

**MUSIC AS A BRIDGE FOR TEACHING FRENCH AS A FOREIGN
LANGUAGE**

Andrés Felipe Carrero Silva

Trabajo de Grado para Optar al Título de Licenciado en Lenguas Extranjeras con Énfasis en
Inglés

Director

Edga Mireya Uribe Salamanca

Docteur en Didactique des langues et des cultures

Université Sorbonne Nouvelle - Paris 3

Universidad Industrial de Santander

Facultad de Ciencias Humanas

Escuela de Idiomas

Bucaramanga

2023

Table of Contents

	Pág.
Introduction	8
Subject of the practice	8
Justification.....	9
Objectives	11
1. Theoretical Framework	11
1.1 Previous Research	12
1.2 Theoretical Bases	14
2. Methodological Design	16
2.1 Course Profile	16
2.2 Teaching Resources and Procedures	16
2.3 Evaluation Resources and Techniques	17
2.4 Stages and Activities Executed	18
3. Results	18
3.1 Arise the Interest	20
3.2 Motivational Element	22
3.3 Willingness to Continue Learning	23
4. Conclusion	24
Bibliographic References	28
Annexes	30

Graphics List

	Pág.
Graphic 1. Arise the Interest Graphic	221
Graphic 2. Motivational Element Graphic	22
Graphic 3. Willingness to Continue Learning Graphic.....	23

Annexes List

	pág.
Annex A. First Exam.....	30
Annex B. Second Exam.....	31
Annex A. First Exam.....	31

Resumen

Título: La música como puente para la enseñanza del francés como lengua extranjera.

Autor: Andrés Felipe Carrero Silva

Palabras Clave: Plurilingüismo, interculturalidad, música, modelo VARK, filtro afectivo.

En el siguiente proyecto pedagógico se tuvo como objetivo fortalecer el desarrollo de la asignatura plurilingüismo e interculturalidad acompañando a un docente de la zona. En este se realizó un análisis cuantitativo de los datos obtenidos a través de las actividades de evaluación, y una escala tipo Likert para medir la motivación e interés de los estudiantes en cuanto al proceso. La muestra del proyecto estuvo conformada por 18 estudiantes de la licenciatura en literatura y lengua española de la Universidad Industrial de Santander (UIS), del campus central, matriculados en la asignatura plurilingüismo e interculturalidad. Dicha población estuvo compuesta por 11 mujeres y 7 hombres, quienes oscilaron entre las edades de 16 a 19 años. Como resultado de este proceso se obtuvo una ganancia en el aprendizaje del idioma francés por parte de los participantes, y un alto nivel de aceptación del método y del idioma, lo que derivó en un incentivo en su búsqueda por nutrirse de un nuevo idioma. y lo que este conlleva culturalmente. Como puntos a destacar se encuentra el éxito en el uso del modelo VARK propuesto por Fleming (19879), del cual se explotó la parte auditiva, mediante el uso de la melodía francesa, fomentando la motivación de los estudiantes en el proceso, siendo este sentimiento un factor importante en la adquisición de lenguas extranjeras, como lo señala Krashen (1982) en su teoría del filtro afectivo.

La música como puente para la enseñanza del francés como lengua extranjera.

Universidad Industrial de Santander. Directora: Edga Mireya Uribe Salamanca. Docteur en didactique des langues et des cultures Université Sorbonne Nouvelle - Paris 3

Abstract

Title: Music as a bridge for teaching French as a foreign language.

Author: Andrés Felipe Carrero Silva

Key Words: Plurilingualism, interculturality, music, model VARK, affective filter.

In the following pedagogical project, the objective was to strengthen the development of the plurilingualism and interculturality subject by accompanying a teacher from the area. In this, a quantitative analysis of the data obtained through evaluation activities was carried out, and a Likert scale to measure the motivation and interest of the students in terms of the process. The project sample was made up of 18 students of the degree in literature and Spanish language of the Universidad Industrial de Santander (UIS), from the central campus, enrolled in the subject plurilingualism and interculturality. Said population composed of 11 women and 7 men, who ranged between the ages of 16 and 19 years. As a result of this process, a gain was obtained in the learning of the French language by the participants, and a high level of acceptance for the method and the language, which derived an incentive in their search to nurture themselves with a new language. and what this entails. As points to highlight are the success in the use of the VARK model proposed by Fleming (19879, of which the aural part was exploited, through the use of the French melody, encouraging the motivation of the students in the process, this feeling being an important factor in the acquisition of foreign languages, as pointed out by Krashen (1982) in his affective filter theory.

Music as a bridge for teaching French as a foreign language.

Universidad Industrial de Santander. Director: Edga Mireya Uribe Salamanca. Docteur en didactique des langues et des cultures Université Sorbonne Nouvelle - Paris 3

Résumé

Titre : La musique comme passerelle pour l'enseignement du français langue étrangère

Auteur : Andrés Felipe Carrero Silva

Mots-clés : Plurilinguisme, interculturalité, musique, modèle VARK, filtre affectif.

