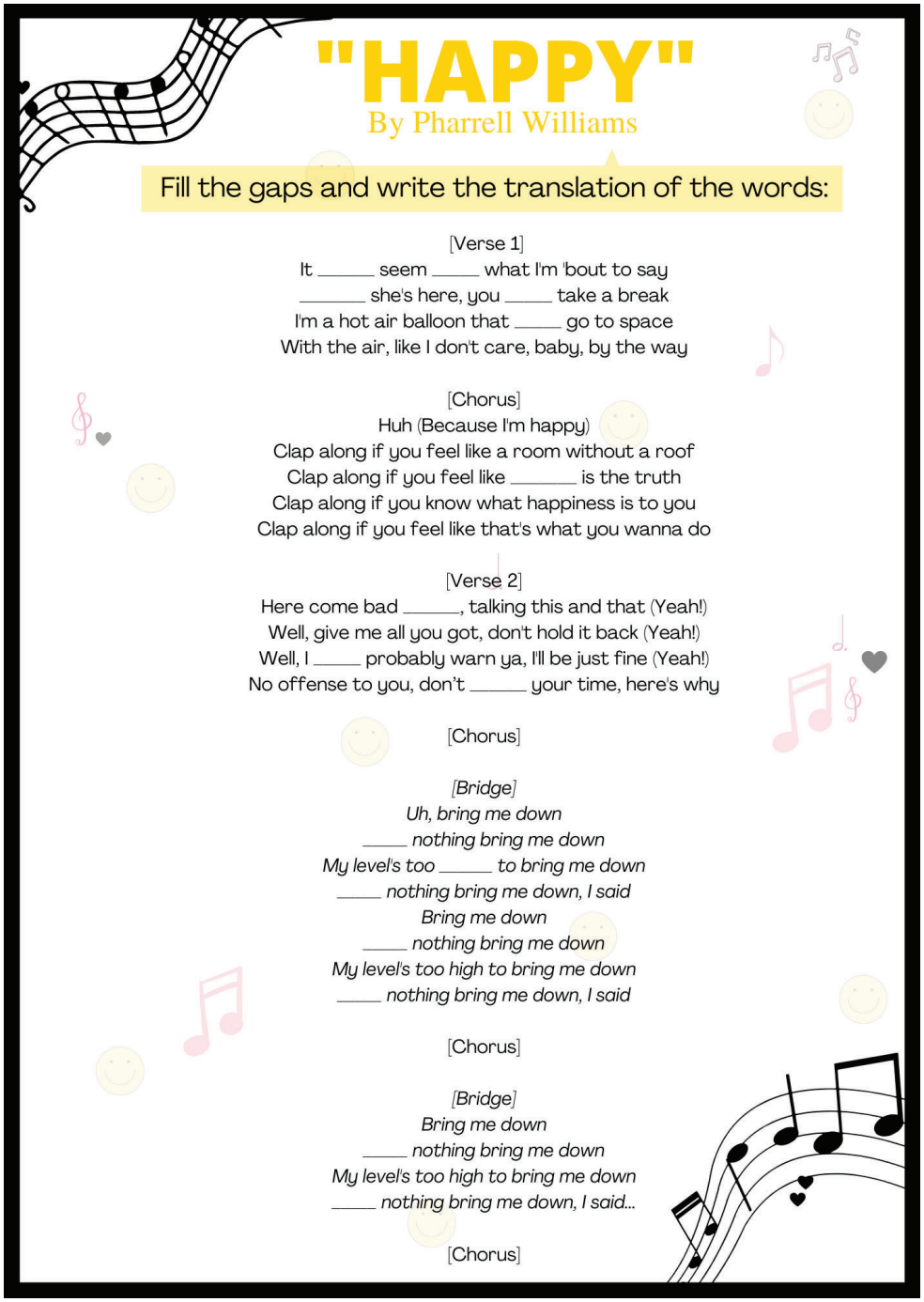
- WAS THE CASTLE CONSTRUCTED BEFORE THE 10TH CENTURY? IF NOT, WHEN?
- WHO STORMED THE FORTRESS IN 1773-1774?
- IS THE CASTLE INHABITED TODAY IF SO, NAME THE FAMILY?
- WHO DESIGNED THE GROUNDS THAT SURROUND THE CASTLE? IS HE/SHE A WELL-KNOWN ARTIST?
- WHAT ANCIENT ARTIFACTS COULD YOU FIND IN THE CASTLE? NAME THEM
- WHAT IS THE MOST FAMOUS FILM FILMED IN THE CASTLE?
- IS THE CASTLE WELL CONNECTED? WHY?

