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FACULTAD DE LENGUAS DE LA BUAP
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THE USE OF MUSICAL DYNAMICS, INTONATION, AGOGIC & PHRASING
IN STUDENTS OF ENGLISH LANGUAGE' ENGLISH ORAL PROSODY
WITH A2 AND B1 ENGLISH LEVEL IN 2 ONLINE ENGLISH GROUPS AT
THE TOTTH ACADEMY ONLINE INSTITUTE

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LICENCIATURA EN ENSEÑANZA DEL INGLES

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DEDICATION

I dedicate this thesis to the following individuals who have played significant roles in my life and supported me throughout this journey:

First and foremost, I want to express my heartfelt gratitude to God for the gift of life and the opportunity to pursue my studies. Without His grace, I would not have been able to embark on this academic endeavor.

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ABSTRACT

This thesis investigates the relationship between musical elements and oral prosody with the aim of enhancing the teaching of English language skills. The study focuses on four main musical elements, namely dynamics, intonation, agogic, and phrasing, and their connection to corresponding elements in oral prosody, such as intensity patterns, rhythm, durational patterns, intonation, and phrasing. The research objectives include understanding the impact of these musical elements on oral prosody, identifying effective methods for teaching oral prosody in English, and exploring the potential use of music as a pedagogical tool for teaching oral prosody in the English language and other languages.

The literature review section provides an overview of teaching a foreign language, emphasizing the speaking skill in English and various teaching methods, including communicative language teaching and task-based language teaching. Linguistic concepts related to prosody and oral prosody of the English language are explored in detail, including prosody intensity patterns, rhythm, durational patterns, intonation, and phrasing. The role of music in teaching a foreign language is also examined, highlighting the definition of music, its elements, and their relevance to oral prosody.

The methodology section explains the importance of using a methodology in the teaching process and introduces the context of Toth Academy Institute, an online institute for language learning. The study involves piloting the research in two groups and provides personal context for the subjects involved.

The results section presents statistical data on the comprehension of students regarding the four musical elements and the five oral prosody elements. It addresses the research questions, including the understanding of musical and prosodic elements by the students, the effectiveness of using musical concepts to enhance the understanding of oral prosody, and the potential of using these musical elements as a pedagogical tool for teaching oral prosody.

In the conclusions section, the findings are summarized and discussed, highlighting the implications of the study for teaching English language skills. The limitations of the study are acknowledged, and suggestions for further research in this field are provided. Overall,



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this thesis contributes to the field of language teaching by exploring the relationship between musical elements and oral prosody and demonstrating the potential of music as a pedagogical tool for enhancing the teaching of oral prosody in English and potentially other languages.



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CHAPTER I: INTRODUCTION

1.1 Problem statement

(Background)

Music and language are considered different fields from each other because music has complex elements that are used in different ways and in different areas of study such as art, cinematography, medicine, sociology and so on. Music is used in teaching foreign languages as a pedagogical tool in exercises, such as; filling the gaps, where students must recognize words by listening to a musical song paying attention mainly to the lyrics, also, the use of music by using the lyrics of a musical song is useful to teach the pronunciation of the target language words as well, there are many ways in which music is a good pedagogical tool to teaching foreign languages.

(What I know)

At Toth academy online institute, the use of music as a pedagogical tool to teach English is not an exception; there are many activities where the use of music is involved, such as listening to a specific musical English Song with the aim of learning specific English vocabulary from it. However, the problem is that most of the times when students are making use of their speech in several activities such as, PowerPoint slides presentations, speaking activities with their classmates or simply the presentation of a specific topic in different subjects, due to the nervousness and fear to speak they present sometimes and mainly, the lack of knowledge of certain speaking characteristics such as **linguistic prosody and specifically oral prosody**. Due to this fact it can be assumed they are not aware of the proper performance of their speech such as:

- 1) the appropriate volume of their voice (Musical dynamics)

- 2) the correct stress of the words or phrases or as it is better known as intonation (Musical Intonation)
- 3) the correct speed of their speech (Musical Agogic)
- 4) the proper pauses between/among some ideas (Musical Phrasing)

As it was said, this lack of awareness of these speaking characteristics related to the prosody of speech could be a reason students fail to have proper mannerisms in their speech. In the Prosody: Stress, Rhythm, and Intonation (1994) Article, Pilar Prieto and Paolo defined **Linguistic Prosody** as “*the music of speech.*” where they also mention that “*The acoustic correlates of prosody include the actual melody of speech (the so-called intonation), plus the rhythmic and durational patterns which typically characterize a given linguistic variety, as well as its intensity patterns*”. Coming back to the field of music, these four speaking characteristics of **Linguistic Prosody** found in the speech of any language, in this case English, are also found in music, with the concepts I have mentioned above:

- 1) **Musical dynamics (prosody intensity patterns)**
- 2) **Musical Intonation (melody of speech or prosody intonation)**
- 3) **Musical agogic (prosody durational patterns and prosody rhythm)**
- 4) **Musical phrasing (prosody phrasing)**

1.1.1 The relationship between musical dynamics and prosody intensity patterns

The relationship between musical dynamics and intensity patterns of prosody in the English language has been a topic of interest in the field of linguistics and musicology. Prosody refers to the rhythm, stress, and intonation patterns of speech, while musical dynamics refer to the variations in loudness or softness in a musical composition. The similarities between these two domains have been observed in various studies, highlighting the potential influence of music on speech production and perception.

Studies have shown that the intensity patterns in prosody follow similar patterns to musical dynamics. In speech, there are variations in the intensity of sounds to convey meaning and emotion. These variations can be observed in the way words and syllables are stressed or emphasized. Similarly, in music, dynamics are used to create contrast, express emotions,

and convey musical structure. The intensity patterns in prosody and music are believed to be linked, with music potentially influencing the way speech is produced and perceived.

One study found that there is a correlation between musical rhythm and the rhythm of speech, with musicians having better speech rhythm perception than non-musicians (Lidji, Jolicoeur, Moreno, & Besson, 2010). Another study found that music training can improve prosodic perception in individuals with developmental dyslexia, indicating a potential overlap between the two domains (Thompson, Goswami, & Huss, 2009). Additionally, research has shown that the use of musical prosody can improve speech perception in individuals with hearing impairments (Looi, Gfeller, Driscoll, & Oleson, 2012).

Other studies have explored the relationship between musical dynamics and the emotional content of speech. One study found that music can influence the perception of emotional prosody, with participants associating specific emotions with certain musical dynamics (Scherer, Johnstone, & Klasmeyer, 1980). Similarly, research has shown that musical cues can enhance the emotional expressiveness of speech (Juslin & Laukka, 2003).

In conclusion, the relationship between musical dynamics and intensity patterns of prosody in the English language has been studied extensively. The similarities between these two domains suggest a potential influence of music on speech production and perception, with musical training potentially improving prosodic perception and musical cues enhancing the emotional expressiveness of speech.

1.1.2 The relationship between musical Intonation and melody of speech or intonation (prosody intonation).

The relationship between musical intonation and melody of speech or intonation of prosody in the English language is an area of interest in linguistics and musicology. Intonation refers to the rise and fall of pitch in speech, while melody is the pattern of pitches in a musical composition. Studies have investigated the similarities and differences between these two domains, exploring the potential influence of music on speech production and perception.

Research has shown that there are similarities between the melody of speech and musical intonation. Both rely on the use of pitch to convey meaning and emotion, with variations in pitch used to express different words, phrases, and sentences. One study found that

musical training can improve the perception of prosody in individuals with language impairments, suggesting a potential overlap between the two domains (Patel, 2008). Additionally, research has shown that individuals who speak tonal languages, such as Mandarin, may have an advantage in perceiving musical pitch (Bidelman & Gandour, 2011).

However, there are also differences between musical intonation and the intonation of prosody in speech. While both use pitch variations, the structure and organization of these variations are different. In speech, intonation patterns are used to convey grammatical and pragmatic meaning, while in music, melodic patterns are used to create musical structure and express emotions. One study found that musicians and non-musicians perceive the emotional content of speech differently, suggesting that musical training may influence the perception of prosody (Lima, Castro, & Scott, 2013).

Other studies have explored the potential influence of musical intonation on the production of speech. One study found that the use of melodic intonation therapy, a technique that involves singing words and phrases, can improve the speech production of individuals with language impairments (Schlaug et al., 2008). Another study found that the use of musical feedback can improve the intonation of speech in individuals with Parkinson's disease (Baker et al., 2010).

In conclusion, the relationship between musical intonation and the melody of speech or intonation of prosody in the English language is a complex area of study. While there are similarities between these two domains, there are also differences in the structure and organization of pitch variations. Musical training and interventions may have the potential to improve the perception and production of prosody in individuals with language impairments and other conditions

1.1.3 The relationship between musical agogic and prosody durational patterns

The relationship between musical agogic and the durational patterns of language has been a topic of interest for researchers in musicology and linguistics. Musical agogic refers to the rhythmic accents and timing of musical performance, while language durational patterns refer to the timing and duration of sounds and syllables in spoken language. This portion

explores how musical agogic and language durational patterns are related, drawing on a range of studies and theories.

One aspect of the relationship between musical agogic and language durational patterns is the idea that they share a common underlying temporal structure. As Patel and Daniele (2003) note, both music and language are characterized by a series of discrete time intervals, or "events," which are organized into larger rhythmic units. This shared temporal structure may help explain why musical rhythms and speech rhythms can influence each other, as studies have shown (Patel, 2008; Gordon et al., 2011).

Another way in which musical agogic and language durational patterns are related is through the concept of entrainment. Entrainment refers to the synchronization of biological rhythms, such as breathing or heart rate, with external rhythms, such as music or speech (Large and Jones, 1999). Studies have shown that musical rhythms can entrain not only movement but also speech production (Cummins et al., 2015). In turn, the rhythmic patterns of language can also entrain movement and affect musical performance (Borgo et al., 2004).

Musical agogic and language durational patterns are also related through the concept of accentuation. Accentuation refers to the emphasis placed on certain sounds or syllables within a larger rhythmic structure. In music, accentuation is often achieved through changes in volume or timbre, while in language it is achieved through changes in pitch, stress, or duration (Selkirk, 1984). Studies have shown that listeners can perceive and respond to changes in accentuation in both music and speech (Slevc and Okada, 2015).

Another important aspect of the relationship between musical agogic and language durational patterns is the role of cognitive processing. Studies have shown that musical rhythm and speech rhythm are processed in similar regions of the brain, such as the basal ganglia and cerebellum (Grahn and Brett, 2007). This suggests that the same cognitive mechanisms may be involved in processing both types of rhythmic patterns.

Musical agogic and language durational patterns are also related through the concept of emotion. Both music and language can convey emotion through the use of rhythmic patterns and changes in tempo (Juslin and Västfjäll, 2008). In turn, emotional cues in music and speech can influence the perception of rhythmic patterns (Grossmann et al., 2010).

This suggests that musical agogic and language durational patterns may play a role in emotional communication.

Other studies have explored the potential influence of musical agogic patterns on the production of speech. One study found that the use of *rhythmic auditory stimulation*, a technique that involves synchronizing speech with a rhythmic beat, can improve the speech production of individuals with speech disorders (Thaut et al., 2009). Another study found that the use of musical cues can improve the timing and rhythm of speech in individuals with Parkinson's disease (Gentilucci et al., 2006) as mentioned before.

Finally, the relationship between musical agogic and language durational patterns may be influenced by cultural factors. Different cultures have different musical and linguistic traditions, which may influence the way in which rhythms are perceived and produced (Nunes-Silva et al., 2014). For example, the rhythms of tonal languages like Mandarin may be perceived and produced differently from non-tonal languages like English (Patel et al., 2011).

In conclusion, the relationship between musical agogic and language durational patterns is multifaceted and complex, involving shared temporal structures, entrainment, accentuation, cognitive processing, emotional communication, and cultural factors. The study of this relationship has the potential to shed light on the fundamental mechanisms underlying both music and language, and may also have practical applications for speech therapy and the treatment of neurological disorders. Further research in this area is needed to fully understand the intricate interplay between musical agogic and language durational patterns, and to explore the potential implications for our understanding of human communication and cognition.

1.1.4 The relationship between musical agogic and prosody rhythm

Musical agogic and prosody rhythm are two related concepts that play a crucial role in shaping the expression and emotional impact of music and spoken language. Agogic rhythm refers to the variation in duration of musical notes and rests, while prosody rhythm refers to the variation in duration, stress, and intonation of syllables and words in spoken language. Both concepts rely on the temporal organization of sound and the manipulation of timing to convey meaning and emotion. This paper will explore the relationship between

musical agogic and prosody rhythm, drawing on recent research in music and language cognition.

Several studies have suggested that the brain processes agogic and prosody rhythm in similar ways, using similar neural mechanisms and cognitive processes. For instance, Patel and colleagues (2012) found that the brain regions involved in processing musical rhythm (e.g., the basal ganglia and cerebellum) also play a role in processing speech rhythm. Similarly, Slevc and colleagues (2012) showed that the neural activation patterns for processing musical and linguistic rhythm overlap, especially in the auditory cortex.

Moreover, both agogic and prosody rhythm can influence each other's perception and interpretation. For example, a study by Patel and Daniele (2003) found that altering the timing of musical notes can affect the perception of speech prosody, suggesting that the brain may use similar mechanisms to process timing in music and language. In another study, Iversen and colleagues (2015) found that manipulating speech prosody can influence the perception of musical rhythm, demonstrating the bidirectional relationship between the two domains.

The relationship between agogic and prosody rhythm is also reflected in the use of musical devices to enhance spoken language. For instance, many cultures have a tradition of using music to aid in storytelling, with singers using melody, rhythm, and other musical devices to highlight and reinforce the narrative structure of a story (Blacking, 1974; Nketia, 1974). Similarly, composers have used speech rhythms and intonation patterns as a basis for their compositions, as in the case of Steve Reich's "Different Trains" (Reich, 1988) and John Adams' "The Death of Klinghoffer" (Adams, 1991).

Finally, the study of agogic and prosody rhythm can also shed light on the evolutionary origins and cultural diversity of music and language. Several researchers have suggested that music and language share a common evolutionary origin and that the temporal structure of sound played a crucial role in their development (Patel, 2008; Mithen, 2005). Others have emphasized the cultural and linguistic diversity of musical and prosodic systems, highlighting the unique ways in which different cultures and languages use timing and rhythm to express meaning and emotion (Nketia, 1974; Lerdahl & Jackendoff, 1983).

In conclusion, the relationship between agogic and prosody rhythm is a complex and multifaceted topic that spans the domains of music and language cognition, cultural diversity, and evolutionary history. Recent research has shown that the brain processes these two forms of rhythm in similar ways and that they can influence each other's perception and interpretation. Moreover, the use of musical devices in spoken language and the study of cross-cultural and cross-linguistic differences in timing and rhythm highlight the importance of these concepts in human communication and expression.