Ce projet pédagogique vise à renforcer le développement du plurilinguisme et de l'interculturalité en accompagnant un enseignant institutionnel. Dans ce projet, une analyse quantitative des données obtenues par les activités d'évaluation a été réalisée et une échelle de type Likert a été utilisée pour mesurer la motivation et l'intérêt des élèves dans le processus. L'échantillon du projet était composé de 18 étudiants en littérature et en langue espagnole de l'Universidad Industrial de Santander (UIS), du campus central, inscrits dans la matière Plurilinguisme et interculturalité. Cette population était composée de 11 femmes et de 7 hommes, âgés de 16 à 19 ans. Grâce à ce processus, les participants ont été sensibilisés dans l'apprentissage de la langue française et ont atteint un niveau élevé d'acceptation de la méthode et de la langue, ce qui les a encouragés à apprendre une nouvelle langue et ce qu'elle implique sur le plan culturel. Il convient de souligner l'utilisation réussie du modèle VARK proposé par Fleming (19879), dont la partie auditive a été exploitée, grâce à l'utilisation de la mélodie française, ce qui a favorisé la motivation des étudiants dans le processus, ce sentiment étant un facteur important dans l'acquisition des langues étrangères, comme l'a souligné Krashen (1982) dans sa théorie du filtre affectif.

La musique comme passerelle pour l'enseignement du français langue étrangère.

Universidad Industrial de Santander. Directrice: Edga Mireya Uribe Salamanca. Docteur en didactique des langues et des cultures Université Sorbonne Nouvelle - Paris 3

Introduction

Subject of the practice

Plurilingualism and Interculturality. Located in the educational project of the foreign languages degree program with an emphasis on English in the curricular proposal, in the section of the study plan, in the study plan item, and specifically in table 16 of this, the table is called 'Elective subjects'. This subject is also located in the educational project of the degree program in Spanish and literature in the curricular proposal, in the section of the study plan, in the study plan item, and specifically in table 6: 'Degree study plan in Spanish literature and language'. The theme of the subject "Plurilingualism and interculturality", at the School of Languages of the Industrial University of Santander, has the purpose of developing intercultural and multilingual competences in each undergraduate student to assess the importance of cultural and linguistic diversity in their integral formation. In the 21st century, it is necessary to train citizens to convert planetary multilingualism, evident in the vast world language panorama, into a multicultural richness. In international bodies and organizations dedicated to promoting exchange, dialogue and mediation between peoples, linguistic factors play a crucial role, demonstrated through the use of activities such as interpreting conferences and oral speeches, translation, editing and correction of written texts and the synthesis and taking of official minutes. The future language and literature educator is expected to understand, from an intercultural approach, the coexistence of different ways of conceiving the world, recognize diversity and learn to seek, from their profession, solutions to conflicts that this entails. The individual or collective intellectual production represented in the evidence of participation is evaluated. In addition, the dialogic

evaluation between student and teacher is focused on the process that the student manifests during the development of the subject.

Justification

By framework 225 of 2010, an academic program must have a program profile that contains: the name of the program, modality, justification for its creation, and the analysis of the resources available for the development of the program. Each and every one of these aforementioned elements are included in the academic profile text, which gives it validity and approval as an academic subject contained in the pedagogical projects of the degree in Spanish literature and language, and of the degree in foreign languages with English emphasis.

When we talk about learning a foreign language, we must always emphasize the communication skills that will be developed from it, thus referring to the specifications and criteria established in the Common European Framework of Reference for Languages. Specifically, this text emphasizes oral comprehension, due to its importance and also its intertwining with oral production, given the natural need that human beings have to communicate. To start from this point and/or cover the other linguistic competences already mentioned above. This study focuses on the learning styles proposed by Neil Fleming (1987), more precisely on the VARK model, in the particular case of this research, the auditory style or also called auditory-musical, all this taking into account the synergy that the human being achieves with the things he tries to learn thanks to musical or melodic development.

In addition to this, it is based on the premise that, above all, the human being is a lover of melody and music since it relaxes the person. And it is that as Schopenhauer indicates, music is the most powerful and sincere art because it is a 'copy [Abbild] of the will itself'. Socrates also teaches us why music is important in the educational process:

Entonces, Glaucón, ¿no es esto por lo que la educación musical es la más soberana? Porque el ritmo y la concordia, sobre todo, se hunden en la parte más íntima del alma y se aferran a ella vigorosamente, llevando la gracia con ellos, y convierten a un hombre en gracia si es educado correctamente y, si no, todo lo contrario (401 d5-e1).

Thinking about this in an academic environment, music helps the student's predisposition, thus lowering the affective filter proposed by the renowned linguist Stephen Krashen in 1983, and as has already been demonstrated in some other studies that will be mentioned later. In this way, to generate an educational advantage since by having low affective filter levels it is possible to have learners more open to the content, and therefore more perceptive to the teachings, generating a strong listening competence, which consequently will help us with the strengthening of the other linguistic competences of the language.

From the cultural point of view, it also aims to achieve a rapprochement, since through music the recognition of the customs, idiosyncrasies and cultural values of the French-speaking community is promoted, generating in this sense a student-culture-language connection, which makes us to lead to the point of the affective filter, an important factor in Krashen's theories, playing an important role in the facilitation or inhibition of learning, in this case, acquisition of a foreign language.

In addition to this, students' preferences for music must be considered, since they mention that this element helps them to generate a connection with the language, and in this way, generate a certain commitment in learning the foreign language. Additionally, the musical melody provides a new motivation, intensifying interest in the language, which allows the

learner to have an approach to the language in a more practical and interactive way. Based on the above, the research objective is established, which is presented below.

Objectives

For the following pedagogical project, the general objective is:

- To strengthen the development of the subject of plurilingualism and interculturality with students of the degree program of the Industrial University of Santander, accompanying a professor of the subject.

