ARMY POLYTECHNIC SCHOOL

DEPARTMENT OF LANGUAGES
APPLIED LINGUISTICS IN ENGLISH PROGRAM

THESIS PROJECT

The influence of music stimulation in the development of ESL in children between 5 and 6 years old in the "Británico Internacional" School during one school year 2007-2008

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August 2008

CERTIFICATE

We Dr. María Teresa Llumiquinga, Director and Dr. Oswaldo Villa Co-Director, duly certify that the Thesis under title:

The influence of music stimulation in the development of ESL in children between 5 and 6 years old in the "Británico Internacional" School during one school year 2007-2008, elaborated by Msc. Tania Yasmin Carrasco Pazmiño, who was finished all the subjects in Linguistics applied To English Language in distance mode of the Army Polytechnic School, has been studied and verified in all it's parts, so it's presentation and oral sustaining are authorized on the correspondent university instances.

Dr. María Teresa Llumiquinga Dr. Oswaldo Villa

Quito, August 2008

ACKNOWLEDGEMENT

I would like to express my deep and sincere gratitude to my supervisors Dra. María Teresa Llumiquinga. Her wide knowledge and her logical way of thinking have been of great value for me. Her understanding, encouraging and personal guidance have provided a good basis for the present thesis.

I am deeply grateful to my supervisor, Dr. Oswaldo Villa, for his detailed and constructive comments, and for his important support throughout this work.

I wish to express my warm and sincere thanks to Msc. Giaconda Proaño whose letters gave me important guidance during my first steps into Education studies. Her ideals and concepts have had a remarkable influence on my entire career in the field of Education joint research.

I owe my most sincere gratitude to the schools, who gave me the opportunity to work with them in different teaching areas like: English, Music, Creative Movement, Values and gave me untiring help during my difficult moments.

I also wish to thank Dr. Luis Zapata for his sympathetic help in secretarial work.

During this work I have collaborated with many colleagues for whom I have great regard, and I wish to extend my warmest thanks to all those who have helped me with my work.

DEDICATION

I want to dedicate this thesis in loving memory of my mom, who has raised me to be the person I am today. You have been with me every step of the way, through good times and bad. *Thank you for all the unconditional love, guidance, and support that you have always given me, helping me to succeed and instilling in me the confidence that I am capable of doing anything I put my mind to.*
Also I want to dedicate this work to my *colleagues, friends, teachers who are working with children.*

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Topic: The influence of music stimulation in the development of ESL in children between 5 and 6 years old in the "Británico Internacional" School during one school year 2007-2008.

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SYNOPSIS OF THE PROJECT

The first years of life of children are vital for their development, for that reason, the education is making capable professionals for the attention of children from 0 to 6 years, that is inside the objectives of the Initial Education, concerned with individual differences, in such way it is helping the infants to develop all their capacities and attitudes in an holistic way.

Revisions of diverse studies in the fields of education like psychology and music have demonstrated that stimulation of music improves the reading learning, language (included foreign languages), mathematics, motor area and academic performance, also other areas of the human being development.

The assimilation of music to early age has been a study object from different disciplines that commit it, as the pedagogy, the psychology and the music in itself. The different learning and the way of access of knowledge, as well as the cognitive, affective, psychomotor and musical, can it turns favored when children begin in an early way in the learning of music.

Music relaxes and at the same time it favors the mental activity, besides of being fun it helps to learn; it’s for that reason that the present project gives importance to the stimulation of music as a methodological strategy to the develop of English as acquisition of a second language in children of 1^{rst} of Basic. This project presents several elements that allow to evidence from the theory to practice, why and for what reason children must learn English through the stimulation of music, likewise how teachers can be participant of the teaching of this area. This investigation is characterized for being a feasible project that investigates the concrete problem and it elaborates a solution proposal, that is to say, that it’s a social investigation of development.

This project will be executed inside the qualitative paradigm, because it manages samples applied to people selected by methods non probabilistic. The investigation design is non experimental character because it analyzes an effective social problem.

This project is approached from the author's own experience in the field of the musical education, and it picks up significant points of view in the learning process, based on the different focuses of the musical pedagogy and of learning likewise of the author's experience in this field.

INDEX

PART THREE

Methodology

PART FOUR

Testing the Hypothesis

Proposal Profile

INTRODUCTION

The present project was originated for the necessity of the "Británico Internacional" High School in the North of the city, where teachers ignores the music as methodological strategy to the develop English as a second language in children of this level. Music had generated expectations in the Contemporary Initial Education and in the investigation of new pedagogic options that favors the integral development of children positively. Through the design of an interactive guide that will offer new work alternatives directed to future generations like a conscientious form, when using the music one as a creative, innovative and responsible methodology in the educational environment.

It is exactly that this investigation allows to increase the vision on the practice of the educational one inside and outside of the classroom in a more creative and more effective way abandoning the old paradigms of the simple limitation of the work paper, without giving opportunity to the imagination and corporal activity characteristic of children for the acquisition and inwardly of significant learning.

The present research has for objective to increase the vision of teachers to amplify its concerning knowledge to the importance of growth the holistic development in children, by teaching the music. Considering this investigation under a qualitative model, because it was reduced on people's samples chosen by non probabilistic procedures. At the same time it was a small scale study, because was an interpretation of the problem that was made through the interaction with the group investigated in the area where this problem was presented. Likewise the present investigation was identified to be a social development project, since through the same one, it was proceed to design an educational-interactive music guide that foments English as a second language in children between 5 and 6 years old.

This investigation is considered feasible because music is an important aspect for the integral development of children in a same way it foments the learning process. Teachers and specialists that are working for the teaching will take advantage to make that children can find motivation and sense to what they must learn in the school inside the process in roads of progress that has to confront the defy of the scientific and technological changes at the moment.

This research is constituted by five parts:

The Part One, allows to have a vision of the problem, the position of the same one, the delimitation, the objectives of the investigation as well as the justification of the same one.

The Part Two, it makes reference to the theoretical mark in which the research is based. It is also stood out the variables with those that one will work in the present investigation with their respective theoretical foundation.

The Part Three, it makes reference to the methodology that will be used in the present research, how the variables will be treated, the techniques that will use as well as the instruments with their respective validation.

The Part Four, it presents the analysis and interpretation of results of the observation records applied the children, together with the questionnaires executed to the teachers of the Británico Internacional School. Finally presents conclusions and recommendations of the whole research.

The part Five, it presents the proposal for teachers.

PART ONE

RESEARCH PROBLEM

1.1.- PROBLEM IDENTIFICATION

The problem that is presented in the Ecuadorian Initial Education is that Music is not taken into account in its entirety, likewise teachers don't manage the methodological tools appropriately in this area that allow the holistic development of children. In fact that this research has the propose of designing an interactive guide directed to teacher, so as to allow them open the vision of English Language in the acting of the educational inside and outside the classroom, in a creative and more effective way leaving the old paradigms of the simple restriction of working inside the classroom, since been founded in this principle children don't develop their capacities, abilities and skills that it doesn't consent to give freedom to the imagination and corporal activity characteristic of children for the acquisition and interiorize of significant learning efficiently.

The opportunity to practice English Language with music, rhythm and songs in an early age contributes valuable elements that should be present in the education: it develops the imagination and it helps to promote flexible thought forms, since they increase the capacity to deploy continuous efforts and disciplined at the same time children reaffirm the self-confidence and psychomotricity.

This innovation of Music originates with the Swiss Jacques-Dalcroze where he carried out exhibitions for all Europe, accompanied by its students, impacting largely to the world and its ideas revolutionized the European

musical atmosphere, because they were new ideas that arose in a prepared environment for the change, which came being gestated slow but sure, with all the scientific, musical, social, political advances that came being happened in Europe.

The method of the rhythmic one developed by Jacques Dalcroze is a special gymnastics that helps to discipline rhythmically to the muscles of the body in the time and in the space. Their method is based in the reading of musical notes and the improvisation, relates the time, the space and the energy, what gives as a result to the Conscience of the Rhythm and Music". Its method leaves of the individual's internal rhythm; likewise he created musical games for the audition. Dalcroze was an innovative of the main ones that had a decisive influence on the modern dance. Expressed Dalcroze: *"The purpose of the rhythmic one consists on placing its followers, when finishing its studies in the situation of being able to say I feel instead of I Know"*; and especially, to wake up in them the imperious desire to be expressed, after having developed its moving abilities and its creative imagination". The rhythmic Dalcroze, is not only a method of social human education that gives the possibility of a deep knowledge of itself, of its qualities and limitations, not allowing him alone to be known, but to correct and to dominate its imperfections.

Likewise, in an exhaustive revision of hundred of empiric studies carried out between 1972 and 1992, three educators related with the project Future of the music discovered that "The rhythmic, music and songs improve the learning, the creativity increases, languages, it improves the self-confidence, it develops social abilities and it improves the development of capacities perceptive motorboats, as well as the psychomotor development.

At the same time the studies how the theory of the multiple intelligence, based by the neuro- psychologist Howard Gardner, it proves that the musical intelligence and the rhythmic on influence in the emotional, cognitive, and corporal development of the human being. Gardner affirms that: "The rhythmic one is an important element for the integral development, helping the person in the learning of mathematics, language, space abilities and motorboats."

Through songs and music one it is achieved the assimilation of the English Language, knowledge of the environment, pulse, accent, rhythm, attention and others, furthermore it forms it is a creative force that presides over all the human activities and it is manifested in all the phenomenon’s nature.

1.2.- PROBLEM SETTING

1.2.1.- Main Problem

How does Music stimulation impact in the development of ESL in children between 5 and 6 years old in the “Británico Internacional” School during one school year 2007-2008?

1.2.2.- Secondary Problems

1. How will a module of music stimulation contribute to English vocabulary in children between 5 and 6 years old?

2. How will a module of music stimulation help learner’s attention in children of 5 and 6 years old?

3. How will a module of music stimulation promote the pronunciation and fluency in children of 5 and 6 years old?

1.3.- VARIABLES WORKING OUT

Variables Working Out

Problem: How will it impact a methodological module about Music as stimulation strategy of English as a second language development in children between 5 and 6 years old directed to teachers?

Variable Nº1: English as a Second Language achievement in children between 5 and 6 years old.

Variable Nº2: A Methodological Module about Music as stimulation strategy directed to the educational teachers.

VARIABLES	DIMENSION	INDICATORS
Dependent **Module of Music stimulation strategy directed to teachers.** It's a curricular instrument that allows to organize the teaching-learning activities, to guide to the teacher in their practice with regard to the objectives to achieve, the behaviors that students should manifest, contents to develop, the physical, chemical and biological articulate activities that propitiate the investigation in children and as well	Definitions Of Music	Strategies and unique activities
	Principles of the musical education	Musicians and important educators
	Definition of Language by authors	Motivation and the teacher's attitude Apprehension of the group Fragmentation of activities
	Methodology	Music and the capacity reader Music and the mathematical capacity Music and their influence in the plastic arts Music and Language
	Music and its effects	Physiologic dimension Emotional dimension Intellectual dimension Brain area

as the strategies and resources to use with this end. It's a methodology to develop the rhythmic, affective, social sense, cognitive and motor in an integral form to create significant learning in children.		It influences in the corporal outline
	Children and Teachers	Motivation General and Specific objectives Profile and characteristic of children 5 and 6 years old. Profile of the Teacher
	Constructivist Focus of the children learning	Definitions of the constructivism Theory of the Learning Learning types Methods of the Musical Education by authors
	The Musical World	Musical education History and Antecedents of the Music Definitions of the Music The Rhythm and their definitions Music and Movement Music and Affectivity Classification of technical of Expressive of the rhythm The compass and their definitions Compass types The Rhythmic The Psychomotricidy
	The Music in Action	The Game in Children Objectives of Music Class The Music in the Reading-writing process development Music and language development Music in the Neuromotor development Music and Values development Music and Self-esteem development Music songs in acquisition of new learning Song book

Independent **English as a Second Language in children between 5 and 6 years old.** It's the process by which people learn languages in addition to their native language(s). The term *second language* is used to describe any language whose acquisition starts after early childhood (including what may be the third or subsequent language learned).	Definition of Second Language Acquisition Pedagogic Bases Psychologist Bases	Characteristic of the First year-old children Importance Piaget Constructivism Vigotsky Focus Cultural-history

OBJECTIVES

1.3.1.- GENERAL

- To design and elaborate an interactive module through activities and methodologies of music as a stimulation strategy of ESL development, directed to teachers, by previously diagnosing the methodological strategies used with children between 5 and 6 years old at Británico Internacional School.

1.3.2.- SPECIFIC

- To determine how teachers stimulate children between 5 and 6 years old to engage to English language

- To evidence the transcendence of music in the processes of children development and their effects.

- To design different activities specifying the necessary tools for English language development through music by means of the content management, administration at the classroom, evaluation and feedback.

JUSTIFICATION

The topic of this project was chosen to become as Music stimulation’s very important in the development of the language skills starting from its own body and in its activity on the environment.

Children become motor from their own learning process when modifying for itself their outlines of knowledge. The teacher is who exercises guide's paper when putting in contact the knowledge and the previous experiences of the student with the new knowledge. It also facilitates resources and varied strategies to give answer to the diverse motivations, interests, necessities and the children's capacities.

Teachers should stimulate and to develop the English language and other areas on children from early ages, to promote them its autonomy, security, psychomotricity, and in the solution of problems of its own learning.

Music as an artistic discipline inside the education, improves processes of reading learning, language, mathematics and academic yield in general, stimulating also other areas of the human being development.

This project presents some components that allow to evidence from the theory and the practice, the why and for what reason children should develop English language, based on the different focuses of the musical pedagogy and the author's experience in this area.

The learning of English Language at early age has been study object from the different disciplines that consign it, as the pedagogy, the psychology and the music itself. The human being in their different formation stages and growth can stimulate many abilities that strengthen to other development areas.

The different learning and the form of consenting to the knowledge, as well as

the cognitive, affective and psychomotor areas can it turns favored when beginning in an early way in the learning of the music.

Countries like Spain, Cuba, Argentina and Chile apply the music, and songs as learning methodology, achieving the development of different abilities and skills of language, being important factor in the acquisition of new knowledge. Music, takes the body like an apply instrument and to the movement like expression of the same one, it stops by means of the activity, it arrives to true cognitive processes that guarantee an integral development between body and mind; taking into account that children of this age learns in a sensitive, more than mental way.

For it is indispensable to take advantage of all their physical capacities to educate in the naive one the basic and indispensable notions that offer children a series of possibilities to explore the world more profitably, so that children could be create, investigate and construct the knowledge, becoming true main characters of their own learning. With this methodology it is created from a constructivist focus and taking into account the existent initial conditions, action processes and reflection in the classroom that are mediated by an orientation that drive, simultaneously, to transform the pedagogic practice of teachers and to reach learning of quality in children.

With the design of this Interactive Module, it is sought to offer a didactic help and the access of information on a range of activities directed to teachers, for the practice and application of the same ones that bear to the development of areas like, language, math, physical, cognitive, affective and creative capacities of children between 5 and 6 years old.

PART TWO

2.1.- THEORETICAL FRAME AND CONCEPTUAL FOCUS

2.1.1.- Motivation of learning Languages

Motivation is one of the keys to successful language learning. Maintaining a high level of motivation during a period of language learning is one of the best ways to make the whole process more successful. As each individual is motivated in different ways, we have to find the right balance of incentives to succeed (or "carrots") and disincentives to fail (or "sticks"), encouragement, and the right environment in which to learn. Here are some tips to help you:

- Find a teacher or tutor who is enthusiastic and who can help to motivate you
- Tell your friends and family that your language learning is important to you.
- Remind yourself frequently that you are going to succeed
- Tell your boss/parents that you are learning a language and request some type of reward for increasing your skills (some companies give financial incentives for successful language learning)
- Take responsibility for your own learning
- Study your own language learning and try to understand what tends to motivate and unmotivated you.
- Select learning materials that are attractive and interesting Make sure that your learning process is enjoyable and stimulating.
- Praise yourself for mastering a piece of work.
- Reward yourself for reaching goals and deadlines.
- Find a group of students that takes language learning seriously.

- Aspire to mastery of the language and culture, to speak the language like a native.
- Develop positive attitudes to learning, the target language and target community

In addition to these positive actions, you'll need to manage the learning process so that you minimise the effects of unmotivating factors and other obstacles. Some of these (noisy building work, strikes, power cuts, illness, redundancy, accommodation problems, etc.) will be largely outside your control, but it might help to have some contingency plans.

2.1.2.- The use of music in the second language classroom

Since music can be as viable a vehicle for second language acquisition as benefits can collectively exert a profound effect on the overall learning outcome; music was shown to improve pronunciation memory through "organizational framework, linear time order, lowering affective barriers, repetition, residual learning, expectation, anticipation of patterns, resolution cues, schema or gestalt cues, and anchors for memory. The song also helped to "establish the prosody of the language" and to enable "repetition of phrases in the classroom singing mode" to further practice vocabulary. I noticed that the students enjoyed the singing, and thought that they were quite likely to rehearse it residually, adding to the learning effect. This study showed that when students are not shy or reserved about participating in classroom activities, songs for language learning could be quite successful. Parents know that the first-language learning environment is characterized by very different behaviors than the typical second language acquisition classroom. The previous studies strive to put learners in an affective environment closer to that of first-language acquisition. Songs help to relax and unify a class much like a family. When teachers add musical contours to

simplified language input, they can expect higher motivation and comprehension from learners. Music also makes cultural ideas accessible to students and increases the capacity of the working memory, while providing a structured context for long-term recall of words and phrases. Music's effect on language acquisition has been proven in clinical studies by music therapists, who see similar results, particularly has identified four existing modes of musical support for language learning: 1) in paralinguistic stages, 2) in developmental context, 3) in recovery, and 4) in psychotherapy.