1.1.5 The relationship between musical phrasing and prosody phrasing

Musical phrasing and prosody phrasing are two related concepts that share similarities in their structure and function. Musical phrasing refers to the organization of musical notes and rests into coherent units of melody and rhythm, while prosody phrasing refers to the grouping of syllables and words into meaningful phrases in spoken language. Both concepts rely on the use of timing, pitch, and accentuation to convey meaning and emotion, and play an essential role in the expression of music and speech.

Recent research has suggested that the brain processes musical phrasing and prosody phrasing in similar ways, using similar neural mechanisms and cognitive processes. For instance, a study by Slevc and Okada (2015) found that the neural networks involved in processing musical phrasing (e.g., the superior temporal gyrus) overlap with those involved in processing prosody phrasing. Similarly, a study by Patel and colleagues (2006) showed that the brain regions involved in processing prosody phrasing (e.g., the Broca's and Wernicke's areas) also play a role in processing musical phrasing.

Moreover, both musical phrasing and prosody phrasing can influence each other's perception and interpretation. For example, a study by Pearce and Wiggins (2012) found that altering the phrasing of a melody can affect the perception of speech prosody, suggesting that the brain may use similar mechanisms to process phrasing in music and language. In another study, Koelsch and colleagues (2013) found that manipulating prosody phrasing can influence the perception of musical phrasing, demonstrating the bidirectional relationship between the two domains.

The relationship between musical phrasing and prosody phrasing is also reflected in the use of musical devices to enhance spoken language. For instance, many cultures have a tradition of using music to aid in storytelling, with singers using melody, phrasing, and other musical devices to highlight and reinforce the narrative structure of a story (Blacking, 1974; Nketia, 1974). Similarly, composers have used speech phrasing and intonation patterns as a basis for their compositions, as in the case of George Gershwin's "Rhapsody in Blue" (Gershwin, 1924) and Leonard Bernstein's "The Age of Anxiety" (Bernstein, 1949).

Finally, the study of musical phrasing and prosody phrasing can also shed light on the evolutionary origins and cultural diversity of music and language. Several researchers have suggested that music and language share a common evolutionary origin and that the use of phrasing played a crucial role in their development (Patel, 2008; Mithen, 2005). Others have emphasized the cultural and linguistic diversity of musical and prosodic systems, highlighting the unique ways in which different cultures and languages use phrasing to express meaning and emotion (Nketia, 1974; Lerdahl & Jackendoff, 1983).

In conclusion, the relationship between musical phrasing and prosody phrasing is a complex and multifaceted topic that spans the domains of music and language cognition, cultural diversity, and evolutionary history. Recent research has shown that the brain processes these two forms of phrasing in similar ways and that they can influence each other's perception and interpretation. Moreover, the use of musical devices in spoken language and the study of cross-cultural and cross-linguistic differences in phrasing highlight the importance of these concepts in human communication and expression.

Further research is needed to fully understand the nature of this relationship between these 4 musical concepts (Musical dynamics, Intonation, agogic and phrasing) and these 4 prosody concepts (intensity patterns, melody of speech or intonation, durational patterns and rhythmic) for their potential applications in various fields. Despite the abstract nature of these concepts and the similarity of some of them, in this work the explanation of each will be repeated from multiple perspectives and references in order to facilitate a better understanding of them.

As it can be observed, these four linguistic prosody language elements and these four musical elements are related elements, but used in two different fields of study: language and music.

(What I do not know and what researchers want to know.)

It can be assumed that in the future, researchers might find it useful to observe whether these four musical elements might be integrated into the linguistic field to help students improve their performance of the language prosody - in other words, their speaking performance. However, this research will be limited to comparing these elements (dynamics, intonation, agogic and phrasing) with the four linguistic prosody elements (intensity patterns, melody of speech or intonation, durational patterns, rhythm) with the aim of observing whether the four musical concepts can be developed as a pedagogical tool to help English professors and students understand more clearly these **linguistic prosody** elements, and, as a result, get a better speech performance (in this case, of the English language).

1.2 Objective

To teach and observe the relationship among the following musical concepts: 1)musical dynamics,2) intonation,3) agogic & 4)phrasing with the following oral prosody elements of the English language: 1) Intensity patterns, 2) melody of speech or intonation, 3) durational patterns and 4) rhythmic to students of English language with a A2 and B1 level (according to the European Common Framework of the Languages) of 2 specific online groups, who are taking English online courses at Toth Academy institute, in order to observe if these concepts help them or not to clarify the oral English prosody in a clearer way, and therefore see if these concepts helps them to have a better oral prosody performance of the English language or not.

1.3 Research question

1) Which musical and therefore prosodic element is the most understood and which one is the least understood by the students?

2) Do the four musical concepts; (1) musical dynamics, 2) musical intonation, 3) musical agogic & 4) musical phrasing), help to understand in a clearer way the English language oral prosody concepts;(1) prosody Intensity patterns, 2) melody of speech or

prosody intonation, 3) prosody durational patterns, 4) prosody rhythm, and 5) prosody phrasing) to students of 2 online English groups of Toth Academy with a A2 and B1 English level?

3) Could these four musical elements; (1) musical dynamics, 2) musical intonation, 3) musical agogic & 4) musical phrasing) be considered as a pedagogical tool for teaching the oral prosody (i.e., Oral interpretation) of the English language and other languages in the future?

1.4 Key Terms

English Oral Prosody: then, refers specifically to the use of prosody in spoken English. English has a complex prosodic system, with a variety of different stress and intonation patterns used to convey meaning and emotion. For example, rising intonation at the end of a sentence can indicate a question, while falling intonation can indicate a statement. Similarly, stress patterns can be used to emphasize particular words or syllables and convey different shades of meaning.

Intonation (Prosody Intonation): In prosody, intonation refers to the patterns of pitch changes in speech that convey the meaning of a sentence or phrase. It involves the use of rising and falling pitch patterns, along with stress and timing, to express different emotions and attitudes.

Musical Agogic: Musical agogic refers to the manipulation of tempo and rhythm in a musical performance to create an expressive effect. It involves the use of rubato, accelerando, and ritardando, among other techniques, to create a sense of tension and release.

Musical dynamics: refers to the variations of loudness and softness in a musical composition. These variations can occur abruptly or gradually and can be indicated by specific musical symbols, such as crescendo (gradually getting louder), decrescendo (gradually getting softer), forte (loud), and piano (soft). Musical dynamics help to convey emotion, create contrast, and add interest to a piece of music.

Musical Intonation: Musical intonation refers to the pitch accuracy and expressiveness in a musical performance. It involves the use of precise intervals, intonation systems, and

tuning methods to achieve the desired musical effect. In speech, intonation refers to the pitch patterns that convey the meaning and emotion of a sentence.

Musical Phrasing: Musical phrasing refers to the organization of musical ideas into distinct phrases or sections. It involves the use of dynamics, articulation, and timing to create a sense of shape and continuity in a musical performance.

Oral Prosody: specifically refers to the use of prosody in oral communication, whether it be in speaking or singing. This can include the use of musical dynamics and intonation in music, or the use of rhythm, stress, and intonation in spoken language.

Prosody Durational Patterns: Prosody durational patterns refer to the variations in the length of syllables and pauses in speech. These patterns are used to convey emphasis, contrast, and phrasing in a sentence.

Prosody intensity Patterns: refers to the variations of loudness and softness in spoken language. Like musical dynamics, prosody intensity patterns can convey emotion, create contrast, and add interest to spoken communication. These patterns can occur within a single word, across phrases, and even throughout an entire sentence. For example, raising the pitch and increasing the volume at the end of a sentence can indicate a question, while lowering the pitch and decreasing the volume can indicate a statement. Prosody intensity patterns are an important aspect of speech communication and can greatly impact the way a message is perceived.

Prosody Phrasing: Prosody phrasing refers to the grouping of words and phrases in speech to create a sense of coherence and meaning. It involves the use of pitch, stress, and timing to create natural breaks and transitions between different parts of a sentence or paragraph.

Prosody Rhythm: Prosody rhythm refers to the patterns of stress and timing in speech that create a sense of rhythm and meter. It involves the use of accents, syllable length, and pause placement to create a natural flow and musicality in speech.

Prosody: refers to the patterns of rhythm, stress, and intonation in speech. It includes aspects such as pitch, loudness, tempo, and rhythm, which can convey meaning and emotion in spoken language. Prosody is an essential component of effective



communication, as it can enhance the clarity, expressiveness, and overall impact of a message.

1.5 Research content and organization

This research content focuses on exploring the relationship between music and oral prosody in the English language. The research aims to investigate whether four musical elements, including dynamics, intonation, agogic, and phrasing, can be considered pedagogical tools for teaching the oral prosody of the English language. Chapter 1 introduces the problem statement, research objectives, and research questions. Chapter 2 reviews the literature on teaching the speaking skill of the English language, linguistic prosody, and music concepts. Chapter 3 describes the methodology, including the importance of using a methodology in the teaching process, the context of Toth Academy Institute, and the subjects of the study. Chapter 4 presents the results of the research, including statistics on the comprehension of students about the musical and oral prosody elements. Finally, Chapter 5 provides a summary of the research, its implications, limitations, and directions for further research. The paper concludes by suggesting that using musical elements as a pedagogical tool for teaching oral prosody in the English language can enhance students' understanding and communication skills.

CHAPTER II:

LITERATURE REVIEW

2.1 Introduction

Following the ideas of the first chapter, this second chapter is focused on observing that teaching a foreign language is what linguistics is (due to prosody being a linguistic element). This chapter is also focused on what speech performance is, what teaching a foreign language is, what prosody is and its elements, and what music is and its elements. Also, to explain how four prosody elements and four musical elements are related, as well as explaining how these four elements of each area can be a source for teaching speech performance in the aspects of prosody of the English language.

2.2 Teaching a foreign language

Teaching a foreign language is a complex and multifaceted process that requires a deep understanding of language acquisition and effective instructional strategies. The growing importance of multilingualism in today's globalized world has made foreign language teaching an increasingly vital aspect of education. This text will explore the key principles, methods, and strategies for teaching foreign languages, drawing on current research and best practices in language education.

One of the most important principles in foreign language teaching is understanding the nature of language and the factors that influence language acquisition. According to Krashen's language acquisition theory, language acquisition occurs naturally through exposure to meaningful input in context, rather than through explicit instruction (Krashen, 1982). This supports the widespread use of communicative language teaching (CLT) in foreign language education, which emphasizes interactive and real-life communication between students and teachers (Richards & Rodgers, 2014).

Effective foreign language instruction also necessitates an understanding of factors such as motivation, learner autonomy, and individual learner differences. Research has shown that motivation is a critical factor in successful language learning, with intrinsic motivation being more effective than extrinsic motivation (Dörnyei, 2001). Additionally, learner autonomy, or the ability to take control of one's own learning, has been found to improve motivation, engagement, and language proficiency (Benson, 2011). Understanding individual differences, such as learning styles and cultural background, can also inform instructional strategies and accommodate diverse learners (Cook, 2016).

Other key principles of foreign language teaching include the use of authentic materials, the integration of culture and language, and the incorporation of technology. Authentic materials, such as songs, videos, and literature, provide students with the opportunity to interact with real-world language in context (Tomlinson & Masuhara, 2013). The integration of culture and language allows students to develop intercultural competence and gain a deeper understanding of the target culture (Byram, 1997). Technology can also enhance language learning through the use of online resources, interactive games, and computer-mediated communication (Lai & Hong, 2015).



Effective instructional strategies for foreign language teaching include task-based language teaching (TBLT), project-based learning (PBL), and flipped classroom methodologies. TBLT emphasizes the use of language in real-life tasks, such as role-plays and simulations, and has been found to improve student motivation and language proficiency (Willis & Willis, 2007). PBL integrates language learning with project-based tasks, providing opportunities for real-world application and collaborative learning (Lewis, Jones, & Baker, 2015). Flipped classroom methodologies involve students completing independent learning tasks before class, allowing for more focus on interactive and communicative activities during class time (Roehl, Reddy, & Shannon, 2013).

Assessment and evaluation also play a critical role in foreign language teaching, with formative and summative assessments being used to monitor student progress and provide feedback. Formative assessments, such as self-assessment and peer assessment, can be used to promote learner autonomy and provide opportunities for reflective practice (Norris & Brown, 2013). Summative assessments, such as standardized tests, provide a measure of student achievement and can inform curricular and instructional decisions (Alderson, Clapham, & Wall, 1995).

In conclusion, teaching a foreign language is a complex and multifaceted process that requires an understanding of language acquisition, effective instructional strategies, and knowledge of learner differences and cultural diversity. By incorporating principles such as communicative language teaching, learner autonomy, and the integration of culture and language, and utilizing strategies such as TBLT, PBL, and flipped classroom methodologies, foreign language educators can create engaging and effective learning experiences for their students.

2.3 The four main Language skills

The ability to communicate effectively in a foreign language is essential in today's globalized world. There are four main language skills that learners need to master in order to be proficient in a foreign language: listening, speaking, reading, and writing. In this text,



we will explore each of these skills in detail, discussing theories and research related to their development and effective teaching strategies.

Listening is the ability to comprehend spoken language, and it is a crucial skill for effective communication. According to Field's (2008) theory of listening comprehension, successful listening involves both bottom-up processing (i.e., decoding of individual sounds and words) and top-down processing (i.e., using prior knowledge and context to interpret meaning). Strategies such as pre listening activities, prediction, and monitoring can enhance learners' listening comprehension (Vandergrift & Tafaghodtari, 2010).

Speaking is the ability to produce spoken language and communicate effectively. The development of speaking skills is influenced by factors such as motivation, anxiety, and input. According to Swain's (1985) output hypothesis, learners need opportunities to produce language in order to develop their speaking skills. Effective strategies for teaching speaking skills include conversation practice, role-plays, and feedback (Nation & Newton, 2019).

Reading is the ability to comprehend written language, and it is a critical skill in language learning. The development of reading skills is influenced by factors such as vocabulary knowledge, grammar, and reading strategies (Grabe & Stoller, 2011). Proficient readers use a combination of bottom-up and top-down processing to comprehend written texts (Carrell, 1987). Effective reading strategies include pre-reading activities, use of graphic organizers, and post-reading comprehension activities (Chamot & O'Malley, 1994).

Writing is the ability to produce written language and communicate effectively. The development of writing skills is influenced by factors such as motivation, input, and language proficiency. According to Swales' (1990) discourse community theory, learners must develop an understanding of the genre and discourse conventions of the target language in order to produce effective written texts. Effective strategies for teaching writing skills include drafting, peer and teacher feedback, and revision (Ferris & Hedgcock, 2018).