For this objective, some specific objectives are additionally proposed in order to determine the sequential actions, or route to follow to achieve the general objective. These objectives are:

- To promote multilingualism by introducing students to French as a foreign language
- To develop the student's affinity for the French language and culture through music.
- To analyze the effect that music can have on the teaching of French as a foreign language.

1. Theoretical Framework

1.1 Previous Research

Carrying out an investigation about similar investigations on the subject, some were found that paved the way and left a useful precedent when carrying out a practical investigation of this type. To start, the first text found, 'La canción: recurso didáctico para la enseñanza del francés a través de rutinas en educación infantil', uses the French song as a playful resource for teaching French through class routines, all this in an early childhood environment. In this

practical guide for early childhood education, students of 5-year-old boys and girls of the second cycle of early childhood education were intended. Counting on individual and collective activities, in that order, facilitate the development of each of the activities, and in this same way facilitate the acquisition of content. It also proposes in itself, a participatory methodology, which tries to get each one of the students to participate, and in turn a cooperative methodology, so that collective help facilitates the contents to the apprentices when it comes to learning and understanding the concepts. Having all this as an objective close to the ambitions of this investigative text, approaching a foreign language such as French, and exploring and participating in certain cultural and artistic activities in the environment, being interested in and respecting cultural diversity. Although this research does not present data on this project put into action, it provides us with a theoretical reference, and a guide for carrying out similar projects with other similar approaches, since said text involves exhaustive planning, which is useful as a starting point. starting point and guide in the elaboration of a project that seeks the influence of music in the teaching of French.

Continuing with the search for other articles with an approach to the subject, in order to look for similar references which can be followed and shed light on this research, there is the research carried out by Morales, A., & Chacin, M. J. (2012) titled: ' Uso de la canción francesa en la asignatura francés III. Text which is a pedagogical guide whose investigative focus is the use and study of music as a tool in the methodology of the French III subject of the "Rafael Rangel" University Nucleus of the Universidad de los Andes. This guide is born from the results of the needs analysis methodology, of the aforementioned matter. Revealing in this way the need of the students for a different material and methodology for the teaching of the subject, specifying with them the desire for a favorable, motivating, and appetizing environment, which

encourages the improvement of the different competences of the French language, being said harmonizing element for this new material, the music and melody of the French country. With this, the new material sought to obtain the benefits of reaching through the French song an innovative resource that provides the learner with the creation of an emotional bond when learning this second language, French. With all this, the proposal of this guide induced in the teaching of the Gallic language, a work tool, which intertwines didactic strategies and conceptual arguments, making use of the French melody as the means for this learning purpose.

In the text by Blanc, J., Lederlin, P., & Cartier, J. M. (1984), entitled 'En Avant la Musique: Méthode de français', one can also find a practical guide for the development and orientation of thematic classes in about French-speaking music. Said contains the design of an entire French language course for the first level that focuses on the French melody to capture the student's attention in the first instance, and secondly, through auditory development, reinforce the linguistic skills of the same learner, making an important emphasis on French phonetics, the same that is sometimes the student's headache, but in this form it becomes lighter and easier to receive for those who try to learn this new language.

In Lizoir's and Marchand work, entitled 'L'ère fait la chanson', we find theoretical material that allows us to meditate on itself, on music as a pedagogical element, thus paying special attention to melody that must be chosen for the development of the material and of the same class, since it is based on the preference, and need of the apprentice that this choice must have. In the same way, this pedagogical material offers a route of how to execute creative activities with the French song to the receiver of this content, in this case, to the student of French as a foreign language. Beyond all this, this writing, sheds light in response to the reason

for the song in the French class, raising arguments of a linguistic, cultural, and not least, motivational type, for the pedagogical development of French classes as second language.

In the next part, the theoretical bases that form the basis for the development of this pedagogical project will be introduced.

1.2 Theoretical Bases

Regarding the theoretical bases of this text, there are two main references, the first emphasizes Gardner's theory of multiple intelligences (1983), from which the research will deviate or direct the VARK learning model (Visual, Aural, Read/Write, Kinesthetic) proposed by Neil Fleming (1987). As a second important reference, this paper is based on the hypothesis proposed by Stephen Krashen (1982) about the affective filter.

This first theory, that of Howard Gardner's multiple intelligences, points out that intelligence makes use of the resources and means available to solve problems and, in turn, to create cultural products. Which, seen from that edge, the intertwining of the concept of intelligence with creativity can be emphasized. For this author, intelligence has a plural definition, and that is where his idea of multiple intelligences comes from. And it is that this researcher proposes 8 predominant intelligences, each one of them characterized by distinctive abilities, each one with a different conception of face to know and understand the world, and in this same way a specific way when learning from this. In this we cling to musical intelligence, defined in itself as the ability to learn, and in turn express itself through musical forms.

From this fact, the investigation, following the thread of musical intelligence, leans towards Fleming's work regarding the VARK model, which examines the basic representations of neurolinguistic programming (NLP), these being possible to divide into four groups of learning: visual, auditory, reading/writing, and kinesthetic, being the second of these in which we

will emphasize. In this model, as its name indicates, emphasis is placed on sound stimuli, these being fed by any sound/auditory medium. This is a model in which its main strategies allow the use of any auditory resource, being the one chosen par excellence in this research, the musical or melodic resource.