Music and language should be studied together. Music's success is due, in part, to primal human abilities. Music codes words with heavy emotional and contextual flags, evoking a realistic, meaningful, and cogent environment, and enabling students to have positive attitudes, self-perceptions, and cultural appreciation so they can actively process new stimuli and infer the rules of language. The universal element of music can make the artificial classroom environment into a "real" experience and make new information meaningful, bringing interest and order to a classroom.

2.1.3.- Language development of infants depends on music

In the pre-natal environment the fetus hears the mother's voice but not the consonants. Her body and amniotic fluid allow only perception of the vowel sounds with all their ordered intonations. In early post-natal life the child, without saying any words, reproduces these tonal variations as well as the rhythm, stress, phrasing and timbre of language. Into these essentially musical aspects the infant later learns to embed the phonemes that comprise speech. So crucial is the pre-linguistic "singing" of the infant that analysis of it can indicate the likelihood of speech pathology.

2.1.4.- Music, language and the brain

Scans tracing the flow of blood through the brain have led to confirmation that, more than any other combination of cognitive capacities, music and language work closely together. While pitch and phonemes are processed by separate parts of the brain, these two regions collaborate intimately. This allows children to learn precisely the musical component of their mother tongue - subtle changes in tone and rhythm - and to know without instruction when someone else's speech has a foreign accent. By the same token, people with musical training are better able to learn a new language through a heightened ability to process its musical components.

Popular use of right-brain and left-brain classification of learning and thinking is over-simplified. Music is not a right-brain activity as often asserted. In a complex way the processing of music occurs in both the left and right brain. Both hemispheres combine. Thus music can be such a powerful medium for learning language, enabling gains in such areas as comprehension of word stress, attention span and memory.

2.1.5.- Music as mnemonic

Singing the alphabet to the tune of "Twinkle, Twinkle Little Star" is generally accepted as a highly successful way to retain a sequence of letters. Why do we not apply the technique more widely? Some teachers do so very effectively. They have latched onto the well-known but ignored power of singing to hugely increase retention of language and information.

When you've been singing a song, or even just listening to it repeatedly, it can continue to echo in your mind long afterward. This phenomenon of involuntary sub-vocal rehearsal after a lesson has been responsible for much effective learning.

2.1.6.- Music induces readiness for language-learning

When a class regularly sings together with the teacher the children become more relaxed and receptive to learning. The sense of security, support and belonging that results is like the family environment in which the infant or toddler learns a first language so readily. The result is higher motivation, comprehension and retention in language-learning, whether in English.

2.1.7.- Music helps us learn because it will:

- Establish a positive learning state
- Create a desired atmosphere
- Build a sense of anticipation
- Energize learning activities
- Change brain wave states
- Focus concentration
- Increase attention
- Improve memory
- Facilitate a multi-sensorial learning experience
- Release tension
- Enhance imagination
- Align groups
- Develop rapport
- Provide inspiration and motivation
- Add an element of fun
- Accentuate theme-oriented units

2.1.8.- Antecedents of the Investigation

The present investigation originates for the necessity that is presented in one institution of the North Center of the city where teachers of children ignored the music one as methodological strategy for English as acquirement of a second language development in children between 5 and 6 years old. It is for

that reason that this investigation consents to increase this methodology, opening up in teachers a significant vision on the practice of the education inside of and outside of the classroom in a creative, effective and active way, giving up the old paradigms of the simple limitation of the leaf and the dependence of the work book; then by means of activities of music, it can offer many opportunities to children to develop their imagination, corporal activity, language, memory, math, reading and how to reach significant knowledge that will be benefited in their future. Likewise, the necessity to create a guide that is a pedagogic support for the teacher so that they can apply this methodology of the music one, in a simple, understanding, active way and systematized without having the concern of not having had previous musical knowledge, and this way to be able to create an amusing, interactive and enriching atmosphere between teachers and children.

2.1.9.- Antecedents of Music Development

In the primitive societies, music almost always occupied a privileged place, being, in general, bound to the same life of the group. In the old civilizations music carried out a social and educational function, but where it reached bigger splendor and hierarchy was among the Greeks, where existed the conscience of the necessity of diffusing the musical practice in the society.

There, music that became learned from the childhood was considered in the formation of the citizens. Music occupied a hierarchy that could be compared with philosophy and mathematics they were attributed it virtues like its power of influencing deeply in the person, modifying its moods and introducing in its spirit the sense of music and harmony that embraced the whole life for the Greeks. Starting from the XVIII century, big restlessness arise in the pedagogic field with regard to the musical education, their main representative was Rousseau; later Pestalozzi, Fröbel, Montessori and Decroly, they continued with the work begun with Rousseau.

At the beginning of the XX century a movement begins in the field of the musical formation that has figures so excellent as Karl Orff, Emile Jacques Dalcroze, Z. Kodaly, S. Suzuki and Edgar Willems.
All they stand out to present a modern musical pedagogy, based on the existent psychological relationships among the music, the human being and the created world.

Emile Jacques Dalcroze begins as precursor from the music-therapy when he broke up with the traditional outlines and tries to develop a music educational therapy for sick that left of its own rhythms to establish the communication.
Karl Orff took as main axis in his musical pedagogy the corporal movement, using it in all its communicative possibilities, joining this way the creativity and music favoring the socialization consequently.

Edgar Willems, presents a pedagogic system in which highlights the concept of musical education and not that of instruction or of musical teaching, but rather the musical education is essentially human and it is good to wake up and to develop the individual's abilities.
On the other hand, the music is presented like the human's essential and necessary activity that arose through its interdependence and of the already mentioned necessity to be expressed as individual and to communicate as being eminently social, exercising a certain influence according to the particular context that surrounds each person.

In relation to that said previously it is pertinent to analyze some general conceptions about music, considered of great importance like starting point for this study.
The music, as Hemsy points out it (1964) it is a language and, as such, it can express impressions, feelings, and states of humor". Conceived this way, the

music like language is universal, it doesn't know frontiers and it is not only means of communication of words but it is for emotions.
On the other hand, Porcher (1975) considers that music is inexhaustible source of stimuli, balance and happiness for children's personality."
Considered this way, music becomes a tool invaluable for those who have the task of forming the children's personality, of taking charge of the arduous work of not developing in them alone its physical capacities, but also its emotions and feelings.

Hemsy (1964), it also exposes that: "The childhood is movement, activity, constant rehearsal, life that struggles to be projected and to find causes for where to flow freely. The music possesses the necessary conditions to end up satisfying its most intimate yearnings."

Rousseau: (Switzerland, 1712-1778) In their great work " Emilio ", develops a plan of musical teaching, it proposes simple songs, written especially for children. He says that when children sit down the pleasure for the music has to give the teaching of the notes of music and its writing. Equally it recommended the cultivation of the hearing, the rhythmic and the improvisation.
In this time the creators of systems were plentiful simplified for the teaching - learning of the music.

Pestalozzi: (Switzerland, 1746 - 1827) Heir of the pedagogic ideas - musical begun by Rousseau; he understood the importance of the music for children starting from their first year of life. It outlines a rigid methodology that demands from children a serious learning of the theory before arriving to the song. Pestalozzi considered that the song has influence on the character and it highlighted the importance of using national songs in the school. This way,

Pestalozzi expressed its concern to use the music like tool for transmission of the traditional culture.

Fröbel: (Germany, 1782 - 1852) Initiator of the gardens of children. In their work Songs for the mother and children said that children should invent melodies and he advised to mothers so that they tried to incentive their children; in their gardens of children, music occupied a privilege place, they practiced games, beats, rhythmic and melodic instruments were also built.

Montessori: (Italy, 1870 - 1952) Maria Montessori demonstrated great concern and interest for the music like formative value, clarifying that smallest child can be begun in the music, but nothing else; the development must come much later". (Mentioned by Guide and Rodrigo, 1984 p. 19)
Being based on the respect to the free expression, she advised to educate children rhythm with march exercises and career, propitiating this way the development of senses. She worried to educate Children hearing, beginning it with exercises in those that it is recognized the bell, the height, intensity and duration of the sound. (Qualities of sound) in summary Dr. Maria Montessori dedicated long pages to explain how the contact settles down between children and music and how it can be used for the teaching of smallest children.

Dalcroze: (Vienna, 1865 - 1950) Emile Jacques Dalcroze. Musician that began the innovation of the musical education with its famous method of rhythmic and with its matter style reflected in the movement and the corporal expression. In their music classes, it could notice of the great difficulty that their students presented when writing chords; and he understood that the error of the contemporary teaching was to induce them to write before to learn how to listen. There their renovation began in the field of the musical education, intending to precede the lessons of harmony of experiences

interested to develop the auditory capacity, verifying that in the small children the processes are carried out in spontaneous and quick form.
His method understands the rhythmic one, the one sol-fas and the improvisation. It relates the time, the space and the energy, what gives the Conscience of the Rhythm as a result."

"The rhythmic Dalcroze, is not only a method of social human education that gives the possibility of a deep knowledge of itself, of its qualities and limitations, not allowing its alone to be known, but to correct and to dominate its imperfections". (Ortiz of Stopello, 1994 pag.57)
"It was the pioneer implying a motive action, of movement, conjugating music and space - the rhythmic sense is a muscular sense - he said, for it its method consists on putting into operation the muscular and corporal sense". The Rhythmic one, the one Sol-fas and the Improvisation (to the piano) they form the heart of this method". (Antonio Hernández Moreno, 1993 pag.15)

Kodaly: (Hungary, 1882 - 1967) starts from the melodic-vowel development for the musical education. He makes of the song the center of their educational action, taking like base the Hungarian folklore to be based on the pentatonic, that is to say musical system of five sounds (C - D - E -G - A).

Willems. (1890 - 1978) Edgar Willems musicology and Belgian educator has carried out one from the most important contributions to the contemporary musical education. He affirms that all children come to the world with the best conditions to receive musical education; the main problem rests in knowing how to develop and to cultivate those natural gifts, for that he intends the following objectives: " ...that children love music, to offer the maximum of possibilities so that children learn the music, to offer the opportunity to all children, to endow deeply music from its roots for human musical education,

to favor through music children's development". (Mentioned for Guidance and Rodrigo, 1984pag. 21).

These objectives can be completed if the teacher not knows alone the elements that constitute the music (melody, harmony and rhythm) but those of the human nature (physiology, affectivity and intelligence) and starting from there to establish a relationship among them.

In the education it is insisted on using songs where the melodic difficulties arise gradually to favor the good development vowel, exercises that achieve a complete hearing development, increase of the rhythmic sense through the games and for this itinerary to waking up and to develop the sensibility for the music.

Most of the modern methods of musical education begin from the principles and advance essential that make these educators, recognizing the importance of rhythm like an active element of the music, besides giving a privilege place to the children's expressive and creative activities.

Karl Orff: (Germany, 1895 - 1982) He bases their methodology on the relationship Music - Language; this way, he makes feel the music before learning it: at vocal, instrumental, verbal and corporal level.

According to Warrior (1990), his fundamental contribution was the selection and invention of instruments adapted to the children's development containing them in two big categories: melodic instruments and percussion instruments.

2.1.10.- Antecedents of Language Development

In recent years, second language researchers have concerned themselves with the acquisition of vocabulary and have distinguished between vocabulary that is acquired incidentally and vocabulary that is acquired intentionally. During the preschool years, children rely exclusively on the oral language they listen to in order to acquire their first language; this acquisition of language takes place before children can read and without explicit instruction. Furthermore, even after children begin to attend school, they continue to acquire vocabulary that has not been learned formally. Of the 3,000 words the average child acquires each year, only a portion is learned as a result of the instruction received in school. Thus, the remainder of these words must be learned incidentally from a variety of sources (Nagy & Herman, 1987).

It is currently a common practice to use songs in the classroom to support second language acquisition. The literature abounds with positive statements concerning music as a vehicle for first and second language acquisition. At the same time, empirical support for music as a vehicle for second language acquisition is lacking and there is concern that music may be simply a supplemental activity with little instructional value. In this study, the effect of music on the acquisition of English vocabulary in a group of First grade limited-English proficient children is reported. In a few words while teachers commonly use songs in the classroom to promote second language acquisition, empirical support for this practice is lacking. Nonetheless, the literature a bounds with statements regarding the positive effects of music on first and second language acquisition

There is substantial evidence that vocabulary may be acquired incidentally by reading or listening to oral stories. This incidental acquisition of vocabulary is explained by Krashen (1989) within the context and framework of his "Input Hypothesis." According to this hypothesis, new and unfamiliar vocabulary is

acquired when its significance is made clear to the learner. Meaning is conveyed by providing extra linguistic support such as illustrations, actions, photos, and symbols. This, in turn, results in what Krashen refers to as "comprehensible input" since the linguistic input is made comprehensible to the second language learner. Krashen further states that the amount of comprehensible input is proportionate to the amount of vocabulary acquired.

Thus, vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary. Picture illustrations support the reading process by clarifying the meaning of unfamiliar words. Apart from oral stories, there may be other means of bringing about the incidental acquisition of vocabulary. Songs share all of the same elements of an oral story, except that the vehicle through which the song is conveyed is musical rather than spoken. Furthermore, if the oral story and song are identical, with the exception of the vehicle, then it follows that acquisition of the song's vocabulary may be enhanced by simultaneously providing extra linguistic support.

Although the effects of music upon second language acquisition have not been thoroughly investigated, there is empirical support for music as an aid to other forms of verbal learning. In the psychological research, music and its subcomponent, rhythm, have been shown to benefit both the rote memorization process. When various types of verbal information have been presented simultaneously with music, memorization has been enhanced.

Research on the effectiveness of rhythm, a subcomponent of music, has been equally favourable. The literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning. In several studies, a rhythmic presentation benefited memorization when the items were both meaningful and meaningless. There is additional

evidence that music is not limited to benefiting the rote memorization process.

Music has proven beneficial when the objective has been to retain the meaning of verbal information as well. This is the case when vocabulary is acquired: It is the word's semantic properties that must be retained in memory. Furthermore, music does not appear to prevent or be in competition with verbal learning. Instead, some studies point to the bond which exists between the two (Deutch, 1972; Palermo, 1978; Serafina, Crowder, Repp, 1984; Borchgrevink, 1982).

Still a second question is related to the first. The psychological literature points to the interactive relationship between music and meaning. That is, although meaningful information is memorized with greater success than less meaningful information, retention is even greater when more meaningful verbal information is learned with music. As it has been pointed out in the second language research, meaning also occupies a significant role in the acquisition of a second language. Krashen has demonstrated that language acquisition results when the target language item is heavily laden with meaning. This is made possible by providing extra linguistic support such as actions, etc., which make linguistic input comprehensible. Given this, might the same interactive relationship between music and meaning be as beneficial for language acquisition as it is for rote memorization? Music, particularly if accompanied by extra linguistic support, may be a viable vehicle for language acquisition.

2.1.11.- Characteristics and importance of the children of first basic education

The basic purpose of the human development is to enlarge the options of people. In principle, these options can be infinite and to change along the time. In general, people value achievements don't appear completely, or at

least immediately, in entrance figures or growth: bigger access to the knowledge, better nutrition and services of health, life insurance, save in front of crimes and physical violence, a more satisfactory free time, political and cultural freedoms and a participation sense in community activities. The objective of the development is to create an atmosphere that allows people to enjoy a long, healthy life with creativity.

The first years of the life of children are vital for their development. For that reason, inside of objectives of the career of teacher of children is to form capable professionals for the attention of children from 0 to 6 years, worried by the individual differences, in such a way that they favor, in children, the development of all their capacities and attitudes in integral form.

This way, the professionals will be able to offer a service that integrates the therapeutic and preventive function in the physic, intellectual and moral areas with the purpose of strengthening the school, family and social relationship, according to the great responsibility that has all teachers inside the society.

The most prominent characteristic in the contemporary initial education, understanding it as the integral attention offered to children from the birth until their entrance to the basic or primary education, it is the more important paper that teaching level has gone acquiring along the last decades in the structure of the educational systems.

2.1.12.- The Millennium Development Objectives

Objective Nº 2 enunciates: To achieve a universal elementary education

- Make sure that all children World Wide can finish a complete elementary educational cycle.

2.2.- STRUCTURE

This investigation work is constituted by four parts:

Part One allows to have a vision of the problem, the position of the same one, the delimitation, the objectives of the investigation as well as the justification of the same one.

Part Two makes reference to the theoretical mark in which the investigation is based. It is also stood out the variables with those that one will work in the present investigation with their respective theoretical foundation.

The Third Part makes reference to the methodology that will be used in the present investigation, how the variables will be treated, the techniques that will use as well as the instruments with their respective validation.

Part Four makes reference to the Testing and Hypothesis of the research. It has the analysis and graphical results of the applied instruments for data collection to teachers and to children between 5 and 6 years old at The Británico Internacional" school.

Part Five makes reference to the Proposal Profile, students and teachers of English Language will find strategies and techniques to develop ESL through the stimulation of music.