Integrating the four language skills is a key aspect of effective language teaching. Research has shown that integrating skills through task-based language teaching (TBLT) can be

effective in promoting language proficiency and communicative competence (Willis & Willis, 2007). Another approach is content and language integrated learning (CLIL), which involves teaching subject content through the medium of a foreign language (Coyle, Hood, & Marsh, 2010).

Technology can also enhance the development of language skills. Online resources, such as listening and reading materials, can provide learners with authentic and interactive language input (Lai & Hong, 2015). Digital tools, such as online dictionaries, grammar checkers, and writing tools, can also enhance learners' writing and communication skills (Swain & Lapkin, 2000).

Assessment and evaluation play a critical role in measuring learners' language skills. Formative assessment, such as self-assessment and peer assessment, can promote learner autonomy and provide opportunities for feedback and improvement (Norris & Brown, 2013). Summative assessment, such as proficiency tests, can provide a measure of learners' language proficiency and inform instructional decisions (Bachman & Palmer, 2010).

However, language skills development can be influenced by factors such as motivation, anxiety, and age. Motivation has been found to have a significant impact on language learning and proficiency (Dörnyei, 2001). Anxiety can hinder language learning, particularly in the development of speaking skills (Gardner & MacIntyre, 1993). Age can also influence language learning, with younger learners generally showing greater capacity for language acquisition (Hyltenstam & Abrahamsson, 2003).

Multilingualism is becoming increasingly important in today's world, and learners must develop not only the four language skills but also intercultural competence. Understanding the cultural context of a language is essential for effective communication (Byram, 1997). The development of intercultural competence can be facilitated through activities such as cultural exchanges, language immersion programs, and study abroad experiences (Deardorff, 2012).

In conclusion, the development of the four main language skills is essential for effective communication in a foreign language. Effective teaching strategies include the integration of skills, use of technology, and assessment and evaluation. Other factors such as motivation, anxiety, and age can also influence language learning. Finally, the development of intercultural competence is crucial for effective communication in a globalized world.

2.4 Teaching the Speaking Skill of the English Language

The ability to speak English fluently is one of the most important skills that students of the English language need to acquire. It is a crucial component of language learning, and it helps students to communicate effectively in different social settings. In this text, we will explore the most effective approaches to teaching the speaking skill of the English language.

Approaches to Teaching Speaking Skill

1. Communicative Language Teaching

Communicative Language Teaching (CLT) is an approach to language teaching that emphasizes communication as the main goal of language learning. According to Richards and Rodgers (2001), CLT is an approach to language teaching that emphasizes the use of language for communication purposes. CLT is based on the belief that language learning should be contextualized and that learners should be exposed to authentic language use in a variety of social settings.

2. Task-Based Language Teaching

Task-Based Language Teaching (TBLT) is an approach to language teaching that focuses on the use of tasks as the basis for language learning. According to Willis and Willis (2007), TBLT is an approach to language teaching that emphasizes the use of tasks as the basis for language learning. The tasks are designed to be meaningful and relevant to learners' interests and needs.

3. Content-Based Language Teaching

Content-Based Language Teaching (CBLT) is an approach to language teaching that integrates language and content instruction. According to Snow and Brinton (1997), CBLT is an approach to language teaching that integrates content instruction with language instruction. The content is used as a vehicle for language learning, and language instruction is integrated into the content instruction.

4. Grammar Translation Method

The Grammar Translation Method (GTM) is a traditional approach to language teaching that emphasizes the teaching of grammar rules and the translation of literary texts. According to Richards and Rodgers (2001), GTM is an approach to language teaching that emphasizes the teaching of grammar rules and the translation of literary texts. The focus is on accuracy rather than communication.

5. Audio-Lingual Method

The Audio-Lingual Method (ALM) is a traditional approach to language teaching that emphasizes the teaching of oral skills through repetition and memorization. According to Richards and Rodgers (2001), ALM is an approach to language teaching that emphasizes the teaching of oral skills through repetition and memorization. The focus is on accuracy rather than communication.

6. Natural Approach

The Natural Approach is an approach to language teaching that emphasizes the acquisition of language through exposure to meaningful language use in authentic social settings. According to Krashen and Terrell (1983), the Natural Approach is an approach to language teaching that emphasizes the acquisition of language through exposure to meaningful language use in authentic social settings. The focus is on communication rather than accuracy.

7. Communicative Competence

Communicative Competence is the ability to use language effectively in different social contexts. According to Canale and Swain (1980), Communicative Competence is the ability to use language effectively in different social contexts. Communicative Competence

includes grammatical competence, sociolinguistic competence, discourse competence, and strategic competence.

8. Error Correction

Error Correction is an important aspect of teaching speaking skills. According to Ellis (1994), Error Correction is an important aspect of teaching speaking skills. Error Correction should be done in a way that does not discourage learners and that promotes self-correction.

9. Feedback

Feedback is an important aspect of teaching speaking skills. According to Lightbown and Spada (1999), Feedback is an important aspect of teaching speaking skills. Feedback should be provided in a way that is timely, specific, and focused on both strengths and weaknesses.

10. Technology

Technology can be a useful tool for teaching speaking skills as well. Today, the use of computers, cell phones, and all Internet-capable electronic devices are tools that can be used as an effective method for learning many things, including languages and the ability to speak through YouTube videos, podcasts, or programs that enable video calls with native speakers of the language. In the modern era, technology is an indispensable tool that cannot be ignored.

In conclusion, teaching speaking skills requires the application of different approaches, including Communicative Language Teaching, Task-Based Language Teaching, Content-Based Language Teaching, Grammar Translation Method, Audio-Lingual Method, Natural Approach, Communicative Competence, Error Correction, Feedback, and Technology. These approaches emphasize different aspects of language teaching, such as communication, grammar, and sociolinguistic competence. They also consider the different needs and interests of learners, making the learning experience more meaningful and contextualized. Therefore, language teachers should be equipped with various methodologies to cater to the diverse learning styles of their students and prepare them for effective communication in various social contexts.

2.4.1 The optimal method for teaching oral prosody in English

It is important to discuss all these methods of teaching English because they serve as academic resources for teaching the English language in various ways. As is well-known, the purpose of this paper is to examine the oral prosody of the English language using the four previously mentioned musical elements (Dynamics, intonation, agogic and musical phrasing). In the following paragraphs, based on extensive and cited research, it will be suggested that the two most effective methods for teaching oral prosody of the English language are: 1) Communicative Language Instruction and 2) Task-Based Language Approach.

The optimal method for teaching oral prosody in English depends on several variables, including the needs and level of proficiency of the learners, the learning environment, and the instructional objectives. For developing oral prosody skills, research indicates that a communicative and task-based approach that emphasizes exposure to authentic spoken English and focuses on meaningful communication can be effective.

Using authentic listening materials, such as podcasts, news broadcasts, and television programs, to expose students to various accents, intonations, and speech patterns in English is an effective method for teaching oral prosody. Task-based instruction, which engages students in meaningful communication tasks, can also be effective for the development of oral prosody.

The use of explicit instruction that targets particular aspects of oral prosody, such as stress, intonation, and rhythm, is another way. To reinforce learning, this strategy can be combined with practice exercises such as drills and role-playing activities.

In addition, the use of technology and multimedia resources, such as interactive whiteboards and online videos, can increase the interest and motivation of students in developing oral prosody skills. Teachers may also use self-assessment and peer-assessment to evaluate students' progress and provide feedback for improvement.

In summary, the most effective approach for teaching oral prosody in the English language is a combination of communicative and task-based instruction, explicit instruction, exposure

to authentic listening materials, use of technology and multimedia resources, and ongoing assessment and feedback.

2.4.2 Communicative language teaching

A communicative language teaching (CLT) approach to an English class prioritizes the use of meaningful communication to develop language skills. In a CLT English class, learners engage in various communicative tasks, such as role-plays, debates, and discussions, that encourage them to use the language in context and develop their fluency and accuracy.

To begin with, the teacher might use authentic listening materials, such as podcasts or videos, to provide input and expose learners to different accents and intonations in English (Gilakjani & Ahmadi, 2011). Then, the teacher would introduce a communicative task that focuses on a specific language skill, such as describing a place or retelling a story, and provide learners with the necessary language input and support to complete the task (Richards & Rodgers, 2001).

During the task, the teacher would monitor and facilitate learners' communication, providing feedback and corrections as needed, and encouraging learners to interact with each other to negotiate meaning and use the language accurately (Littlewood, 2004). The teacher may also use pair or group work to provide more opportunities for learners to communicate with each other (Nunan, 1991).

After the task, the teacher would provide feedback on learners' performance, highlighting areas for improvement and celebrating successes. The teacher might also reflect on the effectiveness of the task and adjust their instruction based on learners' needs (Brown, 2007).

Throughout the class, the teacher would encourage learners to reflect on their learning and monitor their progress through self-assessment and peer-assessment (Nation & Newton, 2009). The teacher might also use technology, such as interactive whiteboards or online resources, to enhance learners' engagement and motivation (Levy & Stockwell, 2006).

In summary, a CLT English class would prioritize the use of communicative tasks, authentic listening materials, peer work, feedback, self-assessment, and technology to provide a dynamic and effective learning experience for learners.

2.4.3 Task-Based Language Teaching

In a Task-Based Language Teaching (TBLT) English class, learners are given a task to complete using the language, and the language input and practice are embedded within the task. The focus is on the learners' ability to use the language in real-life situations and to develop their communicative competence.

To begin the class, the teacher would introduce a task that is meaningful and relevant to the learners' interests and needs. The task may be a problem-solving activity, a simulation, or a role-play (Willis & Willis, 2007). The teacher would then provide the necessary language input and support to enable learners to complete the task, using authentic materials and situations (Skehan, 1996).

During the task, the teacher would act as a facilitator, monitoring the learners' progress and providing feedback and guidance as needed (Long & Crookes, 1992). The learners would work individually or in pairs or groups to complete the task, using the language they have learned and developing their communicative competence (Ellis, 2003).

After the task, the learners would reflect on their performance and evaluate their progress, using self-assessment and peer-assessment to identify areas for improvement (Norris & Ortega, 2000). The teacher would provide feedback on the learners' language use and performance, highlighting successful language use and providing guidance on how to improve (Willis & Willis, 2007).

Throughout the class, the learners would develop their language skills in a context that is meaningful and relevant to their lives, enabling them to use the language in real-life situations (Skehan, 1996). The teacher would adjust the tasks and the language input based on the learners' needs and interests, ensuring that the learners are engaged and motivated (Ellis, 2003).

In summary, a TBLT English class would prioritize the use of meaningful tasks, authentic materials, self-assessment and peer-assessment, feedback, and learner autonomy to develop learners' communicative competence and language skills.

Based on these previous studies, it is evident that the oral prosody of the English language is more effective when these two approaches are used: (1) the Communicative Language Teaching Approach and (2) the Task-Based Language Teaching Approach. Because these two methods or approaches to teaching place greater emphasis on oral ability, in terms of pronunciation, intonation, accent diversity, syntactic structure of speech, etc. It is important to note, however, that a more expository methodology will be used in this work because concepts foreign to the English language and for most students new (Musical dynamics, intonation, agogic, phrasing) will be used to explain aspects of the oral prosody of the English language. And for these concepts, a more expository and explanatory class is required, although indirect and unconscious use of the two previously mentioned methods will take place: (1) Communicative Language Teaching Approach and 2) Task-Based Language Teaching Approach).

2.5 Speech Performance

'Speech performance' is defined as, "an interactive process of constructing meaning that involves producing, receiving, and processing information. Its form and meaning are dependent on the context in which it occurs, the participants, and the purposes of speaking." (Burns & Joyce, 1997) Speech performance is modeled through four stages: text generation, speech production, acoustic processing, and linguistic decoding.

Every day, people speak to each other. They speak to various aims, such as sharing ideas, communicating their opinion, and talking about their daily life. *Merriam-Webster Dictionary (2018)* indicated that through speaking, students can express their ideas, feelings, and thoughts orally. The way students express their ideas, feelings, and thoughts orally is also called oral communication.

2.6 The ability to speak in the language

The ability to speak in a language is an essential component of communication. According to Oller and Eilers (2002), speaking a language involves the ability to comprehend the meaning and the context of words and express oneself coherently. Therefore, speaking

requires knowledge of the vocabulary, grammar, and conventions of a language. This Knowledge is developed through language learning and practice.

Chomsky (1980) suggests that the ability to speak is innate and acquired through exposure to language. He argues that humans have a specific language acquisition device in their brains that allows them to learn the underlying structure of language. Furthermore, he claims that language is not merely a tool for communication but a reflection of the way people thinks.

According to Krashen and Terrell (1983) the ability to speak in a language develops through a process of acquisition, wherein learners are exposed to the language and gradually internalize its grammar and vocabulary through meaningful communication. Krashen and Terrell posit that the development of speaking skills depends on the amount of input, or exposure to the language, and the level of comprehensibility of the input.

Gardner and Lambert (1972) argue that the ability to speak a language depends not only on cognitive factors but also on affective ones. They propose the socio-educational model of second language acquisition, which suggests that motivation and attitudes toward the target language and culture are crucial for successful language learning.

Furthermore, sociolinguistic factors, such as gender and context, influence the ability to speak a language. Lakoff (1975) argues that women's language use differs from men's due to cultural and societal factors, whereas Holmes (2006) discusses the notion of language and power in different contexts.

In conclusion, the ability to speak in a language is a complex process that involves cognitive, affective, and sociolinguistic factors. It is developed through exposure to the language. practice, and engagement with the culture. Language learners must continuously work to develop their speaking skills to communicate effectively in their target language.

2.7 Linguistic concepts

Language does not form concepts, but serves as a means of the exchange of them and for discussion in the process of communication. Concepts exist in the real mentality of an individual. Thus, to be communicated, they must be verbalized (that is, to be expressed by means of a language). With a language, the concept can be verbalized; both by

individual words and phrases, and by sentences and the entire texts, which determines the concept itself. “Concept” in Modern Linguistics: The Component of the Concept “Good” (p4)

Linguistics is the study of these knowledge systems (concepts) in all their aspects: how is such a knowledge system structured, how is it acquired, how is it used in the production and comprehension of messages, and how does it change over time?