The following theory used in this work, is the hypothesis presented in 1982 by the researcher Stephen Krashen, it is nothing more than the affective filter. In it, Krashen (1982: 31), proposes a relationship between the affective factors and the second language acquisition, and how these factors can influence the learning process. This hypothesis has significant importance in the SLA since it makes teachers more aware of the different factors that affect the learning process of a student. The three main factors mentioned in this premise are motivation, self-confidence, and anxiety. Factors that are intended to be intertwined with the knowledge of the aforementioned knowledge, in order to promote a better way and environment in which students of this foreign language can digest the knowledge that is presented to them, and in turn generate empathy for the same.

Next, the methodological design in which this pedagogical research project is developed is presented.

2. Methodological Design

2.1 Course Profile

In the execution of this project, two roles were seen within the course, the first, the role of teacher, which was assumed by a practitioner of the degree in foreign languages with an emphasis in English from the Industrial University of Santander (UIS), the who acted as the

lecturer of the course as the name of the role indicates, and in turn as a guide for the activities carried out in the different sessions of the course. As a second role was the apprentice, which was assumed by 18 students of the degree in literature and Spanish language of the Universidad Industrial de Santander (UIS), from the central campus, enrolled in the subject multilingualism and interculturality. Said population composed of 11 women and 7 men, who ranged between the ages of 16 and 19 years.

2.2 Teaching Resources and Procedures

For the development of activities in the classroom, and the class itself, was this designed to be in presential attendance modality, the first material required was the access to applications such as YouTube and lyricstraining.com were also required for the course of the sessions, since with the objective of developing the learner's empathy for the French language through music, these two applications had a fundamental task in it. As for the bibliographic material, the books 'En Avant la Musique: Méthode de français' and 'À plus 1: Méthode de français' were the basis for work and class guides, both documents were an important guide to the topics and vocabulary to be developed during sessions. In the part of didactic procedures, the following activities were carried out:

- Expository lectures and explanations by the teacher, based on the material postulated in the aforementioned books.

- Projection and analysis of audiovisual elements
- Clarification of doubts by the teacher
- Socialization of tasks, activities and/or exercises proposed.

Individually, the student was able to:

- Review of topics and/or vocabulary previously taught in the sessions

- Presentation of exams in the form of quizzes or proposed activities
- Assistance was essential

2.3 Evaluation Resources and Techniques

For the evaluation process, formative and summative assessment was used as evaluation methodology. Through the formative assessment, it was intended to make the student aware of his learning process in which each aspect presented forms a part of a whole, which is the objective of his learning. Therefore, said proposed objective was examined through the summative assessment, which will grant an appreciative qualification of the contents covered during the class sessions. Said rubric or note will be obtained from two evaluative activities that will be carried out throughout the class sessions, being in week 3 and week 6 respectively the development of said activities of an evaluative nature. For those evaluative activities, an exam was in charge of giving an assessment, said exam had a numerical appreciation between 0 and 5, the first value being the lowest, and the second the highest score, respectively. In the last evaluation activity, a survey was also carried out, which sought to know the perception of the participants about their immersive experience in the presented course.

2.4 Stages and Activities Executed

The following schedule details the stages of the plan that was carried out for the realization of the educational project, this located in a period of 6 weeks of teaching:

For week one, the teaching stage to the working group began, it should be noted that each week consisted of two hours of class. In this first week, the teaching material was greetings and farewells, the alphabet, the days of the week and the months of the year. For week two, the topics covered were the conjugation of the verbs être (be), s'appeler (to call oneself), avoir (have) and the verb habiter (live). When week three arrived, the countries were taught, and the prepositions

before a country name, in addition to a first evaluative activity to probe the evolution of the participants with respect to the topics seen. For the fourth week, nationalities and professions were worked on in class, as well as articles (definite and indefinite). Entering the fifth week of work, the material seen was the conjugation of the verb faire (do) and its intertwining with hobbies, additionally the conjugation dynamics of the first group verbs was also taught. Being in the last week of activities the introduction of the formation of negative sentences, and the realization of a last evaluative activity to measure the development of the skills of the participants of the French course.

After the teaching stage, there was a phase of analysis of the data and the events, through which the competencies shown by the participants in the exams duly carried out in weeks 3 and 6 of the teaching period were analyzed primarily. Also, in this, a survey was analyzed regarding the experience with the learning process carried out by the students who were part of this French course. Said analysis is reflected in the following paragraph of this writing.

3. Results

The development of the six weeks of activities programmed to teach the French course to the aforementioned sample, which was made up of a total of 18 students of the degree in literature and Spanish language of the Universidad Industrial de Santander (UIS), from the central campus, enrolled in the subject multilingualism and Interculturality, which consisted of 11 women and 7 men, who ranged between the ages of 16 and 19 years, were fully developed exposing each of the topics already mentioned in the previous paragraph (stages and activities executed), and in turn assuming the realization of the two activities previously stipulated for

these classes, including a survey that probed the experience of students through the project. But it is worth noting the fact of abstinence on the part of two sample participants when assessing their cognitive experience, in the survey, since they decided not to carry it out. Opposite case of the evaluative activity which was fully implemented by all the members of the course.

Beginning with the scrutiny of the evaluation activities, we can emphasize the fact that all the participants in this project had a zero level of knowledge of the French language, for which their learning process was always on the rise. Having analyzed the exams, for the first of these, the approving rate was a total of sixty-five percent, and only thirty-five percent failed. For the second evaluation process, the percentage of approves increased, this being a total of eighty-two percent, while on the side of those who failed the percentage decreased significantly, this being only eighteen percent.