2.2.1.- Pedagogic Base

At the level of the Initial education, it corresponds to assist children in integral and appropriate form to their development taking into account the physique, psychomotor, cognitive, socio-emotional and language aspects, as well as to be centered in the interests and children's necessities (Ministry of Education, s.f.). It is in this level that propitiates the stimulation of the basic learning that will allow children to face as citizen a changing and demanding society.
Among the functions that it should complete the education of First of Basic they are those of providing an atmosphere of effective learning taking into account the nature of who learns, fomenting in all moment the active learning that children learn through their activity, describing and solving real problems, exploring their atmosphere, snooping and manipulating the objects that surround them.

The pedagogic base where the preschool education is sustained and in consequence the teaching of the operations of the thought, it has character of importance since it’s allow to know and to understand the stages of the development of children of this level.

Of the previously exposed thing it is affirmed that the preschool education should take into account children's evolutionary development, to consider the individual differences, to plan activities based on the interests and children's necessities, to consider it as an active being in the construction of the knowledge and to propitiate an atmosphere so that it is carried out teaching process and learning through multiple and varied activities, in a flexible schedule where children be the center of the process.

It is important to reaffirm that the function of the school is not only the transmission of knowledge, but rather it should create the appropriate

conditions to facilitate the construction of the mathematical, language knowledge, among others.

The pedagogic base on which the preschool education based and therefore its serve from mark to this study, they have to do with a systemic and interactive conception in which children build the knowledge through their interaction with other children, with the adults and with the environment of their community. The other basement consists on a pedagogic conception based on the children's integral development and in its characteristics, interests and necessities. Also, orientate and flexible pedagogy that doesn't become in a prescription of tasks, and its stands out to foment the communication and the moral development of children in an integral formation (Ministry of Education, s.f.).

To recognize and to conceive the Education like the motor of the development constitutes one of the main contributions from Vigotsky to the field of the world psycho pedagogy, he considers to the development like a social process and therefore, it is the social thing that conditions to the biological thing. However, the own Vigotsky recognizes the importance of both factors and its coexistence balanced in the course of the human psychic development whose traffic happens in a constant dialectical movement of out toward inside. That is to say that all learning happens first in a social or external procedure and it becomes singular and internal development assimilation.

This basic premise grants to the Education and for consequence to the educator, an unavoidable responsibility, since although, it's the child who occupies the center in the educational process, he/she is the adult, the responsible one of possessing the methodological and didactic resources, as well as the knowledge of the particularities of each phase of the

development, for this way, to be capable of stimulates the capacities and each child's qualities, by means of selection and careful design of developing didactic actions.

When making the previous considerations, it can say that these are impacting positively in an educational process of scientific character whose fundamental end is to favor the multilateral and harmonic development of the preschool child's personality.

2.2.2.- Psychological Base

The studies on the cognitive development have demonstrated in many opportunities that a child elaborates for itself the operations logical mathematics. In the carried out study bibliographical sources were consulted referred to the cognitive theory where the operations of the logical-mathematical thought are framed.

2.2.3.- Theory of cognitive development

Piaget served as professor of psychology at the University of Geneva from 1929 to 1975 and is best known for reorganizing cognitive development theory into a series of stages, expanding on earlier work from James Mark Baldwin: four levels of development corresponding roughly to (1) infancy, (2) pre-school, (3) childhood, and (4) adolescence. Each stage is characterized by a general cognitive structure that affects all of the child's thinking (a structuralize view influenced by philosopher Immanuel Kant). Each stage represents the child's understanding of reality during that period, and each but the last is an inadequate approximation of reality. Development from one stage to the next is thus caused by the accumulation of errors in the child's understanding of the environment; this accumulation eventually causes such

a degree of cognitive disequilibrium that thought structures require reorganizing.

The four development stages are described in Piaget's theory as

1. Sensorial-motor stage: from birth to age 2 years (children experience the world through movement and senses and learn object permanence)
2. Preoperational stage: from ages 2 to 7 (acquisition of motor skills)
3. Concrete operational stage: from ages 7 to 11 (children begin to think logically about concrete events)
4. Formal operational stage: after age 11 (development of abstract reasoning).

These chronological periods are approximate, and in light of the fact that studies have demonstrated great variation between children, cannot be seen as rigid norms. Furthermore, these stages occur at different ages, depending upon the domain of knowledge under consideration. The ages normally given for the stages, then, reflect when each stage tends to predominate, even though one might elicit examples of two, three, or even all four stages of thinking at the same time from one individual, depending upon the domain of knowledge and the means used to elicit it.

Despite this, though, the principle holds that within a domain of knowledge, the stages usually occur in the same chronological order. Thus, there is a somewhat subtler reality behind the normal characterization of the stages as described above.

The reason for the invariability of sequence derives from the idea that knowledge is not simply acquired from outside the individual, but it is constructed from within. This idea has been extremely influential in pedagogy,

and is usually termed constructivism. Once knowledge is constructed internally, it is then tested against reality the same way a scientist tests the validity of hypotheses. Like a scientist, the individual learner may discard, modify, or reconstruct knowledge based on its utility in the real world. Much of this construction (and later reconstruction) is in fact done subconsciously.

Therefore, Piaget's four stages actually reflect four types of thought structures. The chronological sequence is inevitable, then, because one structure may be necessary in order to construct the next level, which is simpler, more general, and more powerful. It's a little like saying that you need to form metal into parts in order to build machines, and then coordinate machines in order to build a factory.

The developmental process

Piaget provided no concise (or clear) description of the development process as a whole. Broadly speaking it consisted of a cycle:

- The child performs an action which has an effect on or organizes objects, and the child is able to note the characteristics of the action and its effects.
- Through repeated actions, perhaps with variations or in different contexts or on different kinds of objects, the child is able to differentiate and integrate its elements and effects. This is the process of ***reflecting abstraction***.
- At the same time, the child is able to identify the properties of objects by the way different kinds of action affect them. This is the process of ***empirical abstraction***.
- By repeating this process across a wide range of objects and actions, the child establishes a new level of knowledge and insight. This is the process of forming a new ***cognitive stage***. This dual process allows

the child to construct new ways of dealing with objects and new knowledge about objects themselves.

- However, once the child has constructed these new kinds of knowledge, he or she starts to use them to create still more complex objects and to carry out still more complex actions. As a result, the child starts to recognize still more complex patterns and to construct still more complex objects. Thus a new stage begins, which will only be completed when all the child's activity and experience have been re-organized on this still higher level.

This process is not wholly gradual, however. Once a new level of organization, knowledge and insight proves to be effective, it will quickly be generalized to other areas. As a result, transitions between stages tend to be rapid and radical, and the bulk of the time spent in a new stage consists of refining this new cognitive level. When the knowledge that has been gained at one stage of study and, experience leads rapidly and radically to a new higher stage of insight, a "**gestalt**" is said to have occurred.

It is because this process takes this dialectical form, in which each new stage is created through the further differentiation, integration, and synthesis of new structures out of the old, that the sequence of cognitive stages are logically necessary rather than simply empirically correct. Each new stage emerges only because the child can take for granted the achievements of its predecessors, and yet there are still more sophisticated forms of knowledge and action that are capable of being developed.

Because it covers both how we gain knowledge about objects and our reflections on our own actions, Piaget's model of development explains a number of features of human knowledge that had never previously been accounted for. For example, by showing how children progressively enrich their understanding of things by acting on and reflecting on the effects of

their own previous knowledge, they are able to organize their knowledge in increasingly complex structures. Thus, once a young child can consistently and accurately recognize different kinds of animals, he or she then acquires the ability to organize the different kinds into higher groupings such as ‘birds’, ‘fish’, and so on. This is significant because they are now able to know things about a new animal simply on the basis of the fact that it is a bird – for example, that it will lay eggs.

At the same time, by reflecting on their own actions, the child develops an increasingly sophisticated awareness of the ‘rules’ that govern in various ways. For example, it is by this route that Piaget explains this child’s growing awareness of notions such as ‘right’, ‘valid’, ‘necessary’, ‘proper’, and so on. In other words, it is through the process of objectification, reflection and abstraction that the child constructs the principles on which action is not only effective or correct but also *justified*.

One of Piaget’s most famous studies focused purely on the discriminative abilities of children between the ages of two and a half years old, and four and a half years old. He began the study by taking children of different ages and placing two lines of M & M’s, one with the M & M’s in a line spread further apart, and one with the same number of M & M’s in a line placed more closely together. He found that, “Children between 2 years, 6 months old and 3 years, 2 months old correctly discriminate the relative number of objects in two rows; between 3 years, 2 months and 4 years, 6 months they indicate a longer row with fewer objects to have "more"; after 4 years, 6 months they again discriminate correctly”. Initially younger children were not studied, because if at four years old a child couldn’t conserve quantity, how could a child that is younger? The results show however that children that are younger than three years and two months have quantity conservation, but as they get older they lose this quality, and don’t recover it until four and a half

years old. This attribute may be lost due to a temporary inability to solve because of an overdependence on perceptual strategies, which correlates more candy with a longer line of candy, or due to the inability for a four year old to reverse situations.

By the end of this experiment several results were found. First, younger children have a discriminative ability that shows the logical capacity for cognitive operations exists earlier than acknowledged. This study also reveals that young children can be equipped with certain qualities for cognitive operations, depending on how logical the structure of the task is. Research also shows that children develop explicit understanding at age 5 and as a result, the child will count the M & M's to decide which has more. Finally the study found that overall quantity conservation is not a basic characteristic of man's native inheritance.

2.2.4.- Theory of Social Constructivism

Lev Semenovich Vygotsky (1896-1934) studied at the University of Moscow to become a teacher of literature. His first research as a young scholar focused on artistic creation. It was only from 1924 on that his career changed dramatically as he started working in the areas of developmental psychology, education and psychopathology. He pursued these interests at a highly productive pace until he died of tuberculosis in 1934 at a very young age (Murray Thomas, 1993). In his brief life-span he acquired vast knowledge not only of psychology but also of the social sciences, philosophy, linguistics and literature.

Due to different factors, including those related to the particular political relationship between the United States and the Soviet Union, Vygotsky's work remained unknown in the Americas for decades. When the Cold War ended, the incredible wealth of Vygotsky's work began to be revealed. Nowadays, it

is difficult to exclude Vygotsky from any serious discussion of learning processes.

The origins of thought and language according to Vygotsky

Like in animals, thought and speech have different roots in humankind, thought being nonverbal and language being non-intellectual in an early stage. But their development lines are not parallel - they cross again and again. At a certain moment around the age of two, the curves of development of thought and speech, until then separate, meet and join to initiate a new form of behavior. That is when thought becomes verbal and speech becomes rational. A child first seems to use language for superficial social interaction, but at some point this language goes underground to become the structure of the child's thinking.

Word meaning and concept formation

> *... a problem must arise that cannot be solved otherwise than through the formation of new concepts. (Vygotsky, 1962:55)*

Once the child realizes that everything has a name, each new object presents the child with a problem situation, and he solves the problem by naming the object. When he lacks the word for the new object, he demands it from adults. The early word-meanings thus acquired will be the embryos of concept formation.

Vygotsky's social constructivism

According to Vygotsky, all fundamental cognitive activities take shape in a matrix of social history and form the products of socio-historical development (Luria, I 976). That is, cognitive skills and patterns of thinking are not primarily determined by innate factors, but are the products of the activities practiced in

the social institutions of the culture in which the individual grows up. Consequently, the history of the society which a child is reared and the child's personal history are crucial determinants of the way in which that individual will think. In this process of cognitive development, language is a crucial tool for determining how the child will learn how to think because advanced modes of thought are transmitted to the child by means of words.

Thought and language, and intellectual development

To Vygotsky, a clear understanding of the interrelations between thought and language is necessary for the understanding of intellectual development. Language is not merely an expression of the knowledge the child has acquired. There is a fundamental correspondence between thought and speech in terms of one providing resource to the other; language becoming essential in forming thought and determining personality features.

Zone of proximal development

One essential tenet in Vygotsky's theory is the notion of the existence of what he called the "zone of proximal development". Zone of proximal development is the difference between the child's capacity to solve problems on his own, and his capacity to solve them with assistance. In other words, the **actual developmental level** refers to all the functions and activities that a child can perform on its own, independently without the help of anyone else. On the other hand, the **zone of proximal development** includes all the functions and activities that a child or a learner can perform only with the assistance of someone else. The person in this scaffolding process, providing non-intrusive intervention, could be an adult (parent, teacher, caretaker, language instructor) or another peer who has already mastered that particular function.

An interesting analogy comes to my mind when I think of zone of proximal

development. In mechanics, when you adjust the timing of an engine, you set it slightly ahead of the highest compression moment in order to maximize power and performance.

Vygotsky's zone of proximal development has many implications for those in the educational milieu. One of them is the idea that human learning presupposes a specific social nature and is part of a process by which children grow into the intellectual life of those around them (Vygotsky, 1978). According to Vygotsky (1978), an essential feature of learning is that it awakens a variety of internal developmental processes that are able to operate only when the child is in the action of interacting with people in his environment and in cooperation with his peers.

Therefore, when it comes to language learning, the authenticity of the environment and the affinity between its participants are essential elements to make the learner feel part of this environment. These elements are rarely predominant in conventional classrooms.

Vygotsky's influence on Krashen's second language acquisition theory

Although Vygotsky and Krashen come from entirely different backgrounds, the application of their theories to second language teaching produces similarities. Krashen's *acquisition-learning hypothesis* also seems to have been influenced by Vygotsky. Although Vygotsky speaks of *internalization of language* while Krashen uses the term *language acquisition*, both are based on a common assumption: interaction with other people. The concept of acquisition as defined by Krashen and its importance in achieving proficiency in foreign languages can be a perfect application of Vygotsky's view of cognitive development as taking place in the matrix of the person's social history and being a result of it.

Even the distinct concepts in Krashen's acquisition theory and Vygotsky's socio-cultural theory are not conflicting but complementary in providing resources for language teaching methodology.

By explaining human language development and cognitive development, Vygotsky's social-integrationist theory serves as a strong foundation for the modern trends in applied linguistics. It lends support to less structure and more natural, communicative and experiential approaches and points to the importance of early real-world human interaction in foreign language learning.

2.2.5.- Music and the holistic development

> *For Kant, like Rousseau, the human being have virtues that make them capable of a progressive perfection, if for it intervenes it the education. For that he told it is possible that the education goes improving continually and each generation takes a step toward the humanity's perfection, it is the education that contains the great secret of the human perfection". Such a human fact didn't see it Kant like individual benefit for privileged but as a general process... of the human species (Blackish Figueroa, 1990: 15)*

Language is a very important and complex function in humans, and unsurprisingly it involves a number of brain regions. The most famous is Broca's area. Recent research of neurological aspects in music has held some surprises. Imaging studies have revealed that, while the same area (the plenum temporal) was active in all subjects listening to music, in non-musicians it was the right plenum temporal that was most active, while in musicians the left side dominated. The left plenum temporal is thought to control language processing. It has been suggested that musicians process music as a language. This left-brain activity was most pronounced in people who had started musical training at an early age. Language and music are human universals involving perceptually discrete elements organized in hierarchically structured sequences. The set of principles governing the

combination of these structural elements into sequences is known as syntax.

Moreover, several studies have now demonstrated that there are significant differences in the distribution of grey matter in the brain between professional musicians trained at an early age and non-musicians. In particular, musicians have an increased volume of Gray matter in Broca's area. The extent of this increase appears to depend on the number of years devoted to musical training. There also appears to be a very significant increase in the amount of grey matter in the part of the auditory cortex called the Herschel's gyres (also involved in the categorical perception of speech sounds). An imaging study investigating the neural correlates of music processing found that " unexpected musical events" activated the areas of Broca and Wernicke, the superior temporal sulcus, Herschel's gyros, both plenum polar and plenum temporal, as well as the anterior superior insular cortices. The important thing about this is that, while some of those regions were already known to be involved in music processing, the cortical network comprising all these structures has up to now been thought to be domain-specific for language processing.

Music is three dimensional. A song is more than words on paper. It conveys a message. Researchers have found that music trains the brain for higher forms of thinking. The use of music in first language acquisition is easy to see.

Children learn to sing before they speak. An infant's communication is a series of coos that communicate hunger, fatigue, alarm or pleasure. Further, a child's mother can discern the child's need based on pitch. This poses a question; can music enhance the acquisition of a second language?

The question led me to research the language of learning and consider the wider range of music. Using an adaptation from Krashen's Hypothesis, I will

present a theory of music and language learning. There are several features of Krashen relevant to music and language. Three of the most accepted components are: the affective filter, the monitor model and natural input.

The affective filter hypothesis states that optimum learning occurs in an environment of high stimulation and low anxiety. According to the theory, the emotional state of the learner acts as a filter. Krashen sees the learner's emotional state as an adjustable filter that may pass or impede input needed for acquisition. Many ESL students come to class in a state of uncertainty. They often feel cut off from their native cultures and struggle to adapt, causing a disturbance in their affective filters.

Such disturbances can be overcome with the help of music. I was teaching a class of Bosnian Muslims and Serbs at the Refugee Centre in Utica, New York. Tension between the cultures made for an uncomfortable learning environment, distressing their affective filters. However, when one student played an accordion for an assignment on cultural exchange, chairs and desks were pushed back by the other students who joined hands and began dancing. Students from other classrooms heard the music and joined us, and soon they were all singing and dancing. The walls between Muslims and Serbs as well as the Balkans and the U.S. were coming down for the moment in our classroom. Using music in the class resulted in a more relaxed learning environment, and improved both the emotional states and the affective filters of the students.