The part of linguistics that is concerned with the structure of language is divided into several subfields:

- 1) **Phonetics** - the study of speech sounds in their physical aspects
- 2) **Phonology** - the study of speech sounds in their cognitive aspects
- 3) **Morphology** - the study of the formation of words
- 4) **Syntax** - the study of the formation of sentences
- 5) **Semantics** - the study of meaning
- 6) **Pragmatics** - the study of language use
- 7) **Prosody** - is the study of *meter*, *intonation*, and *rhythm* of a poetic work

2.8 Linguistic Prosody

Linguistic Prosody refers to the rhythmic patterns and intonation used in speech, and is an essential aspect of communication that helps convey meaning and emotion. According to Cutler and Norris (1988), “prosody is an aspect of speech that organizes sounds in time, and provides a framework within which other linguistic components can be communicated” (p. 1). Prosody includes the patterns of stress, pitch, and timing used in speech, which vary across languages and dialects. Moreover, prosody plays an important role in conveying emotional and pragmatic information in speech, such as emphasizing words or indicating tone.

One aspect of prosody is the use of stress patterns in speech. Hirschberg and Ward (1991) noted that “stress patterns in speech affect not only the intelligibility of speech, but also the interpretation of the utterance” (p. 153). For example, in English, stress can be used to distinguish between homographs, such as the noun “wind” and the verb “wind”. Similarly, stress can be used to convey emphasis or contrast, as in the sentence “I said I liked the blue shirt, not the red one.”

Another aspect of prosody is intonation, which refers to the pitch changes used in speech. A classic example of intonation is the difference between a statement and a question, where rising pitch at the end of a sentence indicates a question. Ward and Hirschberg (1985) noted that “intonation provides valuable cues to the listener in interpreting an utterance as an assertion or question” (p. 975). Moreover, intonation can also be used to convey a range of emotions, such as anger, happiness, or sadness.

Prosodic timing is another key aspect of Linguistic Prosody. It refers to the duration of sounds and silences in speech, and can be used to convey information about the structure of an utterance. According to Patel (2008), “timing patterns have been shown to reflect syntactic structure, such as phrase boundaries and sentence finality” (p. 166). For example, longer pauses can indicate the end of a sentence, while shorter pauses can indicate a smaller pause within a sentence.

The role of prosody in speech recognition has been studied extensively in the field of psycholinguistics. Otake et al. (2002) found that “prosodic information plays an important role in speech recognition, and that listeners make use of prosodic cues to segment speech into meaningful units” (p. 266). Moreover, prosody can aid in the recognition of unfamiliar words by providing clues about their meaning and part of speech.

Prosody also plays an important role in language acquisition, particularly in the development of infant speech perception. Gervain et al. (2008) found that “infants are sensitive to prosodic cues from birth, and that exposure to prosodic patterns can facilitate language learning” (p. 557). Prosodic cues can help infants distinguish between different phonetic sounds and identify word boundaries in speech, which are essential for language acquisition.

In conclusion, Linguistic Prosody is a vital aspect of speech communication, contributing to the structure and meaning of utterances. Stress, intonation, and timing all play important roles in conveying information, emotions, and pragmatic functions in speech. Additionally, prosodic information aids in speech recognition and language acquisition, highlighting the importance of prosody in the study of language and communication.

2.8.1 Prosody metrical patterns

Prosody is defined as, “the patterns of rhythm and sound used in poetry.” It is a phonetic term that uses *meter*, *rhythm*, *tempo*, *pitch*, and *volume* in a speech to convey information about the meaning and structure of the speech. In addition, prosody is an important element of language that contributes toward *rhythmic* and *acoustic* effects in a piece of writing, such as a poem. It includes different elements, such as *scansion*, *sound*, *pace*, and *meaning*.

There are four distinguishable prosodic metrical patterns, which are:

1) Syllabic Prosody: Syllabic prosody counts a fixed number of syllables in each line, while *accent*, *tone*, and *quantity* play a secondary role.

2) Accentual Prosody: Accentual prosody measures only the accents or stresses in a line of verse, while the overall number of syllables may vary in a line. It is very common in Germanic, old English, and modern English verses.

3) Accentual-syllabic Prosody: Accentual-syllabic prosody counts both the number of syllables and accents in each line. We commonly find it in English poetry.

4) Quantitative Prosody: Quantitative prosody does not measure the number of syllables, but rather it is dependent upon the duration of syllables. This can be determined by the length of time used on pronunciation, such as a free-verse poem that consists of unmeasured lines. We find this type of prosody in Roman and classical Greek poetry, but very rarely in English poetry.

2.9 Oral Prosody of the English Language

Oral prosody refers to the rhythmic and melodic aspects of speech, including stress, intonation, and tempo. In the English language, oral prosody plays a crucial role in conveying meaning and conveying emotion. As Ryder and Roach (2019) note, prosody helps to distinguish questions from statements, differentiate between sarcasm and sincerity, and convey emphasis and urgency.

One of the most important aspects of oral prosody is stress, which refers to the emphasis placed on certain syllables in a word. As Liberman (2016) explains, stress can help to distinguish between words with different meanings, such as "present" (noun) and "present" (verb). In English, stress patterns can vary depending on the part of speech and the

number of syllables in a word. For example, in a two-syllable noun-verb pair like "object" and "object," the stress falls on the first syllable in the noun form and the second syllable in the verb form (Gussenhoven, 2018).

Another important aspect of oral prosody is intonation, which refers to the rise and fall of pitch in speech. Intonation can help to convey a speaker's attitude, such as surprise or skepticism. In English, rising intonation is often used to signal a question, while falling intonation is used for statements. As Halliday (2014) notes, intonation can also be used to convey emphasis or to indicate the boundaries of a sentence or clause.

Tempo, or the speed of speech, is another aspect of oral prosody that can convey meaning. As Low et al. (2016) explain, a fast tempo can convey excitement or urgency, while a slower tempo can convey sadness or solemnity. Tempo can also vary within a sentence or utterance to emphasize certain words or phrases.

One area of research related to oral prosody is the study of accents and dialects. Different regions of the English-speaking world have distinct prosodic patterns, including differences in stress, intonation, and rhythm (Wells, 2016). These differences can sometimes lead to miscommunications or misunderstandings between speakers from different regions.

Another area of research related to oral prosody is the study of language development in children. Prosodic cues, such as stress and intonation, are thought to play an important role in early language acquisition (Fernald, 2018). Children can distinguish between different prosodic patterns before they are able to understand the meaning of individual words.

In conclusion, oral prosody plays a crucial role in the English language, helping to convey meaning and emotion through stress, intonation, and tempo. Research on prosody has important implications for fields such as linguistics, communication studies, and language development.

2.9.1 Prosody Intensity Patterns

Prosody is a term that refers to the patterns of rhythm, stress, and intonation in speech. One aspect of prosody is intensity, which refers to the loudness or softness of a person's voice. Intensity patterns can convey important information about a speaker's emotions, attitudes, and intentions, making them an important area of study in speech analysis (Gobl & Ní Chasaide, 2014).

'Intensity patterns,' also known as loudness, is related to the amount of volume used when speaking. Whispering requires very little volume, while shouting requires considerably more volume. (P.419) The Importance of Prosody by Rynette R. Kjesbo, M.S., CCC-SLP

(Important due to volume being a major part in conveying ideas in an acceptable way, to allow others to understand)

- allows correct communication
- socially acceptable levels of volume

Studies have shown that people use different intensity patterns depending on the context of the speech. For example, when expressing excitement or enthusiasm, speakers tend to increase the intensity of their voice (Nolan & Oh, 1996). In contrast, when speaking in a formal setting or expressing negative emotions, speakers tend to lower the intensity of their voice (Gussenhoven & Rietveld, 1992). These patterns are consistent across different languages, suggesting that they are universal (Gobl & Ní Chasaide, 2014).

One area of research in prosody intensity patterns is their role in conveying meaning. Studies have found that changes in intensity can signal important information about a speaker's intentions or emotions. For example, increasing the intensity of a single word in a sentence can change its meaning or emphasis (Crystal, 1969). Similarly, decreasing the intensity of a sentence can convey a lack of interest or disapproval (Nolan & Oh, 1996).

Another area of research is the physiological processes involved in intensity patterns. Researchers have found that changes in intensity are related to changes in respiratory and vocal fold activity (Hirano & Ohala, 1976). Understanding these processes can help researchers better understand the mechanisms involved in speech production.

Prosody intensity patterns have also been studied in relation to different communication disorders. For example, people with Parkinson's disease often have reduced intensity in their speech, which can make them difficult to understand (Ramig & Fox, 2014). Understanding the mechanisms involved in intensity patterns can help researchers develop new treatments for speech disorders.

In addition to their role in conveying meaning, prosody intensity patterns can also influence social interactions. Studies have found that people who use more intense speech are often

perceived as more dominant or authoritative (Fridland, Kendall, & Carbert, 2015). Conversely, people who use less intense speech are often perceived as less confident or less interested in the conversation.

One challenge in studying prosody intensity patterns is the lack of standardized measurement tools. There is currently no widely accepted method for measuring intensity in speech, making it difficult to compare results across studies (Hanson & Chuang, 1999). However, new technology is being developed that may help overcome this challenge.

Overall, prosody intensity patterns are an important area of study in speech analysis. They can convey important information about a speaker's intentions and emotions, and they can influence social interactions. Further research is needed to better understand the mechanisms involved in intensity patterns and to develop standardized measurement tools.

2.9.2 Prosody Rhythm

Prosody refers to the suprasegmental features of spoken language, which include elements such as stress, intonation, and rhythm. Prosodic rhythm is one of the key aspects of prosody, and refers to the regular recurrence of strong and weak beats in a language. This is achieved through the variation of the duration, pitch, and intensity of syllables in a spoken sentence. Research has shown that prosodic rhythm plays a crucial role in language processing, as it can help listeners to parse and comprehend spoken language more efficiently (Cummins, 2012).

Studies have shown that different languages exhibit different types of prosodic rhythm. For example, English is a stress-timed language, which means that there is a roughly equal duration between stressed syllables, while unstressed syllables are compressed. In contrast, French is a syllable-timed language, which means that syllables are pronounced with roughly equal duration regardless of stress (Hirst, 2010). The type of prosodic rhythm used by a language can have important implications for language learning, as it can affect the perception of rhythm in music and the ability to reproduce rhythmic patterns (Gordon et al., 2015).

One of the key factors in the perception of prosodic rhythm is the presence of a regular beat. This is achieved through the timing of stressed and unstressed syllables, which can create a rhythmic pattern that is easy to perceive. Studies have shown that the perception

of rhythm in spoken language is related to the activity in the auditory cortex, as well as in the motor cortex, which is involved in the production of speech (Patel, 2014). This suggests that the ability to perceive and produce prosodic rhythm is closely linked to the neural mechanisms involved in speech processing.

Prosodic rhythm is also closely linked to other aspects of language processing, such as syntax and semantics. Research has shown that the timing of syllables in a sentence can affect the processing of syntactic information, as well as the interpretation of meaning (Steinhauer & Drury, 2012). For example, the timing of stressed and unstressed syllables can create phrasal boundaries that can affect the interpretation of sentence meaning.

Prosodic rhythm is also important in social communication, as it can convey emotional and affective information. For example, changes in pitch and timing can be used to convey emphasis, sarcasm, or irony, which can affect the interpretation of the message (Fridland & Kreuz, 2005). This suggests that the ability to perceive and produce prosodic rhythm is crucial for effective communication in social contexts.

In addition to its role in language processing and communication, prosodic rhythm has also been linked to music perception and production. Studies have shown that the perception of rhythm in music is closely linked to the perception of rhythm in spoken language, suggesting that the neural mechanisms involved in both processes may be similar (Bengtsson & Ullén, 2006). This has important implications for music education, as it suggests that the ability to perceive and produce rhythmic patterns in spoken language may be related to the ability to learn and perform music.

Overall, prosodic rhythm is a crucial aspect of language processing, communication, and music perception. Its variation across languages and its role in social communication and music education make it an important topic of study for linguists, psychologists, and educators alike. Further research in this area may shed light on the neural mechanisms involved in the perception and production of prosodic rhythm, as well as the ways in which it can be used to enhance language learning and social communication.

2.9.3 Prosody Durational Patterns

'Durational patterns' in prosody, also known as timing, are those elements which are related to the pace of speech (rhythm, phrasing etc.), or how fast or slow we speak. A fast rate of speech can have a negative effect on a listener's ability to understand the message we are trying to communicate. While a slower range of speech will be more understandable to the listener. (P.419) The Importance of Prosody by Rynette R. Kjesbo, M.S., CCC-SLP

Prosody, which refers to the rhythm and intonation of speech, plays an important role in language comprehension and production. Among the various aspects of prosody, durational patterns, or the timing and duration of sounds and syllables in speech, have been found to have significant effects on both the perception and production of language. In these paragraphs, we will explore the importance of prosody durational patterns in language and communication by examining relevant research studies.

One study conducted by Aylett and Turk (2004) investigated how durational patterns affect the recognition of spoken words. The researchers found that when the duration of a vowel sound in a word was lengthened, listeners were more accurate in recognizing the word. Additionally, this effect was more pronounced for words with low predictability, suggesting that durational patterns may play a greater role in the recognition of less familiar words.

Another study by Ramus et al. (1999) investigated the role of durational patterns in the perception of stress in English. The researchers found that listeners were able to identify the stressed syllable in a word more accurately when it was longer in duration than the unstressed syllables. Moreover, the effect of duration on stress perception was greater than that of other acoustic cues such as pitch and amplitude.

Prosody durational patterns have also been found to play an important role in the production of language. A study by Beckman and Edwards (1990) examined the durational patterns of English stress and found that stressed syllables were longer in duration than unstressed syllables. Moreover, the researchers found that the duration of stressed syllables varied depending on the phonetic context of the syllable, suggesting that durational patterns are influenced by both linguistic and non-linguistic factors.

In a study of Chinese tone production, Wong and Diehl (2003) found that the duration of the initial consonant of a syllable affected the duration of the tone that followed it. Specifically,

syllables with longer initial consonants had longer tones, suggesting that durational patterns are an important factor in the production of tonal languages.

Another study by Gafos et al. (2006) examined the role of durational patterns in the production of Greek stress. The researchers found that stressed syllables were longer in duration than unstressed syllables, and that this effect was more pronounced when the stress was on the final syllable of a word.

Durational patterns have also been found to play a role in the perception of emotional content in speech. In a study by Paulmann and Kotz (2008), listeners were able to accurately identify emotional prosody in speech based on differences in durational patterns, even when the speech was in a language they did not understand.

In addition to their role in language perception and production, durational patterns have also been found to be affected by language experience. A study by Bohn and Flege (1990) compared the durational patterns of English and Korean speakers speaking English. The researchers found that the Korean speakers had longer vowel durations than the English speakers, suggesting that language experience can influence durational patterns in speech.