Taking part now with the analysis of the survey, it is necessary to mention the points or sections in which this survey was divided. The survey intended to observe the experience of the members of the sample who were part of the educational project. Having mentioned this, there were two emotions or factors scrutinized in the survey, interest, and motivation. On the motivation side, it was decided to investigate the influence that music had as a 'motivating element' towards the French-speaking language and its culture. Regarding interest, although only one factor is mentioned, it was divided into two parts, the first part, the interest that this project generated or aroused in terms of learning, if this managed to fan a flame in the search for new linguistic knowledge, this was given the title 'to arouse interest'. The second part inquired about the interest or, as the table was named, 'willingness to continue learning', after experiencing this process of acquiring a foreign language such as French.

These points were analyzed through a Likert scale, a scale from 1 to 5 in which 1 represented the option totally disagree, 2, disagree, 3, indifferent, 4, agree, and finally number 5, totally agree. A statement was presented to each questioned point, which the participants had to assess based on the aforementioned scale. For the item 'arise interest', the statement was, "The French lessons were of great benefit to me. In addition to this, they aroused in me a great interest in the French language. If so, what did you enjoy most about these lessons?" In the case of the point 'motivating element', the statement was as follows: "Music was a motivating element for me in the activities carried out, this element also creating a link of interest between me and the language. If it was like this, why do you think it was like that? If the opposite is your case, explain why this is. Finally, in the last element, the so-called 'willingness to continue learning', the statement was, "After the French lessons, this language is a new interest for me. Being so, what was it that most caught your attention or liked during the course of the lessons? If the opposite is the case, what or what were the disruptive elements for you in these lessons?"

3.1 Arise the Interest

In this section, the values obtained after the scrutiny of the data provided by the participants who carried out the survey showed that, of one hundred percent distributed among the five values of the scale, number one and two, totally disagree, and disagree They got a percentage of zero. Number three, indifferent, obtained a value of nineteen percent, while points four and five, agree and totally agree, obtained respectively forty-four and thirty-seven percent. These values can be evidenced in illustrated form in the following graph.

Graphic 1.

Arise the Interest Graphic



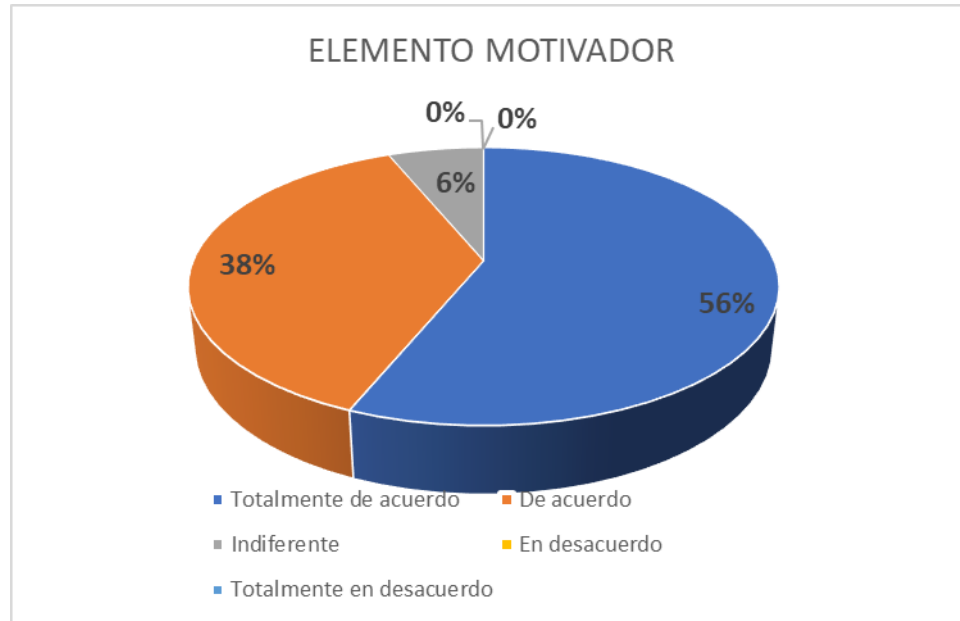
Grado	Item 1
Totalmente de acuerdo	6
De acuerdo	7
Indiferente	3
En desacuerdo	0
Totalmente en desacuerdo	0

3.2 Motivational Element

The next point yielded values of zero percent for the elements in total disagreement, and in disagreement, a percentage of six for the indifferent, for the item of agreement the value was thirty-eight percent, and finally a value was obtained of fifty-six percent for the value 5 of the scale, totally agree. These values can also be observed graphically in the following illustration.