Another aspect of Krashen's theory is the monitor model. In describing this model, he claimed that adult second language learners have two means for internalizing the target language.

The first is acquisition, an intuitive process of constructing the system of language. The second is a conscious process in which students pay close

attention to form, rules and are clearly aware of the learning process.

During acquisition, the input language students receive should be just beyond their level of understanding. This is called the “I-plus-one” formula. In other words, language learners are exposed to their own level of competency “plus one,” or just a bit more of the next level.

Song lyrics often work this way because students will pick up the chorus much sooner than the verses of a song. The chorus is a hook to the plus-one feature of many parts of the verses. Students learn the chorus, then use it to learn the rest of the lyrics.

For example, when students have been in my class for three months, I introduce them to Bob Dylan’s Blowin’ in the Wind. The complete song consists of nine questions, with the chorus, “The answer my friend is blowin’ in the wind.” In this question and answer format, there is plenty of room for the “I-plus-one” exercise.

A third aspect of Krashen’s theory is defined as natural input. Given that each side of the brain represents different styles of learning, natural input is achieved differently by each individual learner. There are a few general conclusions about the functions of left and right brain learning that can be used to help relate to music.

Author James Asher states, “It is my hypothesis that no genuine learning can happen until there is a switch from the left to right brain.” In other words, there must be images for the mental representation of a word in order to retain and use it. Asher presents a strong case.

In terms of cultural diversity and learning styles, it is clear that some cultures are more right brain dominant than others. Some ethnic groups think more

with pictures than words. ESL students represent that diversity. Among the features of the right brain dominant personalities are preferences to drawings, freedom in expressing emotions and use of metaphors. Right brain people respond well to illustrated instructions and rely heavily on images in thinking or remembering.

The left brain dominant individual is defined as being more verbally oriented and objective. They rely on language in thinking and tend to be analytical in their reading. The left brain learner rarely uses metaphor. Music uses both brain hemispheres. Emotion and language are one in a song.

When coupled with a visual image, music can become a very powerful learning tool. Perhaps that is why television programs that dramatize contemporary songs have been so successful as a medium reaching youth culture. Whether it is a positive or negative message, the input sticks.

One lesson I have used with advanced learners involved a painting by Vincent Van Gogh and a song, Vincent, by Don McLean. The song was about the painter and mentions Van Gogh's famous work of art.

A poignant component from this lesson was taken from a student. She said that you do not need to look up the words in a song to get the message; that if you take the poetry apart, it takes away from the beauty of the song. That lesson must have made an impression on her. When she moved to Germany a short time later, she sent the classroom a gift. It was a framed print of Van Gogh's Starry Night.

Adding rhythm and melody to chunks of language invites rehearsal and transfers words into the long-term memory. When native-Australians covered vast stretches of wilderness on foot, they used singing maps passed down from their ancestors to find their way. The songs describe what land features

to look for in a barren setting and helps soothe fears of the unknown.

When I began using music in the ESL classroom, it was hard to find teaching materials. It turned out to be a good thing, because I wound up developing my own curriculum. Since then, I am beginning to see more materials and more research being done. Still other methods being used involve karaoke and classroom music video production.

In conclusion, there is strong evidence supporting the use of music in the ESL classroom. Language and music are tied together in brain processing by pitch, rhythm and by symmetrical phrasing. Music can help familiarize students with connections and provides a fun way to acquire English.

2.2.6.- The Multiple Intelligences

The theory of multiple intelligences was developed in 1983 by Dr. Howard Gardner, professor of education at Harvard University. It suggests that the traditional notion of intelligence, based on I.Q. testing, is far too limited. Instead, Dr. Gardner proposes eight different intelligences to account for a broader range of human potential in children and adults. These intelligences are:

- Linguistic intelligence ("word smart"):
- Logical-mathematical intelligence ("number/reasoning smart")
- Spatial intelligence ("picture smart")
- Bodily-Kinesthetic intelligence ("body smart")
- Musical intelligence ("music smart")
- Interpersonal intelligence ("people smart")
- Intrapersonal intelligence ("self smart")
- Naturalist intelligence ("nature smart")

Dr. Gardner says that our schools and culture focus most of their attention on linguistic and logical-mathematical intelligence. We esteem the highly articulate or logical people of our culture. However, Dr. Gardner says that we should also place equal attention on individuals who show gifts in the other intelligences: the artists, architects, musicians, naturalists, designers, dancers, therapists, entrepreneurs, and others who enrich the world in which we live. Unfortunately, many children who have these gifts don't receive much reinforcement for them in school. Many of these kids, in fact, end up being labeled "learning disabled," "ADD (attention deficit disorder," or simply underachievers, when their unique ways of thinking and learning aren't addressed by a heavily linguistic or logical-mathematical classroom. The theory of multiple intelligences proposes a major transformation in the way our schools are run. It suggests that teachers be trained to present their lessons in a wide variety of ways using music, cooperative learning, art activities, role play, multimedia, field trips, inner reflection, and much more.

The good news is that the theory of multiple intelligences has grabbed the attention of many educators around the country, and hundreds of schools are currently using its philosophy to redesign the way it educates children. The bad new is that there are thousands of schools still out there that teach in the same old dull way, through dry lectures, and boring worksheets and textbooks.

The challenge is to get this information out to many more teachers, school administrators, and others who work with children, so that each child has the opportunity to learn in ways harmonious with their unique minds

The theory of multiple intelligences also has strong implications for adult learning and development. Many adults find themselves in jobs that do not make optimal use of their most highly developed intelligences (for example, the highly bodily-kinesthetic individual who is stuck in a linguistic or logical

desk-job when he or she would be much happier in a job where they could move around, such as a recreational leader, a forest ranger, or physical therapist). The theory of multiple intelligences gives adults a whole new way to look at their lives, examining potentials that they left behind in their childhood (such as a love for art or drama) but now have the opportunity to develop through courses, hobbies, or other programs of self-development.

How to Teach or Learn Anything in 8 Different Ways

One of the most remarkable features of the theory of multiple intelligences is how it provides *eight different potential pathways* to learning. If a teacher is having difficulty reaching a student in the more traditional linguistic or logical ways of instruction, the theory of multiple intelligences suggests several other ways in which the material might be presented to facilitate effective learning. Whether you are a kindergarten teacher, a graduate school instructor, or an adult learner seeking better ways of pursuing self-study on any subject of interest, the same basic guidelines apply. Whatever you are teaching or learning, see how you might connect it with

- words (linguistic intelligence)
- numbers or logic (logical-mathematical intelligence)
- pictures (spatial intelligence)
- music (musical intelligence)
- self-reflection (intrapersonal intelligence)
- a physical experience (bodily-kinesthetic intelligence)
- a social experience (interpersonal intelligence), and/or
- An experience in the natural world. (naturalist intelligence)

For example, if you're teaching or learning about the law of supply and demand in economics, you might read about it (linguistic), study mathematical

formulas that express it (logical-mathematical), examine a graphic chart that illustrates the principle (spatial), observe the law in the natural world (naturalist) or in the human world of commerce (interpersonal); examine the law in terms of your own body [e.g. when you supply your body with lots of food, the hunger demand goes down; when there's very little supply, your stomach's demand for food goes way up and you get hungry] (bodily-kinesthetic and intrapersonal); and/or write a song (or find an existing song) that demonstrates the law

Teachers don’t have to teach or learn something in all eight ways, just see what the possibilities are, and then decide which particular pathways interest you the most, or seem to be the most effective teaching or learning tools. The theory of multiple intelligences is so intriguing because it expands our horizon of available teaching/learning tools beyond the conventional linguistic and logical methods used in most schools (e.g. lecture, textbooks, writing assignments, formulas, etc.).

The Multiple Intelligence teaching model emphasizes education for understanding rather than rote memory or the mimicking of skills. Practical hands-on skill development is coupled with factual knowledge and the ability to apply skills and information in real-life situations and make meaningful contributions to society.

Development of the musical intelligence can be greatly aided by the use of music throughout the curriculum. In addition to learning about musical elements and how to create music, the musical intelligence involves developing an ability to respond to musical sound and the ability to use music effectively in one's life. As a musician who has taught general music in public and private schools I can speak to the value of having students hear music throughout the school day as a means of increasing musical intelligence. The more students listen and respond to a variety of music, the more they will

know about music on a personal, real-experience level, the deeper will be their understanding of why people throughout time and around the world create music, the greater will be their ability to use music productively in their lives, and the more eager they will be to develop their musical skills because they will understand, appreciate and enjoy music more!

As a music teacher, I can say that the methods for using music in the classroom not only enhance the learning process but also contribute to the development of the musical intelligence.

The use of music in the classroom can make the entire learning process more enjoyable and can stimulate "right" brain learning. Six years ago researchers reported that people scored better on a standard IQ test after listening to Mozart. Other tests soon followed: Rats raised on Mozart run through mazes faster and more accurately.

2.2.7.-What are specific ways music can be used in the classroom?

Here are three areas of teaching where integrating music can be highly effective. There is a rich repertoire of classroom techniques that can be used simply and easily by anyone-a brief example is given in each. These techniques work for people of all ages and from many societies. The very young, teens and adults will experience an increase in their effectiveness and joy of learning from these uses of music.

Learning information

Music can be used to help us remember learning experiences and information. In Active Learning Experiences music creates a soundtrack for a learning activity. The soundtrack increases interest and activates the information mentally, physically, or emotionally. Music can also create a

highly focused learning state in which vocabulary and reading material is absorbed at a great rate. When information is put to rhythm and rhyme these musical elements will provide a hook for recall.

Attention, attitude and atmosphere

(The Three A's) Preparing for a learning experience can make the difference between lessons well-learned and just passing time. Certain music will create a positive learning atmosphere and help students to feel welcome to participate in the learning experience. In this way it also has great affect upon students' attitudes and motivation to learn. The rhythms and tempo of musical sound can assist us in setting and maintaining our attention and focus by perking us up when we are weary and helping us find peace and calm when we are over-energized in some way.

Personal expression

Music is the doorway to the inner realms and the use of music during creative and reflective times facilitates personal expression in writing, art, movement, and a multitude of projects. Creation of musical compositions offers a pathway to expressing personal feelings and beliefs in the language of musical sound.

Accelerated learning

The use of background music during lectures, vocabulary decoding, or group readings is a cornerstone of Accelerated Learning techniques. Two methods for using music, designed to create very different but equally effective learning environments. They are called concerts. The Active Concert activates the learning process mentally, physically and/or emotionally while the Passive Concert is geared to place the student in a relaxed alpha brain

wave state and stabilize the student's mental, physical and emotional rhythms to increase information absorption. Both teaching methods result in high memory retention. Used together the two concerts provide a powerful learning experience. Another component of Accelerated Learning techniques is the recognition that the learning setting and student comfort level with learning is of great importance to student success. These methods included using music as students enter the classroom, leave the classroom and during break times to help establish a positive learning atmosphere.

Resonating with our learning

"Music is the electrical soil in which the spirit lives, thinks and invents."
Ludwig van Beethoven

We all know how greatly music affects our feelings and energy levels! Without even thinking about it, we use music to create desired moods-- to make us happy, to enjoy movement and dance, to energize, to bring back powerful memories, to help us relax and focus. Music is a powerful tool for our personal expression within our daily lives, it helps "set the scene" for many important experiences.

Is it that for most people music is a powerful part of their personal life and yet when we go to work or school we turn it off? The intentional use of music in the classroom will set the scene and learning atmosphere to enhance our teaching and learning activities. Plus, using music for learning makes the process much more fun and interesting! Music, one of the joys of life, can be one of the joys of learning as well.

2.3. HYPOTHESIS SYSTEM

Null Hypothesis: (Ho)

- The use of music as a strategy for Teaching English is essential because it improves the cognitive, affective and physical abilities in children of 5 and 6 years old in the “Britanico Internacional” School.

Alternative Hypothesis: (Hi)

- The use of music as a strategy for Teaching English is not essential because it doesn’t improve the cognitive, affective and physical abilities in children of 5 and 6 years old in the “Britanico Internacional” School.

OPERATIONAL DEFINITION

Independent Variable: the music's stimulation in the development of English as a Second Language in children between 5 and 6 years old will be applied through the gathering of information by means of surveys carried out and applies to educational teachers that work with First of Basic belonging to Británico Internacional School of the North-Center of Quito City.

Dependent Variable: This variable will be measured through a summary of bibliographical and virtual information that allows the elaboration of the module.

PART THREE

METHODOLOGY

METHODOLOGICAL DESIGN

3.1. Research type and design

This work was characterized to be a feasible project because it could investigate the concrete problem and a solution proposal was elaborated. This project was executed inside the qualitative paradigm, because it was identified to manage subjected samples to selected people by non probabilistic methods. The investigation design was a non experimental character because analyzed an effective social problem.

This investigation was a traverse design because it interiorize in the time and space. Likewise it was a study of a small scale in which will be distinguished the interpretation of the problem from the same space where it is exhibited through the interaction with the investigated group. Inside this paradigm the investigator was form and it was integrated in the project when becoming the element of moderation since the data they will be filtered by the investigator according to its approach.

Investigation type

The investigation type that was used was the descriptive because it detailed the fact which arises in the reality, at the same time, because it pursued the limits of the scientific method and the real situation of the variables will be constituted studied in the certain population.

In the same way the field investigation was used, since it was executed in the own place where originated this problem, that was provide the obtaining of the precise information for the investigator.

In last place it was a bibliographical type because it requested bibliographical support like books, magazines, documents, virtual sources, to develop the theoretical mark of the present research.

3.2.- Population and sample

The study population for the present project was 90 children and 8 eight teachers that belonged to Británico Internacional School that locates in the North-Center of Quito city, that become of families with a high stratum psychological, socially and socio-cultural organized, with a high cultural level and its majority have access to the modern technology. Also it was carried out a survey directed to the educational teachers of the first years of basic Education.

Population that was investigated of Teachers and Children of the Británico Internacional School

LEVELS AND PARALLELS	No. OF TEACHERS	No. OF CHILDREN
Kinder Whales	2	16
Kinder Penguins	2	15
Kinder Tigers	2	15
Second of Basic “A”	1	22
Second of Basic “B”	1	22
TOTAL	8	90

3.3.- Fielding

In the present project work the investigation techniques were: the observation and the survey with their belonging instruments like the questionnaire and the observation record.

The instruments used in this investigation were the survey and the observation record.

In the observation record was take into account topics of interest of the children that foment the participation, the formulation of questions, and the creativity to solve different motor-language-musical exercises.

Lastly the questionnaire of the survey dedicated to the teachers, it was take into account closed questions that demand a single answer, with the purpose of providing the process of the effective information to investigate.

Procedures of the investigation

The steps to develop the investigation were:

- Position and formulation of the problem, objectives and justification.
- Elaboration of the theoretical foundations: Introduction, outline of contents, conceptual definitions, guidelines definitions and definition of the variables.
- Elaboration of the theoretical focus through documental and virtual investigation.
- Establishment of the methodology of the investigation.
- Elaboration of the instruments for the investigation
- Validation of the investigation instruments
- Elaboration of the activities chronogram
- Determination of the resources

- Field investigation: Application of the instruments, gathering of data, analysis and interpretation of results.
- Elaboration of the report
- Elaboration of the proposal

Validation of the instruments by the experts

To validate the proposal, It was subjected to the opinion of experts to determine if the same one applies with the initially outlined objectives and if it is adjusted as a solution to the investigated problem.

3.4.- Instruments for data collection

The technique used was the survey or observation with its respective instruments; these were subjected to the pilotage with its analysis and correction from the part of the investigated institution.

The technique employee depends on the sources of information that were:

- The Primary sources: The information that was obtained from interview to the teachers of the School.
- The Secondary sources: The information that was obtained from bibliographical and virtual sources, the same ones that will be subjected in analysis and synthesis.

For the technique of the investigation had a several activities to benefit and utility to the children of 5 and 6 years old, with the purpose of to increment the active participation of the same ones and to settle down in positive achievements in the acquisition of learning through the music.

3.5. Processing and analysis.

The information was carried out processing the Excel program. For the analysis and interpretation, the tabulated information was subjected to technical of statistical type and it was shown in literary form, in squares and graphics for a high definition and vision of the results.

Opinion for the elaboration of the proposal

The points that were containing this proposal were:

- Title of the proposal
- Justification
- Foundation
- Objectives
- Importance
- Beneficiaries
- Feasibility
- Determination of resources
- Develop of contents
- Application of activities
- Evaluation
- Annexes
- Bibliography

PART FOUR

TESTING THE HYPOTHESIS

The present project investigated the importance of the methodological module about Music as stimulation strategy of English as a second language development in children between 5 and 6 years old could impact teachers of the Británico Internacional School ubicated at North Centre of the city.

The applied instruments were the observation record, directed to the children from 5 to 6 years, and the questionnaire directed to teachers of this institution.

The population's total to investigate was 90 children and 8 teachers that belong to Británico Internacional School, coming from families with a high socio-cultural stratum.