Alnwick Castle's text taken from: Team, K. (2022, March 1). 49 Interesting Alnwick Castle Facts To Know About This Medieval Castle. *Kidadl*. Retrieved June 16, 2022, from: 49 Interesting Alnwick Castle Facts To Know About This Medieval Castle (kidadl.com)

- **Annex 4**



Annex 5



"HAPPY"

By Pharrell Williams

Fill the gaps and write the translation of the words:

[Verse 1]
It _____ seem _____ what I'm 'bout to say
_____ she's here, you _____ take a break
I'm a hot air balloon that _____ go to space
With the air, like I don't care, baby, by the way

[Chorus]
Huh (Because I'm happy)
Clap along if you feel like a room without a roof
Clap along if you feel like _____ is the truth
Clap along if you know what happiness is to you
Clap along if you feel like that's what you wanna do

[Verse 2]
Here come bad _____, talking this and that (Yeah!)
Well, give me all you got, don't hold it back (Yeah!)
Well, I _____ probably warn ya, I'll be just fine (Yeah!)
No offense to you, don't _____ your time, here's why

[Chorus]

[Bridge]
Uh, bring me down
_____ nothing bring me down
My level's too _____ to bring me down
_____ nothing bring me down, I said
Bring me down
_____ nothing bring me down
My level's too high to bring me down
_____ nothing bring me down, I said

[Chorus]

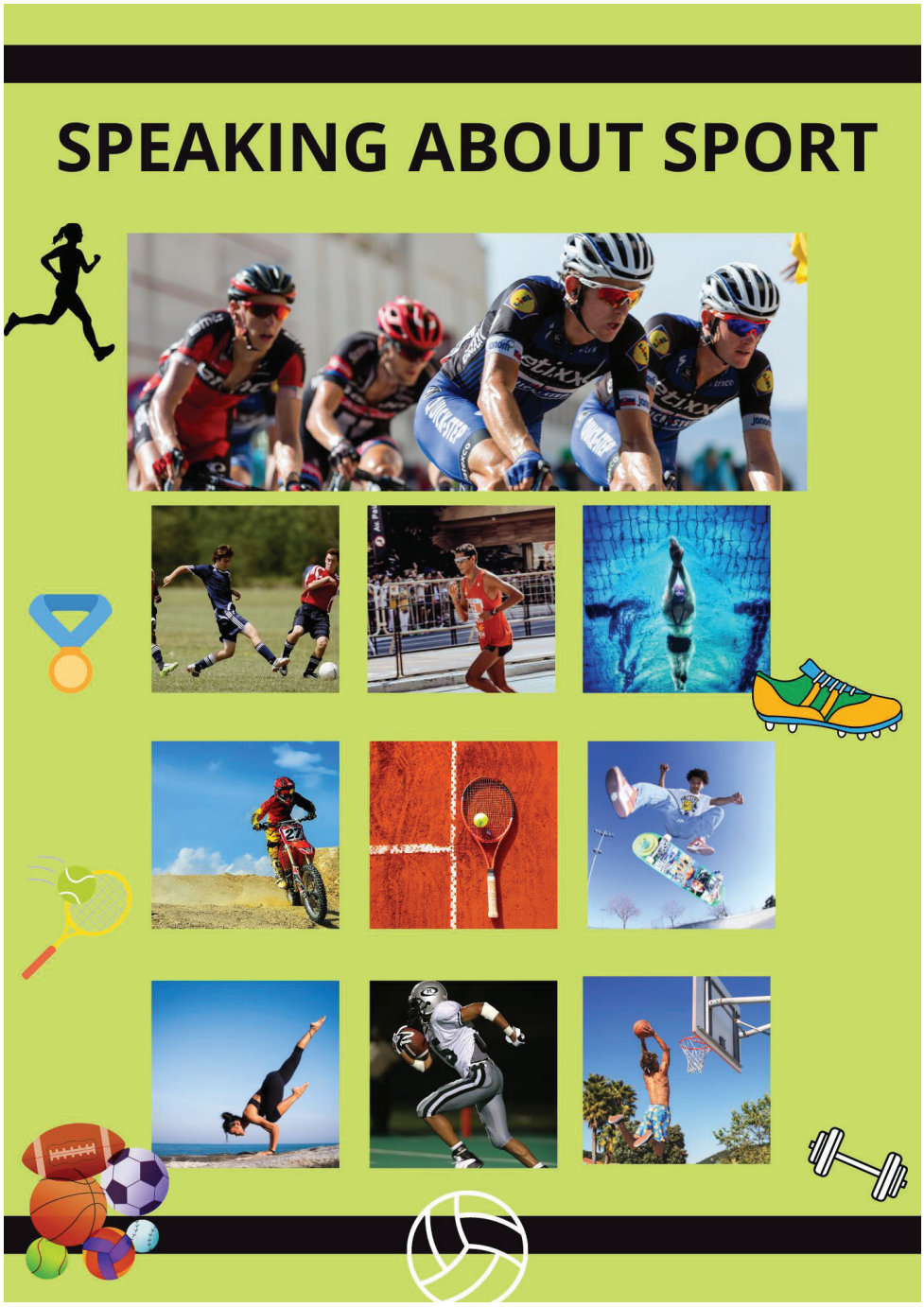
[Bridge]
Bring me down
_____ nothing bring me down
My level's too high to bring me down
_____ nothing bring me down, I said...