Graphic 2

Motivational Element Graphic



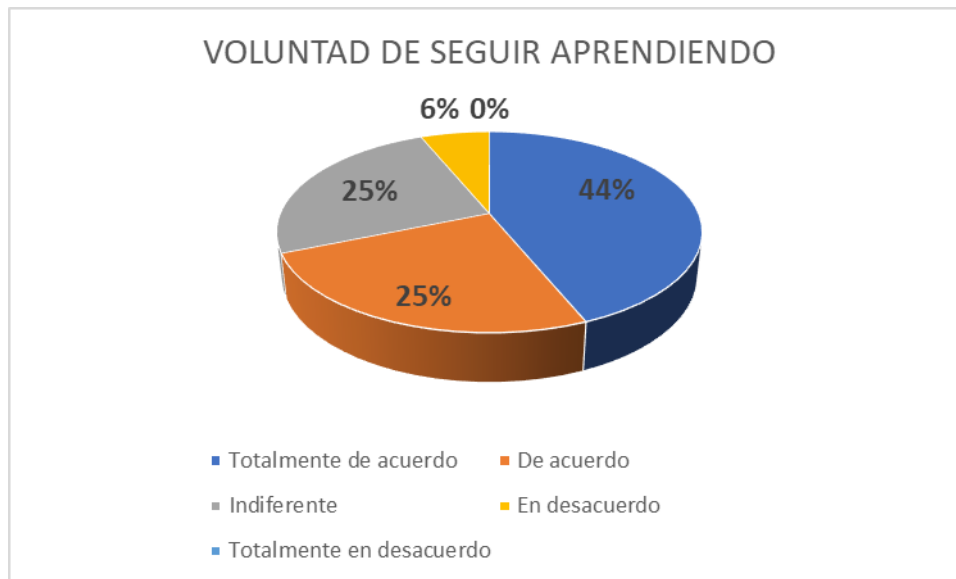
Grado	Item 1
Totalmente de acuerdo	9
De acuerdo	6
Indiferente	1
En desacuerdo	0
Totalmente en desacuerdo	0

3.3 Willingness to Continue Learning

Finally, in this section the values obtained were forty-four percent for paragraph five, in complete agreement. A percentage of twenty-five for items four and three, agree and indifferent, respectively. In the last values we find percentages of six and zero percent for values two and one on the proposed scale, in disagreement and totally in disagreement, correspondingly. Note below in an illustrative way these mentioned values.

Graphic 3

Willingness to Continue Learning Graphic



Grado	Item 1
Totalmente de acuerdo	7
De acuerdo	4
Indiferente	4
En desacuerdo	1
Totalmente en desacuerdo	0

Being presented the values of the scrutiny of the survey and the two evaluative activities carried out in the pedagogical project, the analysis of said values follows, and contrast of these with the theories and hypotheses that were taken as a basis in the realization of everything in the realization of the pedagogical plan.

4. Conclusion

Through this section we seek to make a reflective analysis of the process that was carried out during this pedagogical practice, of the data obtained through the evaluative actions carried out, which were two in total, and also of the data collected through the survey that sought to quantitatively know the reaction based on the experience of the students of the course, and this environment to two affective factors, interest and motivation, highlighted in the theories of Stephen Krashen (1982), cited previously and taken as the theoretical basis of the project. Said analysis will be divided into three parts, the first one around the learning of the participants, the second, around their experience, emphasizing the two factors mentioned in this paragraph, and a last part that closes with a total evaluation of the process. itself, the gains in theoretical and practical matter for the subject. In addition, this section ends with the limitations and recommendations for future research of this nature.

Beginning with the examination of the learning process around what was obtained from the evaluation activities, what was mentioned in the results section is highlighted again, the sample starts from the total ignorance of the language taught, for which the acquisition process always had a profit effect. Despite this incidence, an evolution can be noticed on the part of the participants in the results obtained in the exams, and that is that with respect to a first exam in which a percentage of sixty-five percent of success is obtained, in the second test this percentage to a value of eighty-two percent, being an exponential gain of seventeen percent. From this fact we can deduce a positive trend in the process, which with respect to the first instance, prior to the project, instance two, during the course, and three, which is a post-course instance, shows an attitude towards improving the language skills of the participants involved in it. This evidence

gives us a light regarding the method used, since it always shows an upward attitude in the teaching of knowledge, which points to a success in the use of this type of dynamics to capture the attention of students regarding the topics, and also an approach to the language in everyday practical uses, and not merely a totally theoretical approach such as teaching a language through the grammatical approach.

Moving on to the experience section, we will begin with the analysis of the data obtained in the subparagraph, arise the interest. In this, a first glance is given of the incidence that the methodology of the use of the French song had in the acquisition of the language, and the French-speaking culture, with respect to interest. And it is that according to what was scrutinized, the participants expressed a favorable stimulus towards the method, towards the implementation of the melody in the classroom. Being eighty-one percent of the participants who expressed a feeling in agreement with the statement proposed in the survey. With this we can begin to define music as an important element for the reduction of affective factors, since as mentioned in the theoretical framework it is the melody, in this case, the French melody, an instrument for the entertainment of the student and actively predispose him to the reception of French linguistic skills, and at the same time to the culture of this language, the French culture. These data help to confirm Krashen's (1981) theory of the affective filter, since the more work is done to reduce this, the learning of a language becomes easier. This also helps us to give a success to the awareness of the VARK model by Fleming (1987), from which the aural learning model was prioritized, and for which some participants asserted with their comments in the survey, comments such as the following , 'Music was for me, a very useful tool with which I learned, both theoretically and culturally, some aspects of France', 'Through music we were able

to awaken a little more the sense of listening', 'Music It generated a great interest in the French language and culture, and at the same time made the classes more fun, more dynamic.'