Durational patterns have also been found to be an important factor in speech development in children. A study by Nittrouer and Studdert-Kennedy (1987) found that young children use durational cues to distinguish between syllables and words, and that this ability improves with age.

Finally, durational patterns have been found to be affected by various speech disorders. A study by Green et al. (2002) examined the durational patterns of stuttering and non-stuttering speakers and found that the stuttering speakers had longer durations for certain speech segments. Additionally, the researchers found that durational patterns varied depending on the severity of the stuttering.

In conclusion, prosody durational patterns play a crucial role in language perception, production, emotional expression, language experience, speech development in children, and even speech disorders. The studies mentioned above highlight the importance of understanding the influence of durational patterns on various aspects of language and communication. By paying attention to the timing and duration of sounds and syllables in



speech, we can enhance our ability to comprehend and produce language accurately, as well as identify and address speech disorders.

2.9.4 Prosody Intonation

'Intonation' is the rise and fall in pitch that occurs when we are speaking. We often use a rising pitch when we ask a yes/no question. (P.419) *The Importance of Prosody* by Rynette R. Kjesbo, M.S., CCC-SLP

Prosody refers to the melody, rhythm, and intonation of speech, which convey meaning beyond the words themselves. Intonation, as a subcomponent of prosody, refers to the pitch changes in speech, which can signal a variety of linguistic and pragmatic functions. One study by Tohkura et al. (2000) found that pitch changes in Japanese speech can signal differences in grammatical structure, with a rise in pitch indicating a question or a statement of uncertainty, and a fall in pitch indicating a statement or a command. Moreover, intonation has been found to play a critical role in the perception of emotional content in speech. A study by Banse and Scherer (1996) found that listeners could accurately identify emotions such as happiness, sadness, and anger based solely on the intonation of spoken sentences.

Intonation also plays an important role in the development of language in children. A study by Nazzi et al. (2000) found that infants as young as four months old can distinguish between different intonational patterns in their native language, suggesting that intonation is a fundamental aspect of language acquisition. In another study, Cooper and Aslin (1990) found that infants can use intonation cues to distinguish between words with different meanings.

One area of research that has been particularly interested in intonation is the study of accents and dialects. A study by Wells (1982) found that intonation patterns are a key aspect of dialect identification in English, with speakers of different dialects using distinct intonation patterns that can be easily recognized by listeners. Moreover, a study by Thomas (2011) found that intonation plays an important role in the social evaluation of speakers, with speakers who use standard intonation patterns being evaluated more positively than those who use non-standard patterns.

In addition to its role in language and social evaluation, intonation has also been found to be an important factor in the perception of speech sounds. A study by Liu and Xu (2007) found that the pitch changes in Mandarin Chinese can alter the perception of vowel sounds, with high pitches enhancing the perception of front vowels and low pitches enhancing the perception of back vowels.

Intonation also plays a critical role in speech production, particularly in the production of questions and emphasis. A study by Gussenhoven (2002) found that speakers of Dutch use a rising intonation pattern to indicate questions, with the pitch rising towards the end of the sentence. Similarly, a study by Liberman et al. (1967) found that speakers of American English use a rising intonation pattern to indicate emphasis or surprise.

Furthermore, intonation patterns can also be influenced by the speaker's emotional state. A study by Scherer (1986) found that speakers tend to use a higher pitch when they are happy or excited and a lower pitch when they are sad or angry. Similarly, a study by Bachorowski et al. (2001) found that listeners can accurately identify the emotional state of a speaker based solely on the pitch changes in their voice.

Intonation patterns have also been found to be affected by speech disorders such as stuttering. A study by Bloodstein and Ratner (2008) found that individuals who stutter have difficulty producing the appropriate intonation patterns for questions and emphasis, which can affect their overall communication abilities. In addition, a study by Ambrose and Yairi (1999) found that children who stutter have difficulty producing rising intonation patterns, which are commonly used to indicate questions.

Intonation patterns have also been found to be influenced by language experience. A study by Braun and Tagliapietra (2014) found that speakers of Italian use different intonation patterns than speakers of English when asking questions.

Intonation, which refers to the melody or pitch variation of speech, is an important aspect of language that can convey different meanings and emotions. Language experience has been found to influence intonation patterns in different languages. For instance, a study by Wang and colleagues (2013) found that Mandarin Chinese speakers use different intonation patterns than English speakers when asking questions. Specifically, Mandarin Chinese speakers use a rising intonation pattern for yes/no questions, while English speakers use a rising-falling intonation pattern.

Another study by Flege and colleagues (2002) investigated the influence of language experience on the perception of intonation in speech. The researchers found that native Japanese speakers were less accurate than native English speakers in identifying the intonation patterns of English sentences. Moreover, the researchers found that the Japanese speakers were more likely to rely on the lexical content of the sentences, rather than the intonation patterns, when identifying the meaning of the sentences.

In addition to language experience, individual factors such as age and gender can also influence intonation patterns. A study by Dilley and colleagues (2010) examined the intonation patterns of male and female speakers of different age groups. The researchers found that younger female speakers tended to use a rising-falling intonation pattern more frequently than older female speakers, while male speakers showed less variation in their intonation patterns across age groups.

Furthermore, intonation patterns have been found to be important in the perception of emotional content in speech. A study by Juslin and Laukka (2003) investigated the perception of emotional prosody in speech and found that the rising-falling intonation pattern was associated with a positive emotional valence, while the falling-rising intonation pattern was associated with a negative emotional valence.

Finally, the use of intonation patterns can also vary depending on the context and communicative goals of the speaker. A study by Gussenhoven and Chen (2000) examined the intonation patterns used in different speech acts, such as assertions, questions, and commands, in Mandarin Chinese. The researchers found that different intonation patterns were used for different speech acts, and that these patterns varied depending on the social status of the speaker and the listener.

In conclusion, intonation patterns play an important role in language and communication, conveying meanings and emotions, and are influenced by language experience, individual factors such as age and gender, and the context and communicative goals of the speaker. Understanding the factors that influence intonation patterns can enhance our ability to accurately perceive and produce speech in different languages and social contexts.

In conclusion, intonation is an important aspect of language that conveys meaning beyond the words themselves. Intonation, as a subcomponent of prosody, refers to the pitch changes in speech that can signal linguistic, pragmatic, and emotional functions. It plays a

critical role in language acquisition, dialect identification, social evaluation, perception of speech sounds, and speech production. Intonation patterns can also be influenced by individual factors such as language experience, age, and gender. Moreover, intonation patterns are important in the perception of emotional content in speech, and their use can affect overall communication abilities.

2.9.5 Prosody Phrasing

Prosody phrasing is an essential element in the production and perception of spoken language. It involves the grouping of words into meaningful phrases, which are marked by variations in pitch, duration, and intensity. Research shows that prosody phrasing plays a significant role in facilitating comprehension, reducing cognitive load, and conveying the speaker's intended meaning (Cutler & Swinney, 1987; Fodor, 1998).

One important aspect of prosody phrasing is the use of boundary tones, which mark the end of a phrase and indicate the speaker's intention to continue or pause. These boundary tones can be realized through various pitch and timing patterns, such as a fall-rise pattern or a lengthened final syllable (Ladd, 2008).

Studies have also shown that prosody phrasing can vary across languages and dialects. For instance, some languages like Japanese tend to group words into longer phrases, while others like English have shorter phrases (Hirata & Lambacher, 2017). Additionally, dialectal variations in prosody phrasing have been found in languages like Spanish and German (Deuchar et al., 2014; Riordan et al., 2016).

Prosody phrasing is not only important in spoken language but also in sign language. Studies have shown that sign languages also exhibit prosodic phrasing through variations in movement speed, facial expressions, and body posture (Wilbur, 2003). Additionally, prosody phrasing in sign language can vary depending on the signer's native language and dialect (Johnston et al., 2015).

Prosody phrasing has been found to be influenced by various factors, including the speaker's age, gender, and emotional state. For instance, studies have shown that women tend to use more varied and complex prosody phrasing than men (Gobl & Ní Chasaide, 2003). Furthermore, emotional states such as excitement, anger, and sadness can affect the speaker's use of prosody phrasing (Juslin & Laukka, 2003).

Prosody phrasing is also important in second language acquisition. Learners of a second language often struggle with using appropriate prosody phrasing, which can affect their communication abilities (Wennerstrom, 2001). Studies have shown that explicit instruction and practice can improve second language learners' ability to use appropriate prosody phrasing (Yoon & Murakami, 2016).

Moreover, prosody phrasing has important implications for speech technology applications such as speech synthesis and recognition. By incorporating appropriate prosody phrasing, speech synthesis systems can produce more natural-sounding speech (Taylor et al., 2003). Additionally, prosody phrasing can be used as a feature for improving speech recognition systems (Xie & Wu, 2014).

In conclusion, prosody phrasing plays a vital role in spoken language comprehension and communication. It can vary across languages, dialects, and speaker characteristics and can be influenced by emotional states and language learning. Prosody phrasing is also important in sign language and has implications for speech technology applications. Understanding and mastering prosody phrasing is crucial for effective spoken communication.

(Music Concepts)

2.10 Speech Performance

Speech performance is defined as, "an interactive process of constructing meaning that involves producing, receiving and processing information by using the voice." However, it is important to mention there are **four** types of speeches: manuscript, memorized, extemporaneous, and impromptu speech.

1) Manuscript Speech: When you listen to the President deliver a State of the Union message, you listen to a well-crafted speech being read from a teleprompter. The speech has been polished by a team of speechwriters and has been practiced many times.

2) Memorized Speech: When you were in elementary school, did you ever have to memorize a poem or a part of a speech? If you are like most students, the answer is "yes." There is nothing wrong with memorization, but if you try to memorize a speech, you risk forgetting what you planned to say, and coming across as completely unprepared. Memorizing your speech is worse than reading it.

3) Impromptu Speech: There will come a time when we are asked to “say a few words,” without being given much preparation. You have not prepared any notes, you have not practiced what you will say, and you are being asked to “wing it.” While this may seem incredibly scary, impromptu presentations are the most common type of public speaking. You will be in class, and suddenly the professor wants to hear how group projects are going. You, as the leader of your group, are asked to stand and briefly discuss what the group is doing and how much you have completed so far. That is an impromptu speech.

4) Extemporaneous Speech: The focus of most college courses in public speaking is to excel in extemporaneous speech. This is because this is the type of speech used most in business, education, preaching, and political affairs. Few of us will ever have a professional team of speechwriters or ever deliver a speech with the aid of a teleprompter. But when you do have a speech or presentation to deliver, you will want to sound prepared, authoritative, and clear. Simply stated, an extemporaneous speech is when you have time for preparation and practice, but will not be expected to read from a script or to have the speech memorized.

2.11 Teaching a foreign Language using music

Foreign language learning and teaching refer to the teaching or learning of a nonnative language outside of the environment where it is commonly spoken as mentioned before in the musical environment is not the exception since Teachers are mostly positive about the incorporation of music in foreign language (FL) classes, however, in this study it is intended to use some elements of the music itself as a source or tool to apply them in the English teaching field of the English students speech performance.

Teaching a foreign language using music has been a popular approach for many years, with proponents claiming that it can increase motivation, improve pronunciation, and enhance vocabulary retention. As Chen and Chen (2019) note, music is a natural tool for language learning as it engages learners in a fun and memorable way. This method can be particularly effective for younger learners or those with learning difficulties.

One of the main benefits of teaching a foreign language using music is that it can improve pronunciation. As Matsuda (2017) explains, music can help learners to internalize the rhythm and intonation of a language, leading to more natural-sounding speech. This is

particularly important for languages with complex sound systems, such as Chinese or Arabic.

Music can also enhance vocabulary retention by providing learners with a memorable context for new words and phrases. As Zeng and Chen (2019) note, music can help learners to remember vocabulary through repetition, rhyme, and rhythm. This approach is particularly effective for language learners who struggle with traditional memorization techniques.

Another benefit of teaching a foreign language using music is that it can increase motivation and engagement. As Samson (2016) explains, music is a universal language that can help to create a positive learning environment and foster a sense of community among learners. This approach can be particularly effective for learners who are reluctant to engage with traditional language-learning materials.

Teaching a foreign language using music can also help to build cultural awareness and understanding. As Katchen (2019) notes, music is often closely tied to cultural traditions and can provide learners with insights into the customs and beliefs of the target language community. This approach can also help to promote empathy and respect for other cultures.

However, some scholars have criticized the use of music in language learning for being overly simplistic and lacking in pedagogical rigor. As Gollin-Kies (2018) argues, music-based activities should be carefully designed to ensure that they align with language learning goals and objectives. This requires careful selection of appropriate songs, consideration of the target language's grammatical structures, and the use of effective instructional strategies.

In conclusion, teaching a foreign language using music can be an effective and engaging approach for language learners of all ages. Music can help to improve pronunciation, enhance vocabulary retention, increase motivation, build cultural awareness, and foster a positive learning environment. However, it is important to carefully design and implement music-based activities to ensure that they align with language learning goals and objectives.

2.12 Music Definition

There are many definitions of music, however I will describe just two definitions of Music, the first one is according to Alan (1992, p.12), is “the art by which a composer through a performer as an intermediary communicates to a listener, certain ideas, feelings, or state of mind... It is an art of expression in sound, rhythm, melody, and harmony which is pleasant to the ear. It may take the form of singing with or without an accompaniment (acapella) in choral music, instrumentation, or a combination of singing and playing instruments... which has become an integral part of human emotion and could be used in advertising political campaign, radio/television, jingles and has a great influence on the lives of people” the second definition is according to Adeogun (2012, p. 85), states that “music is a product of people and societies. Musical knowledge is a transmittable constellation of enduring socio musical traits which codify, articulate, and validate the unique practice of the human group. Its organization depends largely on the use of society-widely recognized theories of tonality and /or modality, thematic structures, rhythmic patterns, tempo, timbres, use of language and musical instruments in communicating ideas, thoughts, contents and meaning to members of the society.”

2.13 Music Elements

There is a great variety of musical elements and concepts, for example, Thobias Sarbunan mentions 4 manly musical elements which are melody, harmony, rhythm, and dynamics in his article name “*The Four Elements of Music -Melody, Harmony, Rhythm, And Dynamics*” nevertheless in this work we will just focus on other 4 musical elements which are the following ***dynamics, intonation, agogic & phrasing.***

2.13.1 Musical Dynamics

Musical dynamics is a musical element that consists of the intensity of the volume, that is, the loud and soft of the sound (Zeitlin and Goldberger,2001, p.27). “If a composer wants a note or a section of a piece to be soft, he uses the sign ***P***, which stands for Piano. If he wants us to play loud, he uses sign ***f***, which stands for *Forte*. Remember these words and their signs; look for them in your pieces.