[Chorus]

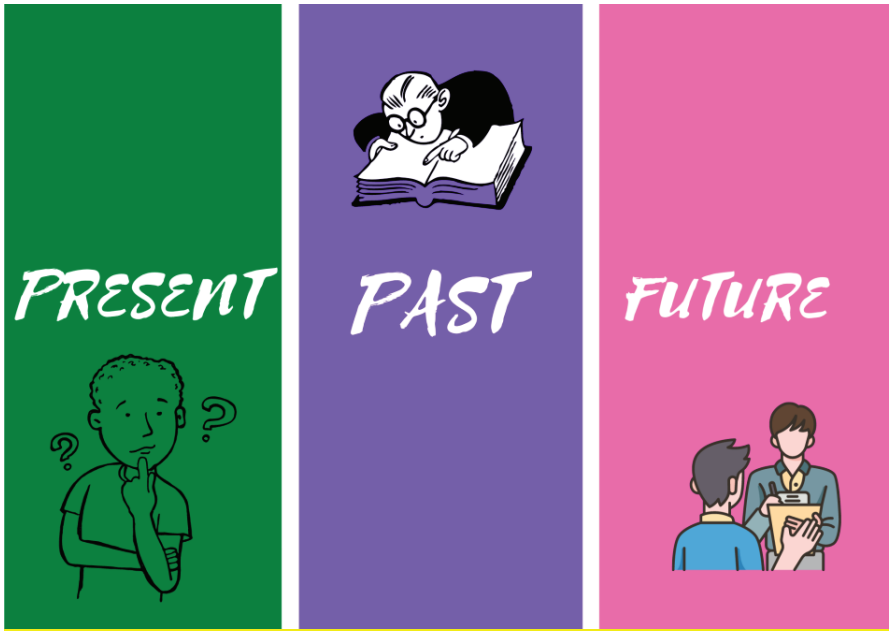
Annex 6

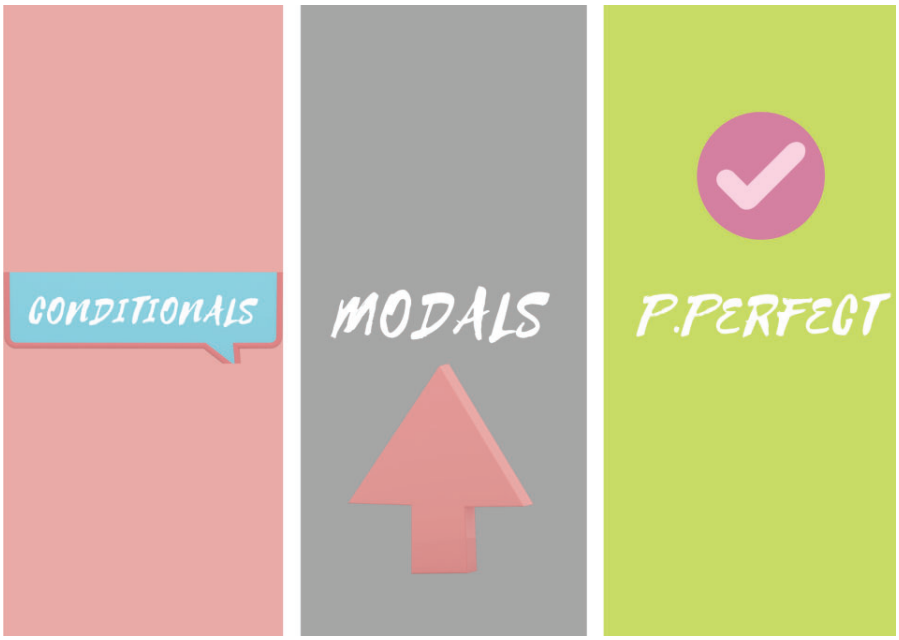
HAPPINESS
Discuss in groups:
1) How happiness could be found in these different situations?
2) Why might these situations make people happy?
3) In which of these situations could make you feel happier? Why?
4) Add two more situations that make people happy.
Remember to use the correct register, and varied vocabulary, and always give your opinion justifying your answers by providing examples.
TRAVELLING AROUND THE WORLD WITH FRIENDS OR FAMILIY
Recommendations:
• Favorite places