To continue with the section 'motivating element' we have to return to something mentioned in the previous paragraph, and that is that music began to be defined as an element that reduces the affective filter in language classes, for this particular case French melodies and French language. And it is that the data obtained demonstrate it, being fifty-six percent of the participants who gave a 'totally agree' to the premise of music as the main element in this process of acquisition of the French language, and not very far away was the number of those who gave only an 'agreement', a figure of a value of thirty-eight percent. On the other hand, only six percent of indifference to the proposed statement was obtained, and zero percent in the case of disagreement and total disagreement. These values continue to ratify the correctness of the choice of method, and in turn the theory of the affective filter of Krashen (1982), and Fleming's thesis about the method, VARK learning, being specific in this case the aural method.

Finishing the analysis in the section 'willingness to continue learning', it is worth ratifying the percentages favorable to the entire process, since the intention of this project was to encourage participants to enroll in a language, and the different areas that this entails, such as their society, its tradition, its culture, and all this, through music. Work that achieved optimistic values, demonstrating a sixty-nine percent of the members an intention to continue the process, only a quarter indifference before all this, and only a reduced six percent, reluctance to continue. Having framed this process in the field of multilingualism, it is a great success at the end of the project, since putting these students on track in the process of a language opens their vision of the world, an important axis of the subject.

To close this writing, we can project a halo of favorability for the method, of which it would be ideal to carry out with other foreign languages, languages such as Portuguese, English, German, among others. And it is that the method was viable in the case of the French language, testing it in other languages with favorability such as the one obtained in this finished project, would make a possibility towards the consolidation of a dynamic teaching method of foreign languages. At the same time, it is imperative to emphasize some measures to be taken into account for projects of this type, and that is that the completed pedagogical project only filtered the data of a course that received a specific education, but did not have the reference of a group that did not have the same method, this in order to test the differences of the processes, and their results at the end of said plans.

Another pending topic is the feasibility of extending the project completion time, specifically, the duration of the teaching weeks, which for said plan was only a total of six, enough time to test certain areas, but relatively short to probe other factors, such as adaptation to this method, whether the curve of student disposition maintains or decreases over time, in addition to the development of more subject content, and the final resolution of a complete course, referring to the time, to finally compare the final development of the competencies obtained through the new model, crossed against data from groups that do not use said method.


Bibliographic References

- Blanc, J., Lederlin, P., & Cartier, J. M. (1984). *En avant la musique* (lydbånd) : méthode de français : matériel audio-oral d'accompagnement. Cle international.
- Chica Peñas, C. (2020). “La Canción”: recurso didáctico para la enseñanza del francés a través de en educación infantil.
- Council of Europe (2020), *Common European Framework of Reference for Languages: Learning, teaching, assessment – Companion volume*, Council of Europe Publishing, Strasbourg, available at www.coe.int/lang-cefr.
- Fleming, N. D. (1987). *The active learning site–VARK*.
- Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. Nueva York: Basic Books.
- Krashen, S. (1982). *Principles and practice in second language acquisition*. New York: PrenticeHall.
- Lizoir, G., Marchand, S. (1991). *L'ère fait la chanson : Chanteurs et société actuelle : Dossier pédagogique*. Bogotá: B.A.L.A.V.
- Morales, A., & Chacin, M. J. *USO DE LA CANCIÓN FRANCESA EN LA ASIGNATURA FRANCÉS III*.
- Plato., & Bloom, A. (1991). *The Republic of Plato*. 2nd ed. [New York], Basic Books.
- Uribe, E. et al. (2016). *Proyecto Educativo del Programa LICENCIATURA EN LENGUAS EXTRANJERAS CON ÉNFASIS EN INGLÉS*. Universidad Industrial de Santander.


Uribe, E. et al. (2016). Proyecto Educativo que soporta la Reforma Curricular de la LICENCIATURA EN ESPAÑOL Y LITERATURA. Universidad Industrial de Santander.

Annexes

Annex A. First Exam






Universidad Industrial de Santander



TEST DIAGNOSTIQUE
 PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
 DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

NOM: _____ DATE: _____


1- Présente ces personnes à partir des informations sur les fiches.

<div style="border: 1px solid gray; padding: 5px; margin-bottom: 5px;"> Kei Miyakura Âge : 14 ans Ville : Tokio </div>  <p>_____</p> <p>_____</p> <p>_____</p>	<div style="border: 1px solid gray; padding: 5px; margin-bottom: 5px;"> Kamel Amanou Âge : 13 ans Ville : Tunis </div>  <p>_____</p> <p>_____</p> <p>_____</p>	<div style="border: 1px solid gray; padding: 5px; margin-bottom: 5px;"> Cécile Leroux Âge : 15 ans Ville : Genève </div>  <p>_____</p> <p>_____</p> <p>_____</p>
---	---	---

2- Complète le dialogue.

● Salut ! Tu es nouveau ?
 Moi, Laure.
 Et, tu t'appelles ?

● Je m'appelle Paul. Ça s'écrit Et toi ?



● Moi, je
 Baptiste et 13 ans.