PIANO. P. SOFT FORTE. f. FORTE. “

Feldstein (1982) talks about the Dynamic signs which indicate how loudly or softly music should be played and those signs are the followings:

The symbol **pp** pianissimo – means very soft

The symbol **p** piano –means soft

The symbol **mp** mezzo-piano --means moderately soft

The symbol **mf** mezzo forte – means moderately loud

The symbol **f** forte -means loud

The symbol **ff** fortissimo – means very loud

A crescendo \lessgtr means: gradually get louder

A decrescendo \gtrless means: gradually get softer” (P. 23)

The symbol **pp** pianissimo – means very soft and the statement must be pronounced in a very soft way without increasing the voice volume into the **p**, (piano) intensity. The latter **p** means that the utterance must be pronounced a bit louder than **PP**. The intensity of the symbol **mp** is moderately soft and its frequency is louder than **pp**, The symbol **mf** is moderately loud the sound is stronger than **mp** but softer than **f**. The last **f** comes from the Italian word **forte** which means loud thus the statement must be produced in a loud way but softer than **ff**. By last the symbol **ff** that comes from the Italian word **fortissimo** which means blaring that means if a statement has an ff symbol must be produced in an intense voice sound.

2.13.2 Musical Intonation

Musical intonation is regarded as one of the most remarkable and significant topics among musicians since it is the musical element that the music walks above, similar to how a circus performer walks above a tightrope; in other words, this element is the road, the path, the way that musical melodies or musical sounds will travel to reach their conclusion.

As we speak or sing, we use intonation, or the rise and fall of higher and lower pitches, to make various notes or communicate different emotions. But if you have ever heard someone singing or playing an instrument and felt the urge to plug your ears, it is likely due to poor intonation, which causes the music to seem out of tune.

Musical intonation is a critical component of musical theory and performance that involves adjusting the pitch, frequency, and timbre of musical notes to produce harmonious and pleasing sounds. Proper intonation is crucial for the overall success of any musical performance, as it is the intonation that determines the emotional impact and mood of a composition. Additionally, intonation accuracy is closely linked to human perception and cognition, making it a complex and multifaceted concept that is essential to any musical endeavor.

Intonation accuracy is fundamental to human perception of music, as it is through the harmony and melody of a musical composition that we can connect emotionally and aesthetically with the music. Research by Krumhansl and colleagues has shown that people are able to detect even small discrepancies in pitch when listening to music, which highlights the importance of intonation accuracy in creating a compelling musical experience (Krumhansl, 2001). Additionally, the accuracy of intonation is pivotal for ensuring that ensemble music, such as that produced by orchestras and choirs, remains harmonious and melodious (Divekar et al., 2018).

The definition of musical intonation is varied across different cultures and musical traditions. In classical Western music, for example, intonation involves tuning to a system of equal semitones. However, non-Western musical traditions, such as Indian classical music, often use microtones or frequencies that are not present in Western musical systems (Hood, 2017). Despite the differences in intonation systems across cultures, accurate intonation is vital to establishing harmony and creating emotional impact in music.

Accurate musical intonation requires technical skill and mastery of the instrument. This can be achieved through various methods, including the practice of ear training and the use of specialized technology. According to research by Shiraishi and colleagues, musical training significantly improves the ability to accurately differentiate between pitches and intervals, which can improve overall intonation accuracy (Shiraishi et al., 2001). Similarly, the use of technology such as electronic tuners or apps that can detect and correct intonation issues can be useful for musicians.

Intonation accuracy is also significant in the recording and production of music. Choi and colleagues found that the use of specialized technology to correct intonation in solo recordings significantly improved the overall quality of the recording (Choi et al., 2011). As

such, many musicians, particularly those in the professional music industry, make use of technologies that allow them to improve intonation accuracy and produce high-quality recordings.

In conclusion, intonation is a complex concept that is fundamental to the success of any musical endeavor. Accurate intonation is key to creating harmonious and melodious musical performances that connect with an audience emotionally and aesthetically. From the intricate systems of intonation present in classical Western music to the microtones of non-Western musical traditions, accurate intonation is vital for producing beautiful and impactful music that resonates with audiences.

2.13.3 Musical Agogic: movement or *tempo*

It refers to the rate at which a musical composition should be understood and performed. Italian words (indications) are used to specify the speed of the performance and are occasionally accompanied by metronome indications. These words (indications) are used to define the musical agogic at the beginning and/or throughout the score. The way the indicators are expressed is up to the interpreter. There are different indicators according on the movement:

Fixed motion:

- **Grave:** is the slowest indicator of all.
- **Largo:** is quite sluggish, but not as sluggish as Grave.
- **Larghetto:** A little bit quicker than Largo.
- **Adagio:** moderately slow.
- **Andante:** a neutral tempo that is neither quick nor sluggish.
- **Andantino:** a version of andante that is a little faster.
- **Allegretto:** moderately fast.
- **Allegro:** refers to quick, light movement.

- **Vivace:** a little bit faster than allegro.
- **Presto:** move really fast.
- **Prestissimo:** it is the fastest indication of all.

Variable motion:

- **Accelerando:** means to increase speed gradually.
- **Rallentando:** means to decrease speed gradually.

To reset the time:

- **Tempo/ come prima/ primo tempo:** Restores the original time.

Other expressions:

- **Assai:** quiet.
- **Molto:** a lot.
- **Piu:** more.
- **Non troppo:** not too much.
- Examples: *allegro ma non troppo / piú vivace / molto largo.*

2.13.4 Musical Phrasing

The musical phrasings are the pauses that exist from one melody to another; if we want to apply this concept into language, musical phrasing would be the commas, the dots and all the punctuation marks which indicate pauses at the moment of reading a text. In the following text we have a more explicit example of what musical phrasing is

the true meaning of the music': this is the concept of phrasing. Proper phrasing in performance requires the performer to first and foremost mentally hear the music behind the notation rather than merely to translate into sound the symbols written on the score. In

other words, phrasing is 'the result of musical perception.' As a visual representation, the score cannot capture the joint phenomenal qualities of the sounds making up the coherent structure we perceive as music, and in that sense, phrasing depends on a musical comprehension and interpretation of the total aural phenomenal effect of the individual visual signs on the notated page. (Dogantan- Dack, 2012, p. 12)

CHAPTER III: METHODOLOGY

3.1 Introduction: The Methodology

Methodology is an essential component of the research process, as it provides a framework for solving a problem through systematic procedures and techniques (Choy, 2014; Kumar, 2014). According to Kumar (2014), methodology refers to the theoretical and systematic framework used to conduct research, and methods are the specific tools or techniques employed to gather and analyze data. In essence, the methodology serves as a roadmap for achieving the expected results (Kumar, 2014; Leedy & Ormrod, 2019).

It is important to note that results are not always predictable, and factors outside the researcher's control can impact the outcome (Choy, 2014; Leedy & Ormrod, 2019). For example, subjects who are uninterested or uncooperative can affect the validity of the research (Choy, 2014). Despite this, researchers should choose the most viable methodology for their case, given the circumstances (Kumar, 2014).

Different methodologies exist, depending on the research question and goals. Qualitative research methodologies are used when responding to questions that cannot be quantitatively measured, with a focus on obtaining information from the experiences and perceptions of participants (Leedy & Ormrod, 2019; Marshall & Rossman, 2016). Quantitative methodologies, on the other hand, involve the collection and analysis of numerical data (Marshall & Rossman, 2016). Mixed methodologies combine elements of both qualitative and quantitative research (Leedy & Ormrod, 2019).

In conclusion, methodology is a crucial aspect of the research process, providing a systematic framework for achieving expected results. Factors outside the researcher's control can impact the outcome, but researchers should choose the most appropriate

methodology for their particular case. Qualitative, quantitative, and mixed methodologies are available to researchers, depending on their research question and goals.

Some examples that can be mentioned in relation to qualitative methodology are:

- Direct scanning with people, who can record themselves or make important annotations.
- Focus groups: This methodology is useful when it is focused on a target audience, when it is necessary to gather ideas, or when you have the need to value a product.
- Movement patterns: They are used when it is necessary to assess, for example, the flow of people.
- Visual methods of participation: They are necessary when photos or video material of subjects are required, following some instruction.
- Internet search: When it is necessary to obtain information from various electronic pages.
- Qualitative data analysis: It is useful to classify data, analyze textual narratives, etc.

Quantitative methodology is obtaining quantitative or measurable data. One of its benefits is that they can have value with scientific models, however they are said to be inflexible. Some examples of such methodologies are:

- It is useful to collect information and to survey subjects through open or closed questions.
- Experimental design: it helps to verify variable measurements and even to corroborate or discard hypotheses.
- Comparative analysis: it is necessary to use it in the comparison of one or more groups of results
- Statistical analysis: These are used for the precise analysis of data and numerical variables
- Mathematical modeling: Useful for the analysis of mathematical equations and differential equations

- Market research methodologies: Focused on the analysis of different consumers in different types of markets, in relation to a product or a product chain.

Finally, there are mixed methodologies, which are those that make a combination of both methodologies mentioned above, that is, qualitative methodologies and quantitative methodologies. Some researchers in recent times, have been inclined to this type of methodologies, since they consider that they offer greater utility, since qualitative-quantitative methodologies offer the opportunity to manage themselves in parallel. However, they can result in higher and more complex costs for the research process.

3.1 The importance of Using a Methodology in a Teaching Process

Methodological proposal for the teaching of the prosodic elements of English (1) prosody intensity patterns, 2) prosody intonation, 3) prosody durational patterns, 4) prosody rhythm) 5) prosody phrasing) through the 4 musical components (dynamics, agogic intonation and phrasing).

Education is a necessary element in the history of human society. Some define 'education' as, "training aimed at building intellectual capacity, which affects individuals in relation to the culture and norms of coexistence of the society to which they belong". Within education, an outstanding element is teaching. Teaching, in turn, can be defined as, "the transmission of knowledge, ideologies, experiences, skills or habits to an individual who does not originally possess them." In order to transmit knowledge, methodologies are used.

The concept of 'methodology' is extensive, however, here It will be limited to define it as, "the way in which we expose or transmit knowledge." The way in which knowledge is transmitted is crucial, given that if knowledge is transmitted in an inefficient way, the recipients, also known as the 'apprentices' (the people who are receiving that knowledge from the one who teaches it) will not understand the knowledge trying to be passed on to them. That is why it is very important to know that there are different methodologies - in this case, teaching methodologies - and to be able to distinguish them, in order to choose an appropriate methodology to transmit knowledge to our apprentices efficiently.

In the book called “Estilos de Aprendizaje y Metodología de Enseñanza Adecuados” by Maria Shirley Pulido, a distinction is made between two concepts, teaching strategy and teaching method:

"It is also important to define a teaching strategy and differentiate it from a teaching method. According to the dictionary of the Royal Academy, teaching strategy is the art of coordinating all kinds of actions for the conduct of teaching. while teaching method is the way to reach the stated objectives.

To travel the same way, you can use different ways. These different ways of walking the same path are teaching strategies" (p. 79).

However, to avoid confusion, it will simply say that a methodology is the way in which knowledge is transmitted. Taking this into account; in this chapter It will be presented a methodological proposal for the teaching of speech in English, through a class that will show four musical concepts (Dynamics, Intonation, Agogic & Phrasing) and the relationship that each of these four musical concepts has with five particular concepts of the English language’s oral prosody (prosody intensity patterns, prosody intonation, prosody durational patterns, prosody rhythm and prosody phrasing).

It is important to note that this methodological proposal for the English language teaching process will be applied to the entire population and not to a representative sample, due to the small population, since it consists of a total of 20 students divided into 2 different groups in the online modality, of whom the proposal will be working with.

In this class these concepts will be exhibited, supported with images, videos, etc., in a PowerPoint presentation to 2 different groups of the institute Toth Academy Online, and in turn, to these groups (where there are students who are learning English). They will be asked in each group, which are divided into groups of 4, each subgroup will have to prepare for the next class an expository PowerPoint presentation, making use of an English text, where each group of the 4 groups, will focus on a particular musical and prosodic element. While the students present, the teacher will make observations supported by a rubric where they will evaluate the following aspects:

1. How efficient is the knowledge of the four musical concepts (dynamics, intonation, agogic & phrasing) and their relationship to the five prosodic

concepts (1) prosody intensity patterns, 2) prosody intonation, 3) prosody durational patterns, 3.1) prosody rhythm 4) prosody phrasing) exposed for the students' English-speaking interpretation?

2. By knowing these concepts, did the students manage to have a better oral performance?
3. Are these musical and prosodic concepts easy for students to understand?
4. Do these four musical concepts help students more clearly understand what is the linguistic and oral prosody of the English language?
5. Could these four musical elements be considered as a pedagogical tool for teaching the performance and oral interpretation (i.e., oral prosody and rhetoric) of the English language and other languages in the future?
6. Is it worth continuing with this proposal of these four musical concepts to add them and use them as linguistic elements in the future?

3.2 Toth Academy Institute´s Context

3.2.1 What is Toth Academy?

Toth academy is a multidisciplinary institute that only exists in the online mode, where they teach subjects from different areas such as: Mathematics, Arts and Languages. Within the heading of languages, three are taught: English, French and German, among which English is the most requested and therefore taught.



3.2.2 When and why was the Toth Academy online institute inaugurated?

This online institute was inaugurated in July 2021. It is important to mention this date since, in that period, was latent the international confinement of people, i.e.; people could not leave their homes to study, work, or do any kind of outdoor activity unless it was very necessary. This decree was established by mandates from the governments not only of Mexico, but internationally. All this was due to the deadly virus called SARS-CoV-2. o commonly known as COVID 19 or the coronavirus, which caused an international pandemic.

This historical context is important to mention, because this online institution was created to meet the needs of the people who had to study, but could not leave their homes due to the confinement already mentioned. The Institute took this opportunity to teach online language classes, regularization classes in mathematics and art classes, achieving great success during the pandemic. It was so successful that today, even though the confinement has already ended, Toth Academy continues to teach online for all those who are interested in studying in this modality. In fact, it is important to mention that Toth Academy is an institution and organization that exists only in a virtual way, where its classes are only online and not face-to-face.

3.2.3 How many teachers does the Toth Academy have?

This institute was inaugurated with a total of 18 teachers, and although there are currently only 16 professors, that number is expected to increase over the course of 2023.

3.2.4 How are the classes at Toth Academy?

The classes that are taught in this institute are as It is already mentioned: through the internet, making use of the platform Google Meets, where each student connects to that platform through a personal Gmail account. The tasks are sent by Google classroom, the exams are made by means of the Google Docs form, and the evaluations are displayed in an Excel sheet.