Population that was investigated of Teachers and Children of the Británico Internacional School

Chart Nº1

LEVELS AND PARALLELS	No. OF TEACHERS	No. OF CHILDREN
Kinder Whales	2	16
Kinder Penguins	2	15
Kinder Tigers	2	15
Second of Basic “A”	1	22
Second of Basic “B”	1	22
TOTAL	8	90

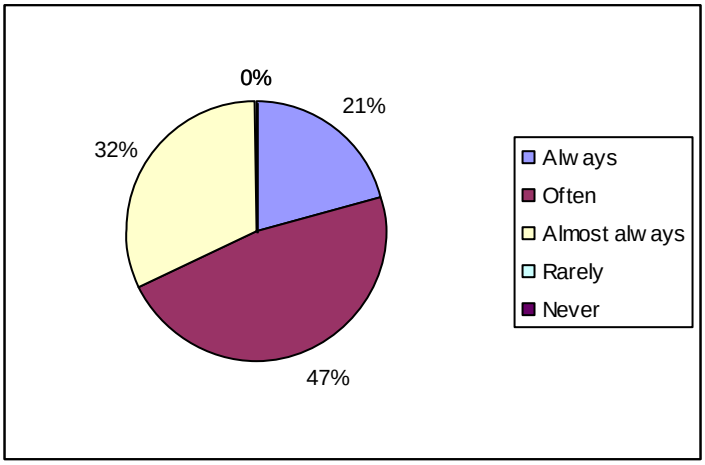
ANALYSIS AND GRAPHICAL EXPOSITION RESULTS APPLIED CHILDREN OF BRITÁNICO INTERNACIONAL SCHOOL

1.- Is the child able to take the rhythm of a melody through coordinated corporal movements?

Chart Nº 2

Options	Number	Percentage
Always	19	21%
Often	42	47%
Almost always	29	32%
Rarely	0	0%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 1



Elaborated by Yasmín Carrasco

6 of each 10 children observed take the rhythm of a melody through coordinated corporal movements and 4 of each 10 children present difficulty in this skill.

The rhythm of a melody represents a combination of sounds that expresses a musical idea.

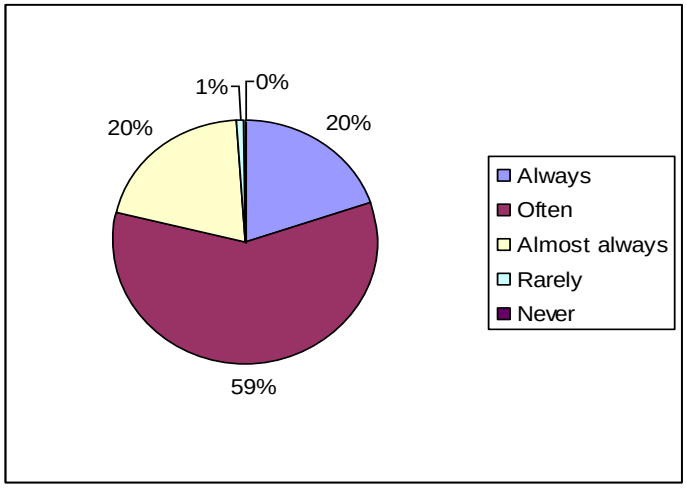
The observed children have developed coordination, hear sense and balance.

2.- Is the child able to carry out language exercises of quick reaction with self-control listening the music?

Chart Nº 3

Options	Number	Percentage
Always	18	20%
Often	53	59%
Almost always	18	20%
Rarely	1	1%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 2



Elaborated by Yasmín Carrasco

7 of each 10 children observed carry out language exercises of quick reaction with self-control listening the music and only 3 of each 10 children present problems in this skill.

Rhythmic exercises of quick reaction and self-control means to maintain a balance in the movements of the muscles of the body, the inspiration, expiration and voluntary reduction of the global muscular tone and sedentarily.

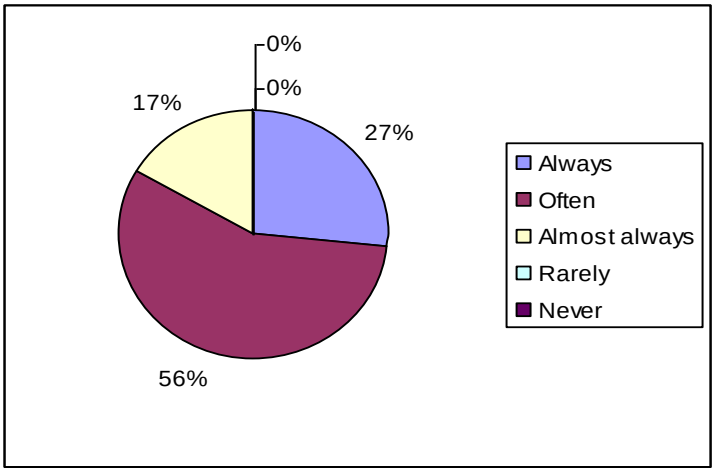
Children have developed their static corporal domain (tone, self-control, breathing and relaxation)

3.- Is the child able to pronounce correctly the main words of the song while singing?

Chart Nº 4

Options	Number	Percentage
Always	24	20%
Often	51	56%
Almost always	15	17%
Rarely	0	0%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº3



Elaborated by Yasmín Carrasco

8 of each 10 children investigated are able to pronounce correctly the main words of a song while they are singing and just 2 of each children show difficulty in this skill.

The pronunciation correctly of words means how children can assimilate the meaning and the connection with other words to form a sentence.

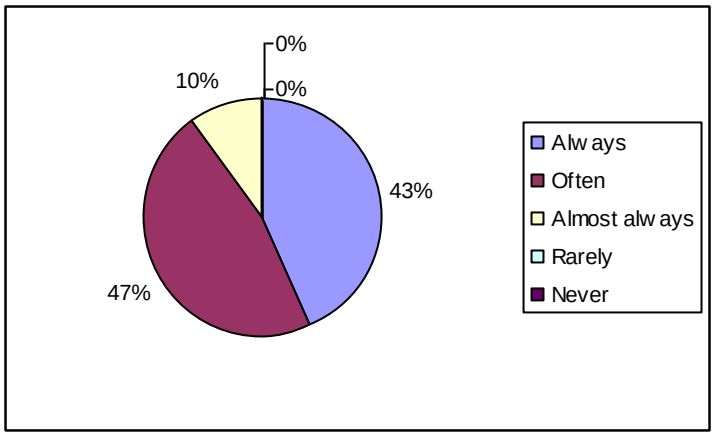
Children have a very good logic sequence of words, sentences, situations and pictures.

4.- Is the child able to memorize an infantile song of two verses?

Chart Nº 5

Options	Number	Percentage
Always	39	43%
Often	42	47%
Almost always	9	10%
Rarely	0	0%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 4



Elaborated by Yasmín Carrasco

9 of each 10 children investigated memorize a infantile song of two verses and only 1 of 10 children has trouble to do it.

The memory is a psychic process that allows us to evoke and to retain ideas, moments, and experiences in our life.

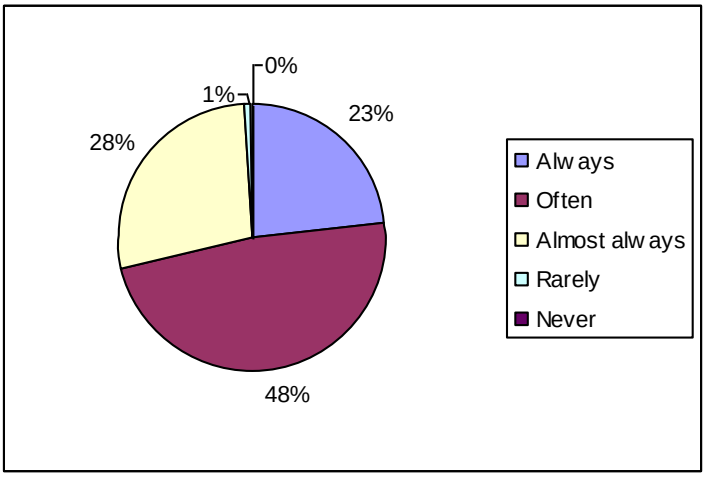
Children retain a song of two verses easily.

5.- Is the child able to recognize sequences in shapes, ways, figures, draws, letters, numeral and time?

Chart Nº 6

Options	Number	Percentage
Always	21	23%
Often	43	48%
Almost always	25	28%
Rarely	1	1%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 5



Elaborated by Yasmín Carrasco

7 of each 10 children observed recognize sequences in shapes, ways, figures, draws, letters, numeral and time and just 3 of each 10 children present conflict in this ability.

The recognition of sequence in shapes ways, figures, numeral and time is a skill that allows to discriminate and to distinguish characteristic, qualities, differences and relationships among objects, forms, colours, sizes, situations, events, etc.

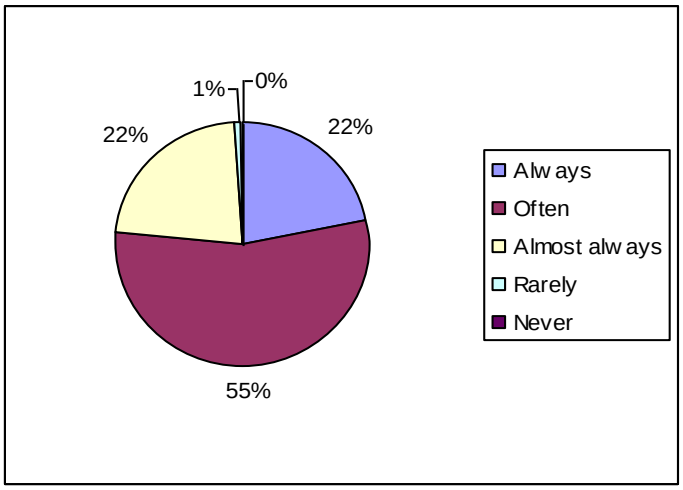
Children developed their mathematical logical level.

6.- Does the child understand the sequence of the activities of the day in the school?

Chart Nº 7

Options	Number	Percentage
Always	20	22%
Often	49	55%
Almost always	20	22%
Rarely	1	1%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 6



Elaborated by Yasmín Carrasco

7 of each children investigated understand the sequence of the activities of a day at school and only 3 of each 10 children present complexity in this skill.

Sequence means continuity, orderly succession of a series of things or objects that keep certain relationship to each other either for its form, shape, colour, size or texture.

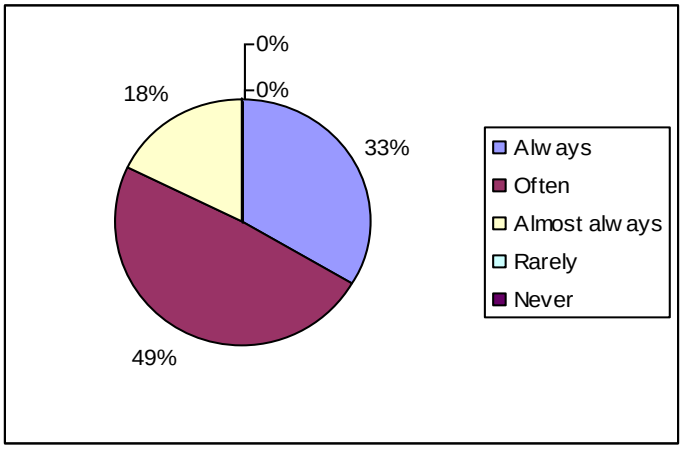
Children have a good level of logical sequence.

7.- Is the child able to identify different sounds?

Chart Nº 8

Options	Number	Percentage
Always	30	33%
Often	44	49%
Almost always	16	18%
Rarely	0	0%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 7



Elaborated by Yasmín Carrasco

8 of each 10 children observed identify different sounds and just 2 of each 10 children have problems in this skill.

Identification of sounds is to use the hearing to discriminate sounds of the atmosphere and to carry out an analysis in relation to these, controlling the sounds that the human being emits, regulating the volume and the rhythm of the ideas that formulated through means of the spoken language and the musical language, which express thoughts and human feelings equally.

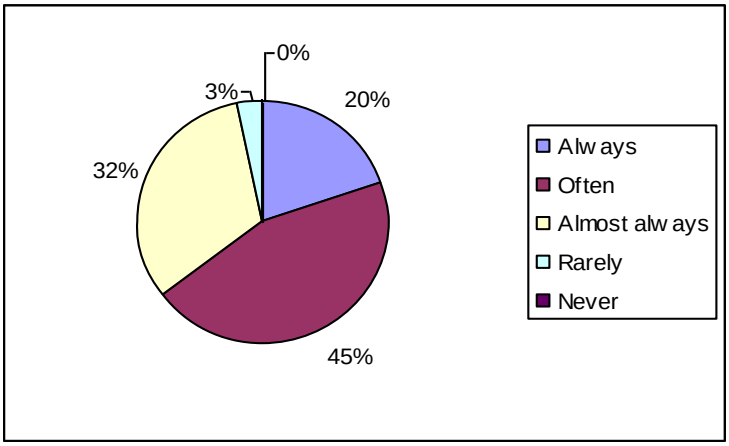
Children have developed the audition level and they can discriminate against sounds of the environment.

8.- Can the child reproduce rhythmic movements following watchwords?

Chart Nº 9

Options	Number	Percentage
Always	18	20%
Often	40	45%
Almost always	29	32%
Rarely	3	3%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 8



Elaborated by Yasmín Carrasco

6 of each 10 children investigated reproduce rhythmic movements following watchwords and only 4 of each 10 children present problem in this ability.

The reproduction of rhythmic movements is defined as the domain that people get through displacements of the body acquires, of the motive coordination, posture adjustment, balance, that is to say of the abilities motorboats.

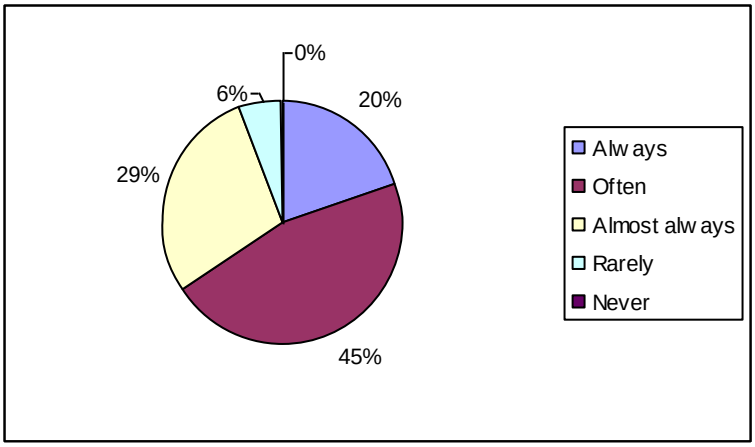
Children understand watchwords.

9.- Does the child have notion of directionality?

Chart Nº 10

Options	Number	Percentage
Always	18	20%
Often	41	45%
Almost always	26	29%
Rarely	5	6%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 9



Elaborated by Yasmín Carrasco

6 of each 10 children observed have notion of directionality and 4 of each 10 children had difficult in this skill.

The directionality allows the organization of the space references guiding to the body in the space and to the objects with regard to the own body; facilitating the processes of perceptive integration.

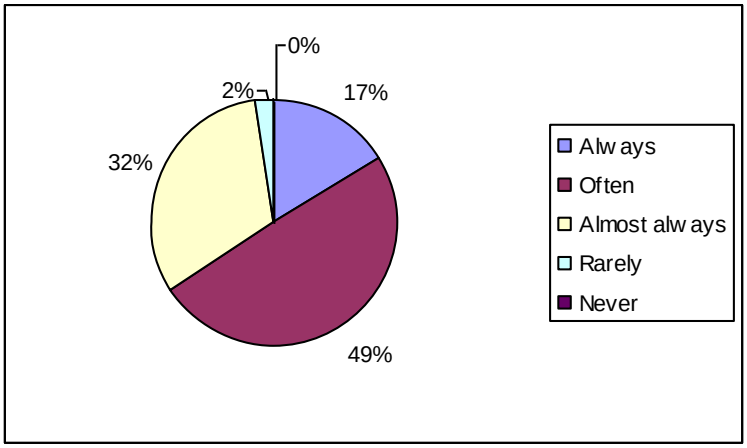
Children identify and recognize directionality and laterality. (left-right)

10.- Does the child maintain a corporal balance during rhythmic activities?

Chart Nº 11

Options	Number	Percentage
Always	15	17%
Often	44	49%
Almost always	29	32%
Rarely	2	2%
Never	0	0%
TOTAL	**90**	**100%**

Graphic Nº 10



Elaborated by Yasmín Carrasco

6 of each 10 children investigated maintain a corporal balance during rhythmic activities and only 4 of each 10 children show problems in this skill.

The corporal balance is the capacity to adopt and to maintain a corporal position in opposition to the force of the graveness.

Children of this level possess a low balance level in rhythmic activities.

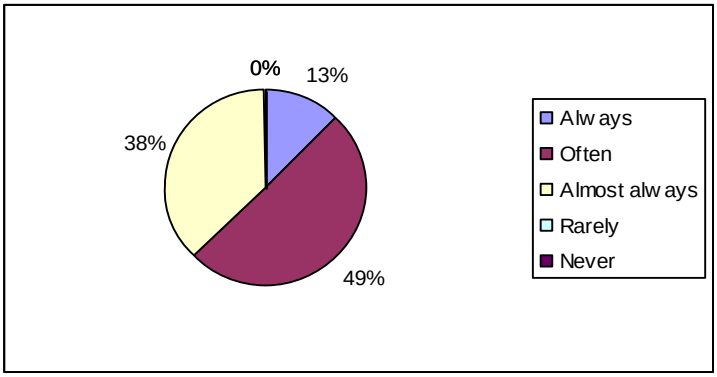
ANALYSIS AND GRAPHICAL EXPOSITION RESULTS APPLIED TEACHERS OF BRITÁNICO INTERNACIONAL SCHOOL

1.- Do you stimulate the development of English Language to your children?