TEST DIAGNOSTIQUE
 PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
 DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

3- Complète le tableau

	Être	Avoir	S'appeler	Habiter
Je/j'				
Tu				
Il/Elle				
Nous				
Vous				
Ils/Elles				

4- Complétez les opérations et écrivez les résultats en lettres.

$$6 + 20 = \underline{\quad\quad\quad} \quad \underline{\hspace{10em}}$$

$$5 \times \underline{\quad\quad} = 25 \quad \underline{\hspace{10em}}$$

$$13 + 9 = \underline{\quad\quad\quad} \quad \underline{\hspace{10em}}$$

$$66 \div \underline{\quad\quad} = 6 \quad \underline{\hspace{10em}}$$

$$100 - \underline{\quad\quad} = 20 \quad \underline{\hspace{10em}}$$

$$90 \div \underline{\quad\quad} = 9 \quad \underline{\hspace{10em}}$$

$$9 \times \underline{\quad\quad} = 45 \quad \underline{\hspace{10em}}$$

$$70 - \underline{\quad\quad} = 40 \quad \underline{\hspace{10em}}$$

$$32 - \underline{\quad\quad} = 9 \quad \underline{\hspace{10em}}$$

$$84 + \underline{\quad\quad} = 99 \quad \underline{\hspace{10em}}$$

Annex B. Second Exam



EXAMEN FRANÇAIS
 PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
 DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

NOM : _____ DATE : _____

1- Décode les messages et écris ce qu'ils disent.

CODE:	= habiter	= anglais	= en Italie	21 = 12 ans
	= étudier	= français	= en Grèce	31 = 13 ans
	= avoir	= italien	= en Allemagne	41 = 14 ans
	= être	= allemand	= en Espagne	51 = 15 ans
	= s'appeler	= espagnol	= en France	



Bonjour ! Ben. . . . 51.

Bonjour ! Je m'appelle Ben. Je suis français. _____

Salut ! Ça va ? Konstantina. . 31.



Bonjour Karl. 41. . .



EXAMEN FRANÇAIS
 PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
 DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

2- Mets dans l'ordre ces phrases négatives.

1. pas / chinois / parlons / ne / **Nous.**
2. n' / ans / 16 / ai / Je / pas.
3. n' / aux / habite / pas / Philippines / Élodie.
4. étudient / n' / italien / pas / Ils / l'.

1. _____
2. _____
3. _____
4. _____

3. Relie pour construire des phrases.

Il Nous J' Elles Tu Vous	habites habite habitons habitez habitent	en au aux à	New York Québec Pays-Bas Espagne Belgique Maroc
---	--	----------------------	--

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____
- f. _____



EXAMEN FRANÇAIS
PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

4. Écris en français les noms de professions suivants.

- a. Médecin : _____
- b. Panadero : _____
- c. Mesero : _____
- d. Pescador : _____
- e. Bombero : _____
- f. Alcalde : _____
- g. Arquitecto : _____
- h. Payaso : _____

5. Écris ces chiffres en lettres.

- | | |
|---------------|----------------|
| a. 88 : _____ | f. 72 : _____ |
| b. 36 : _____ | g. 25 : _____ |
| c. 97 : _____ | h. 63 : _____ |
| d. 51 : _____ | i. 14 : _____ |
| e. 49 : _____ | j. 100 : _____ |

Annex C. Survey



TEST DIAGNOSTIQUE
PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

EXPERIENCIA

Con ayuda de la siguiente escala del 1 al 5 (donde 1 es totalmente en desacuerdo, y 5 totalmente de acuerdo) responda las siguientes preguntas.

1	2	3	4	5
Totalmente en desacuerdo	En desacuerdo	Indiferente	De acuerdo	Totalmente de acuerdo

1. Las lecciones de francés fueron de gran provecho para mí. Además de ello despertaron en mí un gran interés por la lengua francesa. Si es así ¿qué fue lo que más disfrutó de estas lecciones?

2. Fue la música para mí un elemento motivador en las actividades realizadas, creando también este elemento un enlace de interés entre mi persona y la lengua. Si fue de esta forma ¿por qué cree que fue así? Si es su caso el contrario, explique el porqué de esto.

3. Después de las lecciones de francés, es para mí esta lengua un nuevo interés. Siendo así ¿qué fue lo que más llamó su atención o gustó durante el transcurso de las lecciones? Si es su caso el contrario ¿qué o cuáles fueron los elementos disruptivos para usted en esta lecciones?



TEST DIAGNOSTIQUE
 PROFESSEUR: ANDRÉS FELIPE CARRERO SILVA
 DIRECTRICE: EDGA MIREYA URIBE SALAMANCA

EXPERIENCIA

Con ayuda de la siguiente escala del 1 al 5 (donde 1 es totalmente en desacuerdo, y 5 totalmente de acuerdo) responda las siguientes preguntas.

1	2	3	4	5
Totalmente en desacuerdo	En desacuerdo	Indiferente	De acuerdo	Totalmente de acuerdo

1. Las lecciones de francés fueron de gran provecho para mi. Además de ello despertaron en mi un gran interés por la lengua francesa. Si es así ¿qué fue lo que más disfrutó de estas lecciones?

5 - El profesor enseñaba bien, la música me generó interés y las clases fueron bastante divertidas

2. Fue la música para mi un elemento motivador en las actividades realizadas, creando también este elemento un enlace de interés entre mi persona y la lengua. Si fue de esta forma ¿por qué cree que fue así? Si es su caso el contrario, explique el porqué de esto.

5 - Primeramente descubrí que conocía varias canciones, los ritmos y palabras eran de gran interés por lo que las seguí escuchando

3. Después de las lecciones de francés, es para mí esta lengua un nuevo interés. Siendo así ¿qué fue lo que más llamó su atención o gustó durante el transcurso de las lecciones? Si es su caso el contrario ¿qué o cuáles fueron los elementos disruptivos para usted en esta lecciones?

4 - Si es de mi interés, lo que más me llamó mi atención fue la manera en la que los verbos cambian según el pronombre y la música

Annex D. Participants