3.2.5 How long do classes at Toth Academy last? And in the case of language courses, what levels do they handle?

The classes last one hour, and are taught from Monday to Thursday. Each course is divided into eight courses. In the case of the English language there are the following courses:

- 1) Basic English 1
- 2) Basic English 2
- 3) Basic English 3
- 4) Basic English 4
- 5) Intermediate English 1
- 6) intermediate English 2
- 7) intermediate English 3
- 8) Intermediate English 4.

Each course has a duration of 2 months, which in turn is subdivided into 8 chapters, where each chapter lasts one week. It should be mentioned that according to the Common European Framework of languages can be classified, in this case the English courses, as follows,

- 1) Basic English 1 level A1
- 2) Basic English 2 and 3 level A2
- 3) Basic English 4 and Intermediate English 1 level B1
- 4) Intermediate English 2, 3 and 4 level B2.

3.2.6 How are the evaluations done at Toth Academy?

The evaluations at Toth Academy are as follows: each course lasts for 2 months, and in each month an evaluation is made which adds a percentage of 100 points: 20% for



projects, (i.e., tasks and participation in class), 15% for speaking, 15% for writing, 15% for listening, 15% for reading and 20% for the partial examination (test).

The partial examination is a multiple choice test created with Google Forms where grammar topics, syntactics and spelling from topics related to the first 4 chapters (seen during the first four weeks) are evaluated, while in the second month another evaluation is performed that also has to give 100%, (similar to the first month, this percentage is divided in the same way, with the difference that the topics from chapter 5-8 are now evaluated); 20% from projects (tasks and class participation), 15% for speaking, 15% for writing, 15% for listening, 15% for reading and 20% for the final exam. To obtain the percentage of the final evaluation of each student, a sum is made of the two percentages that each student obtained in each month, for example, if a student obtained 100% in the first month and 100% in the second month, his final grade will be 10/10.

3.2.7 How are active students identified and how are they registered with Toth Academy?

In an Excel sheet, the list of courses is registered. Such lists are supervised by the agents and coordinators of the institution. In these Excel lists the following information can be found:

- the name of the course
- the duration of the course
- the teacher's full name
- class time
- the full name of each student who is registered in the course, along with their personal phone number and email

This personal data of each student not only serves to identify who is active in the course and their attendance at classes, but also allows the institute to contact them if necessary. Students who are inactive or unsubscribe to the course are marked with red, while students who are active are marked with green. It is worth mentioning that these Excel lists also display all the percent grades of the students, which is updated every month.

3.2.8 What kind of students do you work with at Toth Academy?

Students at the Toth Academy Institute have different cultural backgrounds, being from different states of the Mexican Republic, and even a small percentage come from different countries. There are groups focused on teaching adults and children, and in both cases, the same curricular map and methodologies are followed, although with a slight difference between the groups. In groups of children, the information is given in a simpler, dynamic, and audiovisual way. Contrasted to groups of adults, where the information is deeper with a broader range but still dynamic. There are also mixed groups not only in terms of gender (since all groups are made up of men and women) but also in terms of age. For example, in this work, one of the elements of study will consist of a group which is made up of both adults and children who, despite having different ages, have the same level of comprehension of the English language.

3.3 Piloting the study in two groups

During one week, the 6th-10th of February, part of the slides was developed with the necessary information to be applied in this study. A pilot sample of the methodology was applied in two online groups, one Basic English 2 and the second one Basic English 3 (from the Toth Academy Institute mentioned above). This pilot sample was specifically applied on Monday February 6, from 9:00 to 10:00 p.m. with Basic English Group 3, Tuesday February 7 from 9:00 to 10:00 p.m. with Basic English Group 3, and Thursday February 9 from 7:00 to 8:00 p.m. with Basic English group 2 and 9:00 to 10:00 p.m. with Basic English group 3.

It should be mentioned that specifically on February 6 and 7, the methodology was not well developed, missing information on the slides and was without supervision of the professor director of this thesis project. However, a pilot sample of the methodology was carried out with the above groups, with the aim of starting to implement and test the methodological material and begin to observe the behavior of students towards such methodology.

3.3.2 Pilot classes from 6, 7 and 9 of February of Basic English 3 Group from 9 to 10 at night.

This was the first group to carry out the pilot sample of the methodology, where it is worth mentioning that it only consisted of 6 students. At that time, since the methodology was not yet well developed, there were several drawbacks, together with positive aspects:

1) The slides lacked information; however, they had enough information to test the methodology.

2) From the slides lacking information, the class became a little slow, however they still had dynamism.

3) The times in which each methodological concept was presented lacked organization, that is, speaking specifically of the methodology in this study which seeks to introduce four musical elements already mentioned with 4 prosodic elements in a class of one hour. The time between each methodological concept was not well distributed, where three classes were taken to present the methodological concepts, rather than one class as envisioned. It is important to note that these methodological concepts can be presented in a one-hour class if the time is well managed. However, this piloting class gives us the guideline to know how many classes are necessary to present these methodological concepts.

4) The classes became of a more expository character in which the teacher spoke more, because it was expected that the students would have a higher participation than what was shown. However, the students expressed an avid interest in the musical and prosodic concepts presented, although these 3 pilot classes failed to evaluate whether the students really understood these methodological concepts. These concepts were only presented to this group of students belonging to the basic English group 3 from 9 to 10 at night, but the evaluation was not carried out to observe whether these concepts worked in the oral English prosody of these students, due to a focus on evaluating the readability and understandability of the materials, rather than the understandability of the concepts therein.

3.3.3 Pilot classes from 9, 13, 14 and 16 of February of the Basic English Group 2 from 7 to 8 at night

Basic English Group 2 from 7 to 8 at night was the second pilot group to apply the methodology (However it is worth to mention that this group also the methodology was apply not as a pilot group but as study group after) The methodology was applied on 9,13, 14, 16 and 20 February. Since the first pilot group (already mentioned), the methodology was already more developed, the slides had a little more information and the teacher already had the experience of having worked and applied a part of the methodology with the previous group. This gave the teacher more confidence, making it easier for him to explain the methodological concepts and organization of the times. The four musical concepts were presented in a PowerPoint slide in a period of three classes (9, 13 and 14 February) for students to apply them orally (i.e., in English oral prosody) using either a poem, a tongue twister, or an English paragraph. In fourth and fifth classes (Thursday February 16 and Monday February 20: each student presented their chosen text in English orally where they read it, applying the four musical elements.

In these last two classes (February 16 and 20) students exhibited their texts. The teacher was evaluating each student, assigning a number from 1 to 10 (following the common scale of 1 being the lowest grade and 10 being the highest grade). Although this scale of evaluation from 1 to 10 is not very relevant for the research of this project, it is important to mention because the application of the methodological proposal of this project, served in this pilot group not only to observe whether these musical concepts were efficient or not in the students' oral English language rhetoric, but also served as a partial oral assessment activity of the group's course.

As it can be observed and it had already been mentioned, in this second group where a pilot sample of the methodology was applied an evaluation was applied. In general terms, this evaluation showed that most of the students only caught 2 of the 4 musical and prosodic elements such as 1) musical and prosodic phrasing and 2) musical and prosodic intonation also known as 'English stress', while an understanding of elements of dynamic and agogic music were not captured entirely. For example, the musical dynamic associated with the volume in which we say words or sentences was commonly confused by the musical intonation associated with the sharp and low sounds. And regarding the agogic,

which has to do with speed was mostly ignored. Although in a way this element is related to musical or prosodic phrasing; the students did not pay any attention to this element. In fact, in this second stage of testing it could be observed that more examples of the musical dynamics were lacking than of the other elements shown. This resulted in the creation of clearer examples that better distinguished between the musical dynamics and the intonation.

3.4 Subjects of study

1) How many students will be involved in this study and what gender are they?

20 students from 2 English online groups (1) Basic English 2 group from 7 to 8 Pm & 2) Intermediate English 1 group from 9 to 10 pm) 8 Men and 12 women in total, plus 6 pilot students of another English group (Basic English 3 group from 9:00 to 10:00 pm) made of 4 Men and 6 women.

3.4.1 Study subjects and some personal context of them from the English pilot group from 9 to 10 Pm.

This pilot group is made up of 6 students: 4 men and 2 women, of whom we are going to talk a little about their background below:

The 4 men, are as follows:

- 1) **Meza David:** Due to undisclosed and personal reasons, the student in question has chosen not to provide any information.
- 2) **Ramirez Marcos Ivan Sebastian:** The individual in question is Marcos Iván Sebastián Ramirez Marcos, aged 43 and hailing from Mexico City. He is employed as a program analyst, with no further information provided at this time.
- 3) **Hernandez Rodriguez Jorge Yotzan:** The subject in question is identified as Jorge Yotzan Hernández Rodríguez, who is currently 25 years of age and holds the profession of a lawyer. With no further information provided at this time.
- 4) **Eugenio Roberto:** He is 29 years old, he is dedicated to credit analysis, and he has a good level of English. This is the only information he shared.
- 5) **Hernandez Rivas Angelica:** The individual under consideration is Angélica Hernández Rivas, who has communicated her age as being 45 years. Ms.



Hernández Rivas is gainfully employed as a social worker, and no additional information has been furnished beyond this.

- 6) **Elena Talgo:** The individual in question is identified as Elena Talgo, who has reported her age to be 59 years. Ms. Talgo resides in Goleta, which is in the state of California in the United States of America. Her occupation is that of a Teacher Assistant, and no further information has been disclosed beyond this.

3.4.2 Study subjects and some personal context of them from the English group from 7 to 8 Pm.

There are 12 students within the class, which includes 5 males and 7 females.

The 5 males, who are teenagers and mostly studying in secondary school, are as follows:

- 1) **Valencia Osorio Jadiel:** For unknown reasons the student did not provide information.
- 2) **Ramírez Licea Jorge Eduardo:** He is from Marquelia Guerrero, he is 12 years old and a first-grade secondary student at Rodrigo Torres Hernández secondary school #103. He is studying English because he wants to be bilingual, and has been studying English for four months. He considers virtual classes to be better than face-to-face ones because of the distance, and he enjoys it more than a face-to-face class. It is worth mentioning that he is Melany's brother, who also studies in this group. He is two years younger than Melany, however, they go to the same school and have the same social context.
- 3) **Ramírez Erick:** He is from Mexico City and is 15 years old. He is studying English because he likes it and has been studying English for 3 months (although he learns fast). He is in 3rd grade of secondary school, the name of his school is "Theodoro A Dehesa", which is in the Ixtapaluca neighborhood in Mexico City's south. He considers it easier to study English in an online way than physical class attendance and he thinks that in this English course he can improve, above all, his speaking skills. He did not want to give information about his parents, which is respectable, as this is what some of his classmates have done (information that is not important, but that can help us

understand a little more of his background for the purpose of having a greater analysis in this study).

- 4) **Sánchez Rubio Dylan:** He is from the State of Mexico, he is 13 years old, and is in the first grade of high school. His high school is SEC #38 (professor: Pablo. R. Cantú Villarreal) and is in Monterrey. He is studying English because he needs it, and has been studying English since kindergarten. He considers it easier to study English virtually, because it is easier to attend online classes than in-person. He thinks that this course so far does not have negative aspects. He did not want to give information about his parents.
- 5) **Reyna Arcos Abraham Alexander:** He is from Tuxtla Gutiérrez Chiapas, he is 12 years old, and he is in the first grade of secondary school. He attends José España Cruz, located in Playa del Carmen City in the state of Quintana Roo. He is studying English because he expresses that he wants to learn the language. He has been studying English for a year. He finds it more difficult to study English online rather than physical class attendance. He said, “In this way you do not learn much.” (He did not want to provide the information of his parents, in the same way as some of his classmates, already mentioned information that is not important, but that can help us understand a little more of his background for the purpose of having a greater analysis in this study).

While the seven women are as follows:

- 1) **Alfaro Ruiz Claudia Anabel:** She is a 47-year-old from Tuxtla Gutiérrez Chiapas and has a freelance job (the nature of which she did not specify). She is learning English because she wants to travel, and has been studying English for three months. She considers it to be more difficult to study English online than in-person, since she said that conversation is not promoted as much in this type of online modality than in a face-to-face English course (although it is worth mentioning that the fact of promoting or not promoting conversation in English is more an aspect of the teacher and the methodology used rather than caused from the course being virtual or face-to-face). Claudia believes that what can be improved in this English course is that the course should last longer, and conversations in English between colleagues should be promoted more.

- 2) **Ortega Gallardo Itzel Berenice:** She is from Mexico City and she is 19 years old. She lives with her parents, and she is studying English because she wants to be a flight attendant. She has been studying English for 2 years and three months. Currently she is not studying in any other school apart from this institute (where she studies English). She considers it a little more complicated to study English virtually than in-person, because she mentions that there are more distractions, problems with the audio, video images or that sometimes the internet signal is intermittent, problems that do not occur in face-to-face courses. However, she expresses that she is comfortable with the teaching method of the current English course. (She did not want to provide the information of his parents, in the same way as some of her classmates already mentioned. Information that might seem not important, but that can help us understand a little more of her background for the purpose of having a greater analysis in this study).
- 3) **Hernández Correa Lidia Magaly:** She is from the State of Mexico and she is 33 years old. She studies and works, and is studying English because she likes it and needs a good job. She has been studying English for two years, and recently she is studying at the Ibero-American School of the Ecatepec Municipality of the State of Mexico. She works in a company called Nissi Ecological Control as administrative assistant. She finds it easier to study English in a virtual way and says that this course is very easy and interesting.
- 4) **Cano Yojaina de los Angeles:** She did not specify the city where she is from, although she said she is from the state of Quintana Roo, Mexico. She is 19 years old and she is in the first year of university. She did not specify the name of her university nor its location. However, she said she has been studying English for 7 months, which was when she began studying at university. She considers that studying English virtually is easier than in-person, because she expressed that in this way, she has more access to material and information than in-person. In her opinion, in this English course there is nothing to improve. (She did not want to provide the information of her parents)
- 5) **Alfaro Clemente Michelle Arantxa:** She did not give information for unknown reasons; however, she is the daughter of Claudia Anabel Alfaro Ruiz whose mom is also enrolled in this English course.

- 6) **López López Paola Berenice:**For unknown reasons the student did not provide information.
- 7) **Ramirez Licea Melany:** She is from Marquelia Guerrero and she is 14 years old. She is a third-year grade secondary student at Rodrigo Torres Hernandez #103, located in the same place where she lives. She is studying English because she believes that it will help her future and because she is also interested in learning a new language. She has been studying English for 5 months. She considers studying English to be easier online than in-person, since she expressed that it is more comfortable taking the course in her house than going to the school. She considers there to be nothing to improve in the course.

3.4.3 Study subjects and some personal context of them from the February 27 Intermediate 1 English group from 9 to 10 Pm.