Chartº 12

Options	Number	Percentage
Always	1	13%
Often	4	49%
Almost always	3	38%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 11



Elaborated by Yasmín Carrasco

6 of each 10 teachers investigated stimulate the development of English Language to your children and 4 of each 10 teachers don't do it.

The development motor is to maximize, to stimulate and to incentive the coordination of global and specific movements of the body.

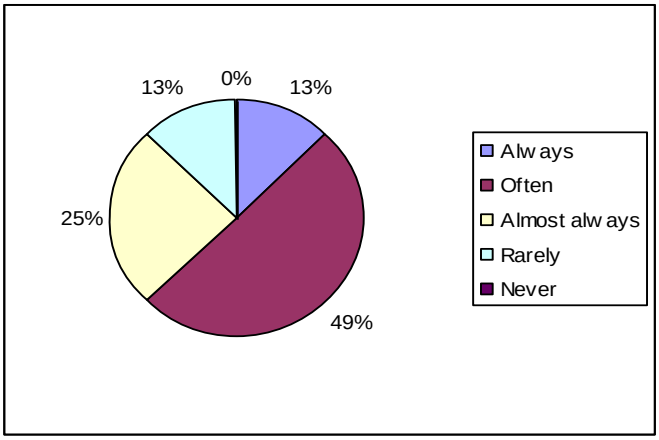
Teachers of the Británico Internacional School need stimulate the development motor in their children

2.- Do you incorporate rhythmic exercises for a good language develop to your children?

Chart Nº 13

Options	Number	Percentage
Always	1	13%
Often	4	49%
Almost always	2	25%
Rarely	1	13%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 12



Elaborated by Yasmín Carrasco

6 of each 10 teachers incorporate rhythmic exercises for a good language develop to their children and 4 of each 10 teachers don't do it.

The rhythmic exercises are activities that help to stimulate the coordination of words, sentences with movements of different parts of the body and their displacement in the total and concrete space.

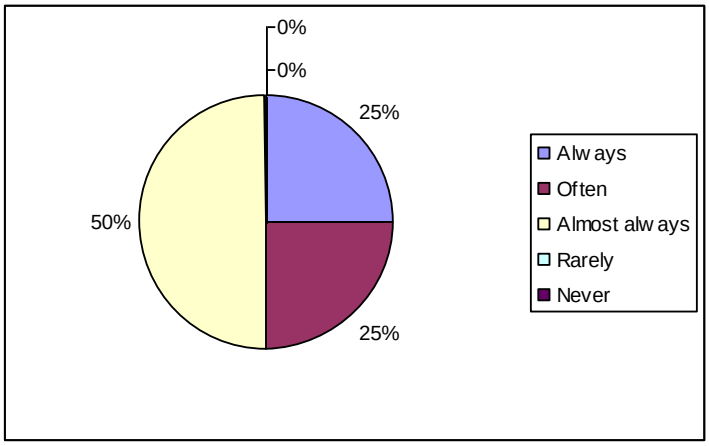
Teachers need incorporate more rhythmic exercises for a good motor develop in their students.

3.- Do you promote Music as methodological strategy to develop notions of logic and mathematics to your children?

Chart Nº 14

Options	Number	Percentage
Always	2	25%
Often	2	25%
Almost always	4	50%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 13



Elaborated by Yasmín Carrasco

5 of each 10 teachers promote Music as methodological strategy to develop notions of logic and mathematics in their children and 5 of each 10 teachers don't promote this method.

Music as methodological strategy allows acquiring the musical sense by means of the corporal rhythm and movements of the body.

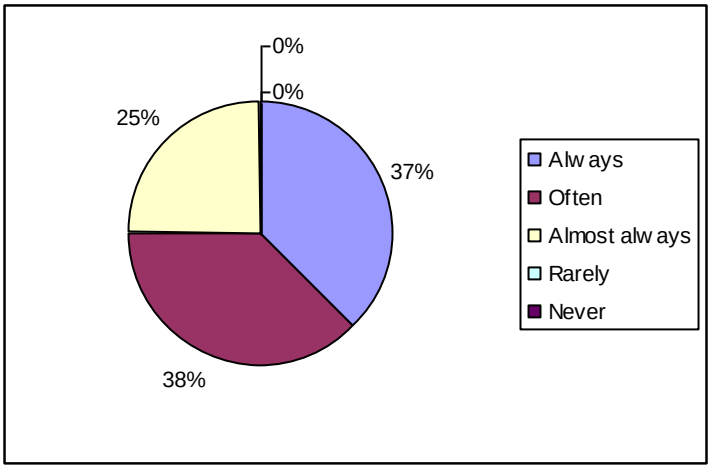
Teachers don't know the rhythmic as methodological strategy for the integral development of children.

4.- Do you take into account to the Music as methodology to develop reading processes to your children?

Chart Nº 15

Options	Number	Percentage
Always	3	37%
Often	3	38%
Almost always	2	25%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 14



Elaborated by Yasmín Carrasco

7 of each 10 teachers investigated take into account Music as methodology to develop reading processes to children and only 3 of each 10 teachers don't apply this methodology.

Music in the reading development stimulate activities readers like verbal memory, it contributes likewise to the transfer effects in the oral reading, understanding of images and signs and oral expression.

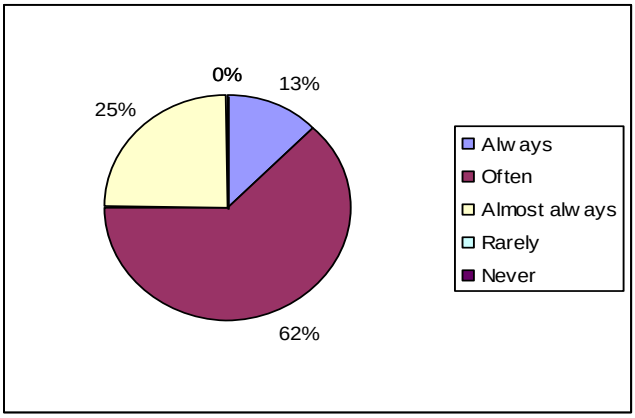
Teachers use Music to develop reading processess.

5.- Do you incite the musical rhythms to develop space notions and time to your children?

Chart Nº 16

Options	Number	Percentage
Always	1	13%
Often	5	62%
Almost always	2	25%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 15



Elaborated by Yasmín Carrasco

7 of each 10 teacher's questioned incite the musical rhythms to develop space notions and time to their children and just 3 of each 10 teachers don't stimulate these skills.

The musical rhythms intend to relate the mobility and the audition, the dynamism and the space, the music and the dance. It is to achieve the conscience of the rhythm and sound, ability that it allows the representation of the melody and the rhythm starting from the corporal experience.

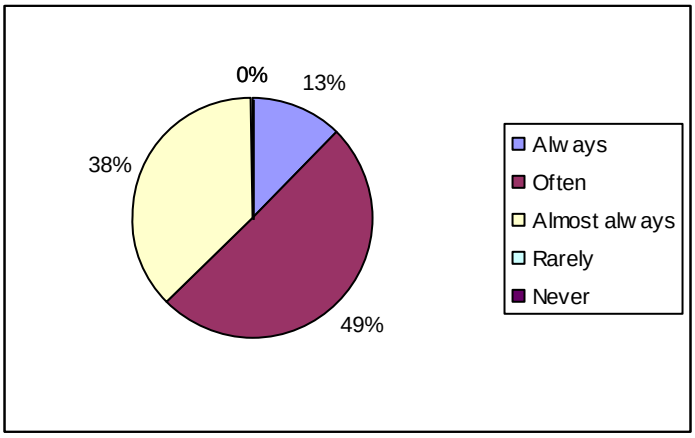
Teachers promote the musical rhythms to incentive space notions and time in children between 5 and 6 years old.

6.- Do you stimulate with Musical activities the holistic development to your children?

Chart Nº 17

Options	Number	Percentage
Always	1	13%
Often	4	49%
Almost always	3	38%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 16



Elaborated by Yasmín Carrasco

6 of each 10 teachers investigated stimulate with Musical activities the holistic development to their children and just 4 of each 10 children don't take in count these capabilities.

The holistic development is potent in an integral way and constantly the capacities of children's qualities through the selection and careful design of didactic actions developers.

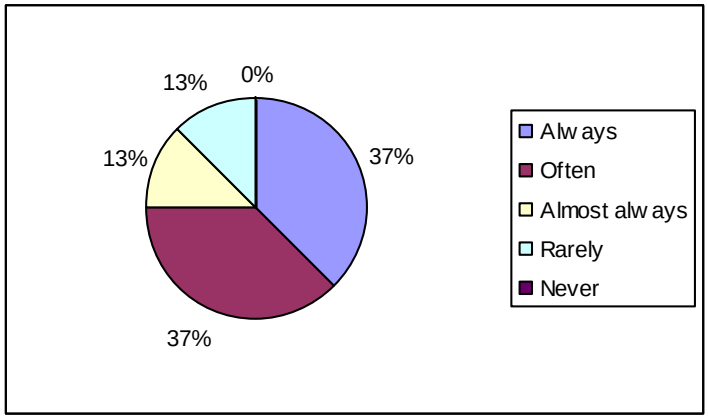
Teachers apply rhythmic activities for holistic development of children between 5 and 6 years old.

7.- Do you use Music as a game instrument to develop the socialization in your children?

Chart Nº 18

Options	Number	Percentage
Always	3	37%
Often	3	37%
Almost always	1	13%
Rarely	1	13%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 17



Elaborated by Yasmín Carrasco

7 of each 10 teachers investigated use music as a game instrument to develop the socialization in children and only 3 of each 10 teachers don't stimulate this strategy.

Music as game instrument helps to revitalize the brain, providing new energy and it prepares children for any learning.

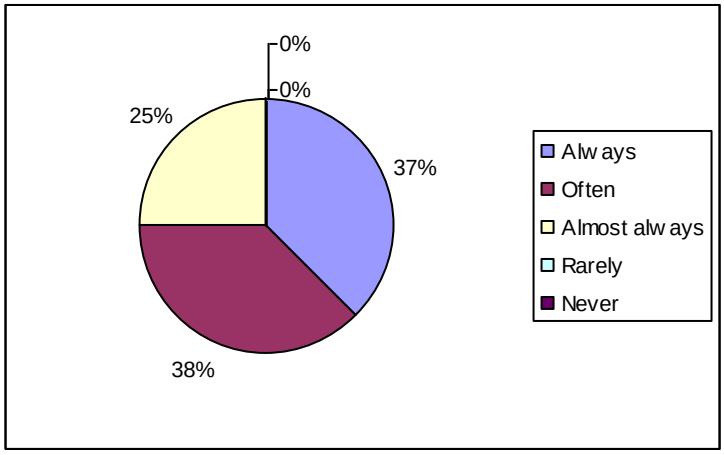
Teachers investigated apply music as a game instrument to incentive the socialization in children.

8.- Do you take into account cautions or special activities directed to the children that possess a low level in their language?

Chart Nº 19

Options	Number	Percentage
Always	3	37%
Often	3	38%
Almost always	2	25%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 18



Elaborated by Yasmín Carrasco

8 of each 10 teachers investigated take into account cautions or special activities directed to the children that possess a low level in their language and 2 of each 10 teachers don't do it.

The caution is to take care about the language problems that are presented in children and treatment is to use different methods to cure or to improve a deficiency.

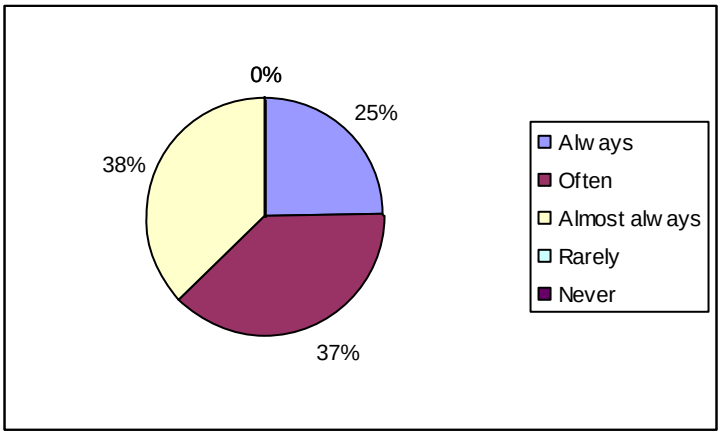
Teachers communicate parents and they take into account language problems in children between 5 and 6 years old.

9.- Do you incentive musical exercises to parents to improve deficiencies in the motor, space, temporal areas?

Chart Nº 20

Options	Number	Percentage
Always	2	25%
Often	3	37%
Almost always	3	38%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 19



Elaborated by Yasmín Carrasco

6 of each 10 teachers investigated incentive musical exercises to parents to improve deficiencies in the motor, space, temporal areas and 4 of each 10 teachers don't do it.

Rhythmic exercises for the improvement of deficiencies motorboats, space and storms are therapies where the student should be in capacity of knowing its space, to relate it with the time and to be oriented in it.

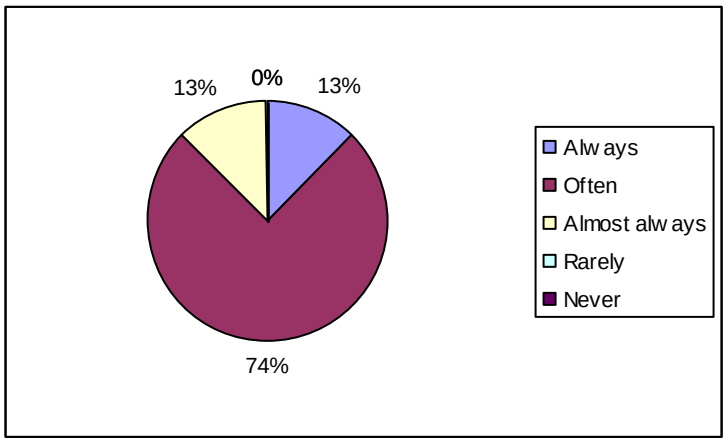
Teachers take into account cases of deficiency motorboat, time and space in the children between 5 and 6 years old.

10.- Do you apply the methodology of the musical strategies to stimulate language problems?

Chart Nº 21

Options	Number	Percentage
Always	1	13%
Often	6	74%
Almost always	1	13%
Rarely	0	0%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 20



Elaborated by Yasmín Carrasco

8 of each 10 teachers observed apply the methodology of the musical strategies to stimulate language problems and only 2 of each 10 teachers don't promove this area.

To stimulate language problems using music it is considered as a tool because has all the characteristics of the oral language except for the semantic value this is to say children integrate auditory and verbally the structures of sounds of the words. Later, and only later, it will attribute them a meaning.

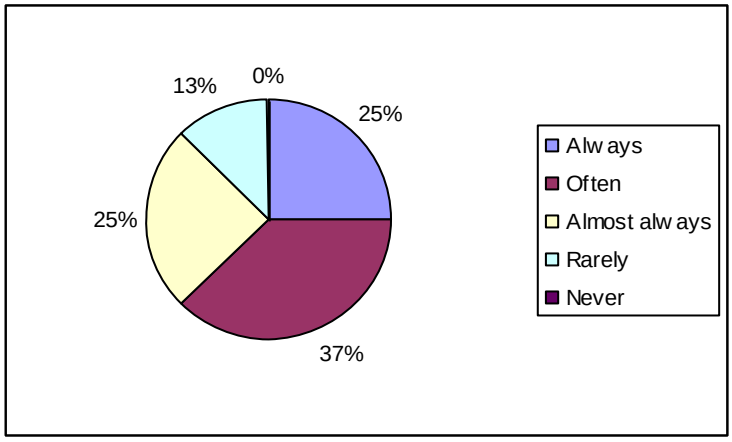
Teachers incentivate children to solve language problems through music.

11.- Do you incentive Music only for musical goals?

Chart Nº 22

Options	Number	Percentage
Always	2	25%
Often	3	37%
Almost always	2	25%
Rarely	1	13%
Never	0	0%
TOTAL	**8**	**100%**

Graphic Nº 21



Elaborated by Yasmín Carrasco

6 of each 10 teachers investigated **incentive music only for musical goals** and 4 of each 10 teachers don't use this method.

Music is presented in all moment of the children's integral formation, that contributes and connect with other development areas, values, feelings, imagination, it develops psychic processes like memory, attention, etc., but especially music is favourable in children happiness, it elevates the emotional state and it develops the artistic-musical capacities.

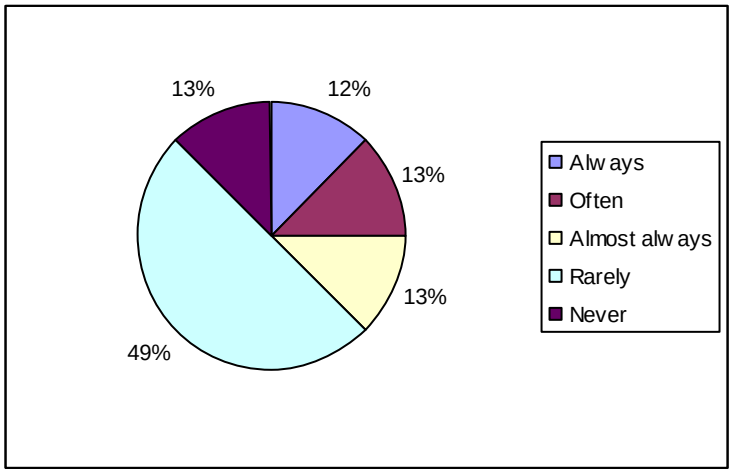
Teachers need activities of Music as methodology for children's integral development

12.- Do you fortify values and the affective area using songs or parodies as methodological strategy?