• What about landscape?
• Beach, mountain? Big city or a small village?
• Relax or visit every place
• Differences between travelling wth family and friends, the companions
What sport do you think that could make people happier? Why?
PRACTICING or WATCHING SPORTS
RELAXING
Give examples of relaxing activities that could make people happy.
SPENDING LEISURE TIME DOING YOUR FAVORITE HOBBY
GOING TO A CONCERT
NOW IT'S YOUR TURN.....
ADD TWO MORE SITUATIONS WHERE HAPPINESS IS KEY!!!

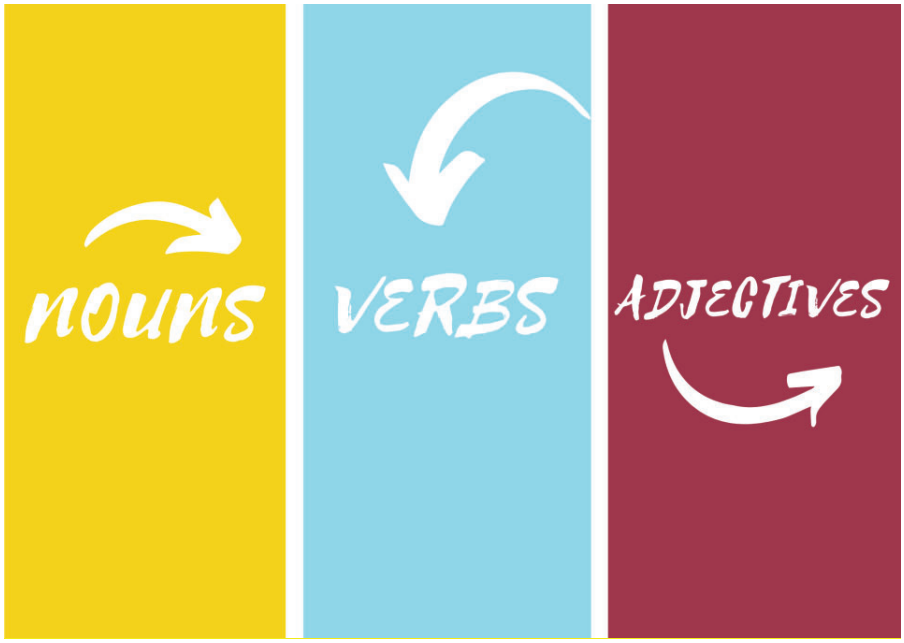
Annex 7



Annex 8






NOUNS
VERBS
ADJECTIVES