Chart Nº 23

Options	Number	Percentage
Always	1	12%
Often	1	13%
Almost always	1	13%
Rarely	4	49%
Never	1	13%
TOTAL	**8**	**100%**

Graphic Nº 22



Elaborated by Yasmín Carrasco

8 of each 10 teachers don't fortify values and the affective area using songs or parodies as methodological strategy and only 2 of each 10 teachers use it.

Parody and songs like strategy to strengthen values and the affective area stimulates the physical self-esteem, to the children when valuing its skills. It allows them to act surer of itself, to be more cheerful, independent, accepting challenges and when they recognizing their personal value, they can be more tolerant in front of their limitations and frustrations.

Teachers don't use parody and songs to fortify values and knowledge in children.

CONCLUSIONS

The conclusions of this investigation are related with the objectives and questions guidelines of this project, likewise it is meditated about the necessity and importance that teachers stimulate the development of ESL in children between 5 and 6 years old in the "Británico Internacional" School that is the practice of contents of the different areas of the education it is facilitated through dynamic and pleasant didactic strategies that favor the teaching processes and learning. Furthermore I believe convenient to mention that the proposal of a Module already arises as a result of the investigation project concluded.

- Children of the Britanico Internacional School Children of the Britanico Internacional School recognize different commands in English according with their body, space and time.

- Children can retain songs of two verses, and they know the meaning of what they are singing.

- Children can discriminate nice and ugly sounds. In a same way have developed the audition level, which favors vastly to the concentration, assimilation and execution of reading-writing processes, as the same to the discrimination of sounds that base to the rhythm like one of the essential aspects of the musical education.

- In relation to the teachers, they use music as a methodological instrument to develop notions of space-time; likewise they apply the rhythmic one to incentive the socialization through game activities.

- The teachers communicate and they take in cases of children with motorboat deficiency like in the temporary and space aspect, in a

same way in weaknesses in values and the affective area, but debility is the unknown of the parody and songs as methodology of development of the same ones.

- Teachers agree with the design of a music stimulation module about Music as stimulation strategy of English as a second language development in children between 5 and 6 years its acceptance was total.

RECOMMENDATIONS

The recommendations of this investigation was formed starting from the conclusions of this project that will help to strengthen key points in learning deficiencies, methodological recommendations for the development of ESL in children between 5 and 6 years old.

- To stimulate vocabulary using different music activities. Likewise to increase Language as patterns to strength the rhythm, balance, and self-control. Also how to know and to value the expressive wealth of the body and movement in diverse artistic manifestations as an expression and creative communication.

- To experience with sound elements so that musical ideas that combine take place and they are ordered under the audition perception. In a same way, decisions of what to be made takes executing them at once and they cause pleasure when playing and to invent with the sound in search of new and more expressive interpretations.

- To use the diversity of strategies, didactic resources and organized sequences in a logical way, according to the necessities of learning of children that stimulates pronunciation, attention and diction. Also to increase the development of significant learning in reading-writing and mathematical. In a same way to create an atmosphere of attractive learning and challenger, where the reading make a daily sharing for the pronunciation, reading and oral expression.

- To apply English Language with musical activities to develop notions of reading, speaking and writing, creating a positive and warm emotional atmosphere, where the children are surrounded of affection

on behalf of the adults and of whom live, to always feel protected, respected valued as person. That will contribute this way in the physical healthier and psychically formation of children that will be prepare for life; in definitive, capable and happy children that can solve problems.

- To foment the practice of music exercises for identification of time, space and location, furthermore, to offer new alternatives for the invigoration of reading, writing, speaking problems, mathematical and the affective area.

- Lastly it is recommended to design a methodological module through musical activities to promote ESL development of children and girls of 5 and 6 years old that allow overcoming deficiencies motorboats, of reading, speaking, writing, mathematical, etc, using the Music as support instrument for the teacher.

PART FIVE

PROPOSAL PROFILE

MUSIC STIMULATION MODULE FOR THE DEVELOPMENT OF ESL IN CHILDREN BETWEEN 5 AND 6 YEARS OLD DIRECTED TO TEACHERS AND STUDENTS OF ENGLISH LANGUAGE.

Author: CARRASCO PAZMIÑO TANIA YASMIN

Telf: 095255-316/0225252-133

Quito, August 2008

PRESENTATION

Music activities can help your pre-school child's language skills. There is a dynamic relationship between music and language - playing games with sounds, singing songs and chanting as well as moving around or dancing to music can all help children practise specific language skills. Music is a language in its own right - it has the ability to communicate feelings and moods. Children's first experiences of music and language are often joined through the songs and rhymes of early childhood. Singing songs and speaking is plainly linked in that they both use the same instrument, the voice. Songs are also a good way to learn new vocabulary and there are many that present useful ways to remember lists of words, such as “Head and Shoulders”. Words are easier to say and remember when they rhyme. Playing games with rhythms which are clapped or tapped also help children to become aware of the rhythmic variations which occur both in spoken language and in music. Encouraging verbal responses to music you listen to is also a great way to develop descriptive vocabulary and to find new ways of self-expression. Inventing new words which describe and imitate sounds is also a fun and creative way to become familiar with language while experimenting with the voice.

Dalcroze was one of the first musicians that at the beginning of last century pled for the necessity of pedagogic and sociological reformations in the teaching of the music. It is for that reason that he created a methodology that made it germinate in a system of musical education in which the student is stimulated to express its individuality and to respond physics, intellectual and affectively to the learning process. The child is the human being in evolution and not only has it executed exchanges in its environment but rather he /she goes reaching diverse levels of understanding, of analysis and of synthesis. According to Piaget, the intelligence is developed fundamentally through the

active confrontation with the environment", that is to say, children should carry out the action to understand it. So that this happens, it is necessary to have a resolved support of the family and educational group that guides and stimulate the development of motor sense, intellectuals and language skills, as well as the establishment in the personal safe.

The development task and gathering of these skills is formed in the birth with the positive attitude of parents in front of the upbringing, cares and organization of the activities of its children, with the objective of promoting an integral development. The components that induce the growth and the children's normal development will win their effective achievement in the measure in that home works.

The reasons that caused to carry out this module are the constant confirmation that all these positive factors very rarely are able to fuse, due the presence of factors agitators, the parents' little participation in the education of children; ignorance and valuation of the same one; facilitators for parents as for techniques to manage the music development of children, shortage of simple books on the topic. For that reason this module wants to be a consultant for parents, teachers, usable in the development of the children of 5 and 6 years. Not many collections and works of music have been published, for several reasons; the present means an advance bigger than the common thing: it stands out for its adjustment to an educational theory that among other topics, it points out the correlation that should exist between the recreational, music activities and the academic matters, for their instrumental value and operability. I affirm this last, the enumeration of the general and immediate objectives of this music activities module that keeps in mind the different analysis aspects, of the necessities of children, family parents and teachers, and until a unit referred to the importance of the songs for the development of learning.

The spirit of orientation of this module that acquires particular importance, as long it settles down as norm that in any case a child should be separated from the game and the music for inefficiency or technical lacks and, for the opposite, stimulated so that it improves playing. To take advantage of this module entirely it is lack to think about and to adopt position with regard to some basic problems. The task doesn't consist on the simple selection of music activities based on the intuition and the experience, it is something much more complex, and it demands previous reflection on the nature of the music, its actions, and possibilities also on the nature of the education.

To present this methodological module, it has not been easy task, but a challenge that the same author wanted to complete. The author, broadly versed in Sciences of the Education, studious and investigating, she differs for the musical knowledge and for their success when pointing out, being adjusted to the reality that are the key pillars that determine the success of making educational.

The language used is simple, logically of easy reading for all parents, educators and all those restless and interested people for the topic.

The present module looks for the integral development in children through the following aspects:

- Memory
- Reading
- Writing
- Language
- Mathematical
- Psychomotricity
- Values

INTRODUCTION

A practising and encouraging communication skill with children between 5 and 6 years old is an essential part of children development. Music-related play can be an excellent way to do this. There is a dynamic relationship between music and language and the one can help development of the other. Playing games with sounds, singing songs and chanting as well as moving around or dancing to music can all help children to practice specific language skills while benefiting in broader areas too.

The Effect of Music on Second Language Vocabulary Acquisition, for example It is currently a common practice to use songs in the classroom to support second language acquisition. The literature abounds with positive statements concerning music as a vehicle for first and second language acquisition. At the same time, empirical support for music as a vehicle for second language acquisition is lacking and there is concern that music may be simply a supplemental activity with little instructional value. In this study, the effect of music on the acquisition of English vocabulary in a group of second grade limited-English proficient children is reported. In recent years, second language researchers have concerned themselves with the acquisition of vocabulary and have distinguished between vocabulary that is acquired incidentally and vocabulary that is acquired intentionally. During the preschool years, children rely exclusively on the oral language they listen to in order to acquire their first language. This acquisition of language takes place before children can read without explicit instruction of any kind. Furthermore, even after children begin to attend school, they continue to acquire vocabulary that has not been learned formally. Of the 3,000 words the average child acquires each year, only a portion is learned as a result of the instruction received in school. Thus, the remainder of these words must be learned incidentally from a variety of sources.

There is substantial evidence that vocabulary may be acquired incidentally by reading or listening to oral stories. This incidental acquisition of vocabulary is explained by Krashen (1989) within the context and framework of his "Input Hypothesis." According to this hypothesis, new and unfamiliar vocabulary is acquired when its significance is made clear to the learner. Meaning is conveyed by providing extra linguistic support such as illustrations, actions, photos, and realia. This, in turn, results in what Krashen refers to as "comprehensible input" since the linguistic input is made comprehensible to the second language leamer. Krashen further states that the amount of comprehensible input is proportionate to the amount of vocabulary acquired.

Thus, vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary. Picture illustrations support the reading process by clarifying the meaning of unfamiliar.

Apart from oral stories, there may be other means of bringing about the incidental acquisition of vocabulary. Songs share all of the same elements of an oral story, except that the vehicle through which the song is conveyed is musical rather than spoken. Furthermore, if the oral story and song are identical, with the exception of the vehicle, then it follows that acquisition of the song's vocabulary may be enhanced by simultaneously providing extra linguistic support (pictures, actions).

While teachers commonly use songs in the classroom to promote second language acquisition, empirical support for this practice is lacking. Nonetheless, the literature a bounds with statements regarding the positive effects of music on first and second language acquisition. There is evidence that music benefits wrote memorization. When various types of verbal information (e.g., multiplication tables, spelling lists) have been presented simultaneously with music, memorization has been enhanced. The literature

also indicates that a rhythmic presentation benefits memorization, especially when the verbal information is meaningful. Music has also proven beneficial when the objective has been to retain the meaning of the verbal information.

The positive effects of music upon rote memorization are well-documented, yet empirical support for music as a vehicle for second language acquisition is lacking.

In recent years, second language researchers have concerned themselves with the acquisition of vocabulary. Within this body, researchers have distinguished between a vocabulary which is acquired incidentally as opposed to intentionally. According to Krashen (1989), there is substantial evidence that vocabulary is acquired incidentally by reading or listening to oral stories.

During the preschool years, the child relies exclusively upon the oral language he/she listens to in order to acquire language. As Nagy and Herman (1987) pointed out, this acquisition of language takes place before the child can read and without explicit instruction of any kind. Furthermore, even after the child begins to attend school, he/she continues to acquire vocabulary which has not been learned formally. Of the 3,000 words which the average child acquires each year, only a portion is learned as a result of the instruction received in school. Thus, Nagy and Herman have argued that the remainder of this vocabulary must be learned incidentally from a variety of sources including, but not limited to such sources as television, parents, etc. Similarly, songs may also provide a source of incidental acquisition of vocabulary. Although the effects of music upon second language acquisition have not been thoroughly investigated, there is empirical support for music as an aid to other forms of verbal learning.

In the psychological research, music and its subcomponent, rhythm, have

been shown to benefit both the rote memorization process. When various types of verbal information (multiplication tables, spelling lists) have been presented simultaneously with music, memorization has been enhanced

Research on the effectiveness of rhythm, a subcomponent of music, has been equally favorable; the literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning. In several studies, a rhythmic presentation benefited memorization when the items were both meaningful and meaningless (nonsense syllables). Yet, the impact of rhythm was greatest when the verbal information was more meaningful.

There is additional evidence that music is not limited to benefiting the rote memorization process. Music has proven beneficial when the objective has been to retain the meaning of verbal information as well. This is the case when vocabulary is acquired: It is the word's semantic properties that must be retained in memory. Furthermore, music does not appear to prevent or be in competition with verbal learning. Instead, some studies point to the bond which exists between the two.

Music is frequently used by teachers to help second language learners acquire a second language. This is not surprising since the literature abounds with the positive statements regarding the efficacy of music as a vehicle for first and second language acquisition. It has been reported to help second language learners acquire vocabulary and grammar, improve spelling and develop the linguistic skills of reading, writing, speaking and listening.

According to educators of second language learners, music is advantageous for still other reasons. First, for most students, singing songs and listening to music are enjoyable experiences. The experience is so pleasurable that it is not uncommon for students to “pester” their teacher so that they can sing

again and again. Also, as students repeatedly sing songs, their confidence level rises. Furthermore, by engaging in a pleasurable experience, learners are relaxed and their inhibitions about acquiring a second language are lessened. Yet, while they are more relaxed, they are also more attentive than usual, and therefore, more receptive to learning. Through songs, students are exposed to “authentic” examples of the second language. Furthermore, target vocabulary, grammar, routines and patterns are modeled in context. These are but a few of the benefits associated with music use in the second language classroom.

Music is also a language in its own right. It has the ability to communicate feelings and moods. Children are particularly sensitive to this level of communication as they respond well to subtle nuances in music and can be quite affected emotionally. This has a special significance for children who are at a stage where they find spoken language hard to use effectively. At a time when verbal skills are limited, the power to recognize and communicate feelings and emotions is an important one. It is perhaps one reason why they like to make so much noise - they are trying to tell us something.

Children's first experiences of music and language are often joined through the songs and rhymes of early childhood. Singing songs and speaking is plainly linked in that they both use the same 'instrument', the voice. Learning to sing with confidence has clear benefits when it comes to speaking and children can often use difficult words in songs before they can say them fluently.

Songs are also a good way to learn new vocabulary and there are many that present useful ways to remember lists of words, such as "Head and Shoulders". Words are easier to say and remember when they rhyme too. Educationalists also believe that experiencing new words through songs

helps with listening skills too, such as auditory discrimination. This is the ability to concentrate on particular sounds and learn to recognise one from another and is an essential skill in terms of language development and communication. There are many musical games and activities you can do with your child which practices this. For instance, you can play games in which children try to match subtly different sounds. You can use household objects to make noises of different tonal quality by tapping and scraping them and play a guessing game to find what concealed object made a particular sound. Alternatively, use homemade shakers made from containers containing different loose materials such as rice or lentils.

One of music's greatest benefits within a child-adult relationship is that it gives you something meaningful to talk about in all sorts of different ways. Whether you are trying out ways to make sounds using instruments or parts of the body, or if you are talking about what a piece of recorded music sounds like, you are likely to be using language in new and expanding ways. Encouraging verbal responses to music you listen to is also a great way to develop descriptive vocabulary and to find new ways of self-expression. From the age of about four, children will talk about the things they hear and they can sometimes have original and poetic ways of describing sounds and music. Inventing new words which describe and imitate sounds is also a fun and creative way to become familiar with language while experimenting with the voice.

Music and movement go naturally together for pre-school children - they instinctively move when they make sounds and they make sounds when they move. Recent research (such as that by Pound in 1999) has suggested that physical movement is important for brain development. Indeed, it has also been shown, in various studies, that memory of words and music is enhanced by physical movement.

This is presented as a necessity for people ignore the importance of music in the children's integral development. And the same one offers new work alternatives directed to future generations like a conscience way, when using music as a creative, innovative and responsible methodology in the educational environment.

It is exactly that this guide, allows to increase the vision on the practice of teachers inside and outside the classroom in a more creative and more effective way abandoning the old paradigms of the simple limitation of the work leaf, without giving opportunity to the imagination and corporal activity characteristic of children for the acquisition and assimilation of significant learning.

The present module has for objective to increase the didactic focus of teachers through teaching music to increase its concerning knowledge to the importance of the integral and holistic development in children between 5 and 6 years old.

Likewise, taking into account the feasibility of the thematic, music is an important aspect for the integral development of children, in a same way it foments in a significant way the learning in them.

Teachers and the specialists that work for the teaching will take advantage to make that the children can find motivation and sense to what they will learn in the school inside the process in roads of progress that has to confront at the present time, the challenges of the scientific and technological changes.

This methodological module is constituted by four units:

Unit Nº1, allows having a vision of the Profile and Characteristic of children between 5 and 6 years, likewise the profile of the teacher, and profile of the teacher of children.

Unit Nº2, talks about a summary of the Constructivist Focus of the childhood learning, the contributions of different authors of the constructivism, the learning Theories, learning Types and Methods of the Musical Education by different authors.

Unit Nº3, shows the Musical Education, history and antecedents, its definitions and importance, likewise it is named definitions of the Rhythm, The compass, The Rhythmic and the important Elements of the Psychomotor

Unit Nº4, take topic like the Game and its important aspects; objectives of the rhythmic ; the rhythmic in the writing and reading development; the rhythmic in the development of language; the rhythmic in the development psychomotor; the rhythmic in the development of values, the rhythmic one in the development of the mathematics; the importance of the rhythmic songs in the acquisition of new learning and to finish a song book with parodies to develop different areas like laterality, notions of directionality and others.

But it should be emphasized that this guide will have activities with the corresponding evaluation depending on the topic.

OBJECTIVES

GENERAL

- To stimulate students to speak English in class through different activities of Music to emphasize vocabulary, English language, gesture, pronunciation, rhythmic sense, diction, movement and expression of words like a way of communication and socialization instruments as a generator for any learning.

SPECIFICS

- To provide all teachers with the tools they need to foster the acquisition of English through music.

- To motivate a positive emotional approach to language learning by exerting emotional influence on a listener, songs that can inspire the student to express his/her attitude towards what he has heard.

- To explore and to create sequences of reading, writing and speaking through music activities.

- To motivate ESL through musical adaptation or parodies to develop learning of knowledge in children between 5 and 6 years.

BENEFICIARIES

Using music in the second language classroom is not only consistent with linguistic and psychological theory, but research as well. First, we will turn our attention to the psychological research before delving into the research on music and second language acquisition. The positive effects of music upon rote memorization are well documented, and while there is good reason to believe that music could similarly benefit second language acquisition, there is a dearth of empirical support for music as a vehicle for second language acquisition is lacking. However, there was an investigation which has dealt with this topic.

This methodological guide will benefit to all who conform working educational, that is to say the three important pillars inside the teaching and learning process of children, the family and teachers. This methodological module is directed to teachers, parents and to all those people that are interested in developing significant learning in an integral way to children between 5 and 6 years, using as recreational and amusing music methodology.

In this research the greatest amount of vocabulary was acquired through music when the experimenter also used the pedagogically-sound practice of communicating meaning through pictures. Therefore, when using music with second language learners, educators need to make certain that the meaning of target vocabulary is clearly being conveyed. Second, even when music is being used, teachers still need to be mindful of the important role played by sound pedagogical practices. That is, they need to fuse sound instructional strategies with music use. Many educators mistakenly abandon successful teaching strategies when using music. Unfortunately, when educators fail to combine music and pedagogy in the E.S.L. classroom, second language learners do not fully benefit from the potentially powerful effects which music can have upon language acquisition. Therefore, in order to maximize the

effects of music, and bring about the largest amount of second language acquisition, care needs to be taken to infuse successful instructional practices with music. Simply teaching student's songs in second language songs, though enjoyable, will not succeed at helping students acquire the second language.

Keeping these two principles in mine, we have created nearly one hundred activities that can be used to support the second language acquisition process. The following section contains a sampling of these activities. Beneath the title of the activity is a brief description followed by its pedagogical purpose. Each has an instructional purpose which is based on a knowledge and understanding of language acquisition and human learning. Step-by-step instructions for the E.S.L. teacher follow. Activities have been classified into one of three categories depending upon the point at which they support the language acquisition process: Before the song is learned, while the song is presented for the first time, or after it is learned. Depending upon the amount of support required, teachers may elect to engage students in one or more of each of the three types of activities.

Educators should feel confident using music to facilitate the language acquisition process. Clearly, there are numerous benefits associated with it. Furthermore, is supported by linguistic and psychological theory and research. The activities above serve to illustrate the many ways in which educators can maximize the effects of music with their second language learners. Additional sources of music strategies and inspiration may be found on the "ESL Through music", These should serve as a spring board for educators as they continue to identify other ways of using music with their second language learners.

METHODOLOGICAL STRUCTURE

The present methodological module shows a program with musical activities that include the discrimination of words and melodic elements, associations of audition with visual stimuli and motorboats activities and its development effects in Memory, Reading, Writing, Speaking, Language, Mathematics, Psychomotor, and Values.

This proposal allows teachers to found the precise roads to guarantee a form of organizing the teaching-learning process of the use of music in learning English in ages of 5 and 6 years, organizing and directing a system of properly structured activities and guided the development of the different spheres of personality and children's good preparation for the school life.

It’s where you'll find activities and resources to help you learn English with music. If you're an ESL or EFL student, you'll find English lessons here useful to learn or revise all aspects of English. You can also use song games to have fun and learn English at the same time.

This module is constituted by four units each one of them it is structured for:

- Motivation
- General objectives
- Specific objectives
- Conceptual Development - it Integrates all the scientific contents and their socialization activities, if the topics are lent to make it, of equal it forms the activities they will be accompanied by graphics and songs created by the Author to guarantee a bigger assimilation.
- Evaluation. - It includes all the evaluation activities.

METHODOLOGY

The methodology will treat how to help teachers to teach English using music, It is obvious that each Teacher has its booklet, but it is important to review some aspects:

The motivation and teacher's attitude. - An unmotivated teacher ends up harming to the pupil. Better to stay at home. It is logical that not all we have the same interests every day, but neither should we obviate that our students are children that is to say, human beings willing to receive an EDUCATION.

What occurs first: occurs always better. - Since at the end the children are tired and with desires of picking up, the classes usually have duration from 45 to 55 minutes. It is proved that to lengthen this time causes a distraction, but if we are luck to have our students enjoying an activity when they are 5 minutes for the end, perfect.

To have caught the level of the group to always give a little them more, never something that they cannot reach. - For example, in 1st of basic education, they don't become trained those derived neither a sonata is analyzed. Giving a very rustic example, it is as the donkey and the carrot. The students should have always something that is a little further on, although never unreachable. Our children if they will finish eating the carrot", but at their time.

To break into fragments the activities. - Everything requires their time and their steps. Everything is not more than a conjunction of small parts. An activity will go us taking and so forth to another more complex one.

Work in echo and imitation in all the courses. - First it should be the teacher the one that exposes, and then children will repeat. It is fundamental in the first courses of primary, but it should not be stopped to never make. It is

a fundamental tool.

Asks / Answers. - This resource doesn't fail. Kodàly works it enough and I recommend its use to all. Let us put that we are working the biggest scale, the students have it assimilate and they manage it without problems. For example, the question would be thrown by the teacher making a suspense semi phrase, and a student would finish off the sentence with a conclusive cadence. This is one of the most popular examples. Each one can apply it according to their interests.

Repetition but non imitation.- That is to say, let us don't make of the students some parrots. Models can repeat proposed by the teachers or for other students, but they must try to think for their selves.

To introduce surprises elements (a disorder inside the order).- That is to say, something that is not foreseen. That will always maintain the interest, it will have the students in embers", expectant of any thing.

To seek the musical literacy of the students.- All the musical aspects Intervene, movement, rhythm, etc. For the auditory discrimination try to use bells with normal form and of elephant, bells, etc. The Teacher plays and the students should discriminate against hearing. The teacher can make some sounds, and the student try to reproduce them from the paper or with the same instrument.

The Music Class.- It will Never be a space for chaos neither so that the students give loose rein to an uncontrolled energy. If an activity requires of screams, it screams, if it requires that jumps, it jumps, but never this will serve when we are in a class where children scream as crazies. If the situation be uncontrolled, cut the activity and to the norms clear. Begin again.

PEDAGOGIC FOUNDATIONS

The pedagogic bases on which the preschool education is based and therefore they serve from mark to this study, they have to do with a systemic and interactive conception in which children build the knowledge through their interaction with other children, with the adults and with the environment of their community. The other basement consists on a pedagogic conception based on the children's integral development and in its characteristics, interests and necessities. Also, a pedagogy orientation and flexible that doesn't become in a prescription of tasks, and it stands out to foment the communication and the moral development in children's integral formation. To recognize and to conceive the Education like the motor of the development that constitutes one of the main contributions from Vigotsky to the field of the world psycho pedagogy, since it considers to the development like a social process and therefore, it is the social thing what conditions to the biological thing.

Thought and Language Perhaps Vygotsky's most important contribution concerns the inter-relationship of language development and thought. This concept, explored in Vygotsky's book Thought and Language, (alternative translation: Thinking and Speaking) establishes the explicit and profound connection between speech (both silent inner speech and oral language), and the development of mental concepts and cognitive awareness. It should be noted that Vygotsky described inner speech as being qualitatively different from normal (external) speech. Although Vygotsky believed inner speech to develop from external speech via a gradual process of internalization, with younger children only really able to "think out loud," he claimed that in its mature form it would be unintelligible to anyone except the thinker and would not resemble spoken language as we know it (in particular, being greatly compressed). Hence, thought itself develops socially.

An infant learns the meaning of signs through interaction with its main care-givers, e.g., pointing, cries, and gurgles can express what is wanted. How verbal sounds can be used to conduct social interaction is learned through this activity, and the child begins to utilize/build/develop this faculty: using names for objects, etc. Language starts as a tool external to the child used for social interaction. The child guides personal behavior by using this tool in a kind of self-talk or "thinking out loud." Initially, self-talk is very much a tool of social interaction and it tapers to negligible levels when the child is alone or with deaf children. Gradually self-talk is used more as a tool for self-directed and self-regulating behavior. Then, because speaking has been appropriated and internalized, self-talk is no longer present around the time the child starts school. Self-talk "develops along a rising not a declining, curve; it goes through an evolution, not an involution. In the end, it becomes inner speech" Inner speech develops through its differentiation from social speech. Speaking has thus developed along two lines, the line of social communication and the line of inner speech, by which the child mediates and regulates her activity through her thoughts which in turn are mediated by the semiotics (the meaningful signs) of inner speech. This is not to say that thinking cannot take place without language, but rather that it is mediated by it and thus develops to a much higher level of sophistication. Just as the birthday cake as a sign provides much deeper meaning than its physical properties allow, inner speech as signs provides much deeper meaning than the lower psychological functions would otherwise allow. Inner speech is not comparable in form to external speech. External speech is the process of turning thought into words. Inner speech is the opposite; it is the conversion of speech into inward thought. Inner speech for example contains predicates only. Subjects are superfluous. Words too are used much more economically. One word in inner speech may be so replete with sense to the individual that it would take many words to express it in external speech.

INSTRUCTIVE FOR THE USE OF THIS MODULE

This module is organized in four units, at the same time it is structured for:

- Motivational sentences
- General objectives
- Specific objectives
- Conceptual Development that integrates the whole theoretical content of the unit. And socialization activities. Depended the Unit and thematic it is lent to make it.
- Evaluation - it includes all the evaluation activities. Depended the Unit and thematic it is lent to make it.

For a better handling of this module please follow the following steps:

- To read the objectives of the unit attentively
- Assimilate concepts, characteristic and importance of the contents.
- To observe the graphics of activities and their practice with the corresponding action.
- To choose a song depending the thematic and their objective of development of the area of interest.
- To evaluate in a qualitative way the achieved skills of children.

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ANNEXES

GLOSSARY

Acquisition: It’s the act of contracting or assuming or acquiring possession of something; "the acquisition of wealth"; "the acquisition of one company by another”. It’s the cognitive process of acquiring skill or knowledge; "the child's acquisition of language", an ability that has been acquired by training

Capacity: It’s the ability to receive or contain: This hotel has a large capacity. It’s a maximum amount or number that can be received or contained; cubic contents; volume: The inn is filled to capacity. The gasoline tank has a capacity of 20 gallons. Its power of receiving impressions, knowledge, etc.; mental ability: the capacity to learn calculus. It’s the actual or potential ability to perform, yield, or withstand: He has a capacity for hard work. The capacity of the oil well was 150 barrels a day. She has the capacity to go two days without sleep.

Cognitive: Part of or pertaining to the mental processes of perception, memory, judgment, and reasoning, as contrasted with emotional and volitional processes.

Development: "It is a process which each human being has to live to go creating an appropriate maturity to its age. It is a sequence of changes of the thought like feelings and mainly the most notorious is the physique, being given these changes it can get to a maturity as intellectual, social, muscular and this way the person leaves developing in all their dimensions. It is a continuous process, ordered in phases, along the time that is built with the action of the subject to the interacting with their means adapting gradually. "Process of physical, psychological and social maturation that embraces all the quantitative and qualitative changes of the person’s acquired properties". Process of changes of coherent and orderly type, of all the structures

psychophysical of an organism, from their gestation until its mature. It is a continuous process that begins with the life. It’s a process of transformation of a quality that contributes to perfect people mental or social aspects.

Holistic: "It is a doctrine that protects the conception of each reality like an integral way that is different from the sum of the parts that compose it". Term used to refer to the conception that the development can not be conceived in health, nutrition, education social, emotional and spiritual variables, but like an integration of all these factors that are given simultaneously, and where the progress or the regression in an area affect that the other ones.

Language: Communication of thoughts and feelings through a system of arbitrary signals, such as voice sounds, gestures, or written symbols. Such as system including its rules for combining its components, such as words. Such a system as used by a nation, people, or other distinct community; often contrasted with *dialect.* System of conventional spoken or written symbols used for people in a shared culture to communicate with each other. A language both reflects and affects a culture's way of thinking, and changes in a culture influence the development of its language.

Melody: A pleasing succession or arrangement of sounds. Musical quality: the melody of verse. A rhythmically organized sequence of single tones so related to one another as to make up a particular phrase or idea. It’s a structure with respect to the arrangement of single notes in succession. It’s the leading part or the air in a composition with accompaniment. It’s a poem suitable for setting to music or singing.

Music: It’s an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color. It is a musical work or compositions for singing or playing.

Psychomotor: It’s relating to movement or muscular activity associated with mental processes, especially affects, as in psychomotor slowing associated with depression. It’s an adjective of or relating to or characterizing mental events that have motor consequences or vice versa or it’s a relating to movement or muscular activity associated with mental processes.

Rhythm: It’s the movement or procedure with uniform or patterned recurrence of a beat, accent, or the like. It’s the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats. it’s a particular form of this: *duple rhythm; triple rhythm. It’s a m*easured movement, as in dancing.

Skill: it’s the ability, coming from one's knowledge, practice, aptitude, etc., to do something well: Carpentry was one of his many skills. It’s a competent excellence in performance; expertness; dexterity: The dancers performed with skill. Or a craft, trade, or job requiring manual dexterity or special training in which a person has competence and experience: the skill of cabinetmaking.

Strategy: Is the science or art of combining and employing the means of war in planning and directing large military movements and operations.
It’s the use or an instance of using this science or art. It’s a skillful use of a stratagem: The salesperson's strategy was to seem always to agree with the customer. A plan, method, or series of maneuvers or stratagems for obtaining a specific goal or result: a strategy for getting ahead in the world.

ARMY POLYTECHNIC SCHOOL
LINGUISTICS CAREER
OBSERVATION RECORD

ADDRESSED TO: Students between 5 and 6 years old.(Teachers will record individual results)
OBJECTIVE: To determine how preschool teachers stimulates music in children of the Británico Internacional School of the North-Center of Quito city.
INSTRUCTION: Read the following questions thoroughly. Choose an item for its answer. And write the numeral of answer inside the square.

GENERAL INFORMATION:
Name of the Institution: ……..
Name: ……
Age: ……
Sex: ……...

1.- Is the child able to take the rhythm of a melody through coordinated corporal movements?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

2.- Is the child able to carry out language exercises of quick reaction with self-control listening the music?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

3.- Is the child able to pronounce correctly the main words of the song while singing?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

4.- Is the child able to memorize an infantile song of two verses?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

5.- Is the child able to recognize sequences in shapes, ways, figures, draws, letters, numeral and time?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

6.- Does the child understand the sequence of the activities of the day in the school?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

7.- Is the child able to identify different sounds?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

8.- Can the child reproduce rhythmic movements following watchwords?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

9.- Does the child have notion of directionality?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

10.- Does the child maintain a corporal balance during rhythmic activities?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

B

ARMY POLYTECHNIC SCHOOL
LINGUISTICS CAREER
QUESTIONNAIRE

ADDRESSED TO: Pre-school teachers
OBJECTIVE: To settle down how preschool teachers of the Británico Internacional School take into account the Music in the activities inside and outside the classroom.
INSTRUCTION: Read the following questions thoroughly. Choose an item for its answer. And write the numeral of answer inside the square.

GENERAL INFORMATION:

Name of the Institution: ……..

Age:

1.- 18-25
2.- 26-30
3.- 31-35
4.- 36-40
5.- 41 and more ☐

Years of Educational Experience:

1.- 1-5
2.- 6-10
3.- 15-20
4.- 21 and more ☐

Tittle:

1.- Second Level
2.- Third Level
3.- Fourth Level ☐

1.- Do you stimulate the development of English Language to your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never ☐

2.- Do you incorporate rhythmic exercises for a good language develop to your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never ☐

3.- Do you promote Music as methodological strategy to develop notions of logic and mathematics to your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

4.- Do you take into account to the Music as methodology, to develop reading processes to your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

5.- Do you incite the musical rhythms to develop space notions and time to your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

6.- Do you stimulate with Musical activities the holistic development to your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

7.- Do you use Music as a game instrument to develop the socialization in your children?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

8.- Do you take into account cautions or special activities directed to the children that possess a low level in their language?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

9.- Do you incentive musical exercises to parents to improve deficiencies in the motor, space, temporal areas?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

10.- Do you apply the methodology of the musical strategies to stimulate language problems?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

11.- Do you incentive Music only for musical goals?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never

12.- Do you fortify values and the affective area using songs or parodies as methodological strategy?

1. - Always
2. - Often
3. - Almost always
4. - Rarely
5. - Never