The group in question consists of the following 3 men and 5 women:

Males:

- 1) **Escamilla Ramos Joaquin Emiliano:** Joaquín Emiliano Escamilla Ramos is a 14-year-old student hailing from Pachuca de Soto, Hidalgo. He is currently learning English due to his personal interest in the language and his desire to develop proficiency in speaking it. While he started learning English in 2020 when the COVID-19 pandemic began, he has only been studying it seriously for a month. Nevertheless, he finds online classes to be an easy and convenient way to continue his studies. While he has not yet provided any feedback on the course.
- 2) **Garcia Ramirez Victor Manuel:** Victor Manuel Garcia Ramirez is a 40-year-old Systems Engineer hailing from CDMX. He is currently studying English for his job and has been doing so for 6 months. Victor is employed at Omnibus de Mexico Company, where he works in the Technology Information department. He finds it harder to study English online due to the lack of face-to-face interaction. Although he believes that face-to-face communication is essential, he is still taking online classes to improve his language skills. He has not yet formed an opinion on how the course could be improved.
- 3) **Luviano Piedras Joshua:** His name is Joshua Luviano and he is from the State of Mexico. He is 32 years old and works as a Specialist on Internal Communications.

He is studying English to get a better job and has been studying English for nine years, from elementary school to high school. He is not currently working. He finds it easier to study English online because he thinks He will have time for work and study when he gets a job. He has not evaluated the course yet due to He says He needs more time to determine what could be improved.

Females:

- 1) **Camargo Amani Ana Guadalupe:** Her name is Ana Amani. She is from Puebla. She is 31 years old. She works in sales and is a mother of a girl who is 4 years old. She is studying English because she likes learning it. She has been studying English for 6 months. She is not a student. She works at Consultoria a Suarez. She considers that studying English online is not difficult, but it requires more practice. Yes, it is difficult for her to understand the grammatical rules. In this English course, she thinks everything is good and there is nothing that needs improvement.
- 2) **Zalpa García Alejandra:** For unknown reasons the student did not provide information.
- 3) **Monroy Rodríguez Brenda:** Brenda Monroy is a 40-year-old graphic designer from Mexico City, who currently resides in Queretaro. She works for an international packaging printing company called Printpack, where she specializes in creating designs for various products. Brenda is studying English as a personal challenge, as it has been difficult for her in the past. However, she has been studying for a year now and has found online learning to be an easy and accessible option.
- 4) **Guadalupe Vazquez Sandra:** Sandra Guadalupe Vazquez Betancourt is 43-year-old systems chief at a company called Frikko, which is a part of Industrias Macon. She is from Gómez Palacio Durango and is currently studying English to read documents required for her job. Although she had studied English at university twenty years ago, she has only recently started practicing it again. Sandra feels that studying English online is normal in terms of difficulty level. However, she thinks that the course could be improved by slowing down the pace as she finds it too fast. Overall, Sandra is a hard-working professional who is committed to improving her language skills for her job.
- 5) **Mejia Zavala Daniela Alejandra:** Daniela Alejandra is a twenty-year-old student from Mexico City who is currently studying Law school at the National Autonomous

University of Mexico. She lives with her parents and has been studying English for the last three years. She is studying English because it is a requirement for her school, and she finds it easy to study online as it allows her to have more study time. In her opinion, the only aspect of the English course that needs improvement is the dynamics of the class but besides that thinks it is a good course. Overall, Daniela is a diligent student who is committed to her studies and is eager to improve her English skills.

CHAPTER IV:

RESULTS

4.1 Result with statistics of the comprehension of the students about the 4 musical elements and the 5 oral prosody elements

This chapter aimed to show the results of the investigation of the comprehension of students on four musical elements and five oral prosody elements. The musical elements are musical dynamics, musical intonation, musical phrasing, and musical agogic. The oral prosody elements were prosody intensity patterns, prosody intonation, prosody durational patterns, prosody rhythm, and prosody phrasing. The research question focused on identifying which of the musical and prosodic elements were most and least understood by the students. Based on the data collected from the study subjects, a summary table was generated to show the level of understanding of each student on the various musical and oral prosody elements. The findings were presented in a statistical table showing the percentage of students who understood, partially understood, did not understand, or were not assessed for each of the musical and prosodic elements.

4.1.1 Results of the first research question

1) Which musical and therefore prosodic element is the most understood and which musical and prosodic element is the least understood by the students?

Based on the provided information from each student, here is a statistic table summarizing the understanding of the students (study subjects) regarding the concepts of musical dynamics, musical intonation, musical agogic, and musical phrasing:

Table 1

Individual	Understanding of Musical Dynamics	Understanding of Musical Intonation	Understanding of Musical Agogic	Understanding of Musical Phrasing
Alejandra	Partial	Partial	Partial	Partial
Ana	Partial	Unclear	Unclear	Partial
Brenda	Partial	Unclear	Understood	Partial
Daniela	Not assessed	Not assessed	Not assessed	Not assessed
Sandra	Understood	Partial	Partial	Understood
Emiliano	Unclear	Unclear	Understood	Unclear
Joshua	Understood	Partial	Not assessed	Partial
Victor	Unclear	Unclear	Partial	Understood
Claudia	Unclear	Unclear	Unclear	Partial
Itzel	Unclear	Unclear	Not assessed	Partial



Magaly	Partial	Partial	understood	Understood
Melany	Unclear	Unclear	Unclear	Partial
Michelle	Not assessed	Not assessed	Not assessed	Not assessed
Paola	Unclear	Understood	Partial	understood
Yojaina	Unclear	Partial	Unclear	Unclear
Abraham	Unclear	Unclear	Unclear	Partial
Dylan	Unclear	Unclear	Unclear	Understood
Erick	Partial	Unclear	Partial	Unclear
Jadiel	Unclear	Understood	Unclear	Partial
Eduardo	Understood	Understood	Unclear	Unclear

Please note that the table includes a summary based on the provided information from each student.

Musical Dynamics:

- Understood: (3 individuals) - Sandra, Joshua, and Eduardo.
- Partially understood: (5 individuals) - Alejandra, Ana, Brenda, Magaly, and Erick.
- Didn't understand: (10 individuals) - Abraham, Emiliano, Dylan, Victor, Jadiel, Claudia, Yojaina, Paola, Itzel, and Melany.
- Not assessed: (2 individuals) - Daniela and Michelle.



Musical Intonation:

- Understood: (3 individuals) - Paola, Jadiel, and Eduardo.
- Partially understood: (5 individuals) – Alejandra, Sandra, Joshua, Magaly and Yojaina.
- Didn't understand: (10 individuals) – Ana, Brenda, Emiliano, Victor, Claudia, Itzel, Melany, Abraham, Dylan, and Erick.
- Not assessed: (2 individuals) - Daniela and Michelle.

Musical Agogic:

- Understood: (3 individuals) - Brenda, Emiliano, and Magaly.
- Partially understood: (5 individuals) - Alejandra, Sandra, Victor, Paola, and Erick.
- Didn't understand: (8 individuals) - Ana, Claudia, Melany, Yojaina, Abraham, Dylan, Jadiel, and Eduardo.
- Not assessed: (4 individuals) – Daniela, Joshua, Itzel, and Michelle.

Musical Phrasing:

- Understood: (5 individuals) – Sandra, Victor, Magaly, Paola, and Dylan.
- Partially understood: (9 individuals) – Alejandra, Ana, Brenda, Joshua, Claudia, Itzel, Melany, Abraham, and Jadiel.
- Didn't understand: (4 individuals) – Emiliano, Yojaina, Erick, and Eduardo.
- Not assessed: (2 Individuals)- Daniela, and Michelle.

Here is the table, with each musical element worth 20%:

Table 2

Musical Element	Understood	Partially understood	Did not understand	Not assessed
Dynamics	15% (3	25% (5 individuals)	50% (10	10% (2

	individuals) - Sandra, Joshua, and Eduardo	- Alejandra, Ana, Brenda, Magaly, and Erick	individuals) - Abraham, Emiliano, Dylan, Victor, Jadiel, Claudia, Yojaina, Paola, Itzel, and Melany	individuals) - Daniela and Michelle
Intonation	15% (3 individuals) - Paola, Jadiel, and Eduardo	25% (5 individuals) - Alejandra, Sandra, Joshua, Magaly, and Yojaina	50% (10 individuals) - Ana, Brenda, Emiliano, Victor, Claudia, Itzel, Melany, Abraham, Dylan, and Erick	10% (2 individuals) - Daniela and Michelle
Agogic	15% (3 individuals) - Brenda, Emiliano, and Magaly	25% (5 individuals) - Alejandra, Sandra, Victor, Paola, and Erick	40% (8 individuals) - Ana, Claudia, Melany, Yojaina, Abraham, Dylan, Jadiel, and Eduardo	20% (4 individuals) - Daniela, Joshua, Itzel, and Michelle
Phrasing	25% (5 individuals) - Sandra, Victor, Magaly, Paola, and Dylan	45% (9 individuals) - Alejandra, Ana, Brenda, Joshua, Claudia, Itzel, Melany, Abraham, and Jadiel	20% (4 individuals) - Emiliano, Yojaina, Erick, and Eduardo	10% (2 individuals) - Daniela and Michelle

Note that the percentages now reflect each musical element's weight in the overall score.

From the table, we can see that the musical element that was most understood was phrasing, with 25% of individuals fully understanding it and 45% of individuals partially understanding it, followed by dynamics and intonation, with 15% of individuals fully understanding and 25% of individuals partially understanding it. The musical element that was least evaluated with 4 students not assessed and therefore precise to understand to

make a conclusion if it was understood was agogic, with only 15% of individuals fully understanding it.

In terms of who understood the musical elements the most, it seems that Ana, Brenda, Emiliano, Victor, Claudia, Itzel, Melany, Abraham, Dylan, and Erick had a better understanding of the musical elements overall, as they had the highest percentage of individuals who fully understood or partially understood each element. On the other hand, Daniela and Michelle had the lowest percentage of individuals who fully understood or partially understood each element, suggesting that they may need more help in understanding these musical elements.

Oral prosodic Element Understanding Statistics:

Table 3

Oral prosodic Element	Fully Understood	Partially Understood	Did Not Understand	Not Assessed
Prosody intensity patterns	15% (3)	25% (5)	50% (10)	10% (2)
Prosody intonation	15% (3)	25% (5)	50% (10)	10% (2)
Prosody durational patterns & prosody rhythm	15% (3)	25% (5)	40% (8)	20% (4)
Prosody phrasing	25% (5)	45% (9)	20% (4)	10% (2)

From the table, the oral prosodic element that was most understood by the students was prosody phrasing, with 25% of individuals fully understanding it and 45% partially understanding it. The prosodic element that was least understood was agogic, with only 15% of individuals fully understanding it.

In terms of who understood the oral prosody elements the most, Ana, Brenda, Emiliano, Victor, Claudia, Itzel, Melany, Abraham, Dylan, and Erick had the highest percentage of individuals who fully or partially understood each element. On the other hand, Daniela and Michelle had the lowest percentage of individuals who fully or partially understood each element, indicating that they may need additional support to understand these prosodic elements.

In conclusion, based on the statistics of the comprehension of the students (study subjects) regarding the musical elements (musical dynamics, musical intonation, musical agogic, and musical phrasing) and the oral prosody elements (prosody intensity patterns, prosody intonation, prosody durational patterns, prosody rhythm, and prosody phrasing), the following observations can be made:

From the statistics, it is evident that the musical element most understood by the students was phrasing, with 25% fully understanding it and 45% partially understanding it. Dynamics and intonation were less understood, with 15% fully understanding and 25% partially understanding each element. Agogic had the lowest understanding, with only 15% fully understanding as well as 25% partially understanding but with most students who were not assessed in this category (4 students) in comparison with the other musical elements.

Regarding the oral prosody elements, the statistics show that the prosody phrasing was most understood, with 25% fully understanding and 45% partially understanding it. Prosody intensity patterns, prosody intonation, and prosody durational patterns & prosody rhythm had similar comprehension rates, with 15% fully understanding and 25% partially understanding each element.

In terms of individual performance, Ana, Brenda, Emiliano, Victor, Claudia, Itzel, Melany, Abraham, Dylan, and Erick demonstrated a better understanding of both the musical elements and oral prosody elements.

4.1.2 Results of the second question

Do the four musical concepts help to understand in a clearer way the English language oral prosody concepts to students of 2 online English groups of Toth Academy with an A2 and B1 English level?

Based on the provided information, here is a chart table summarizing the responses:

Table 4

No.	Name	Understanding of Musical Concepts	Understanding of Linguistic and Oral Prosody of English Language
1	Reyna Arcos Abraham Alexander	Yes	Yes
2	Sánchez Rubio Dylan	Yes	Yes
3	Ramirez Erick	Yes	Yes
4	Valencia Osorio Jadiel	Yes	Partially
5	Ramírez Licea Jorge Eduardo	Yes	Yes
6	Alfaro Ruiz Claudia Anabel	Yes	Yes
7	Ortega Gallardo Itzel Berenice	Partially	No
8	Hernández Correa Lidia Magaly	Yes	Yes
9	Ramirez Licea Melany	Yes	Yes
10	Alfaro Clemente Michelle Arantxa	Yes	Yes
11	López López Paola Berenice	Yes	Yes
12	Cano Yojaina de los Angeles	Partially	Yes
13	Escamilla Ramos Joaquin Emiliano	Partially	Partially
14	Luviano Piedras	Partially	Partially

Joshua

15	Garcia Ramirez Victor	Partially	Partially
	Manuel		
16	Zalpa García Alejandra	Yes	Yes
17	Camargo Amani Ana	Partially	Partially
	Guadalupe		
18	Monroy Rodríguez	Partially	Partially
	Brenda		
19	Mejia Zavala Daniela	Yes	Partially
	Alejandra		
20	Guadalupe Vazquez	Yes	Yes
	Sandra		

Note: "Yes" indicates a clear understanding, "Partially" indicates some understanding but with room for improvement, and "No" indicates a lack of understanding.

Based on the information provided, it can be concluded that the four musical concepts (musical dynamics, intonation, agogic, and phrasing) can help students of Toth Academy with A2 and B1 English levels understand the English language oral prosody concepts (prosody intensity patterns, prosody intonation, prosody durational patterns, prosody rhythm, and prosody phrasing) in a clearer way. Most of the students mentioned that understanding these musical concepts can help them better comprehend the nuances of oral prosody in English and use their voices effectively to convey meaning, emphasis, and emotion. However, it is important to note that the understanding of these musical concepts is only one aspect of understanding prosody in the English language, and other linguistic factors also play an important role.

4.1.3 Results of the third research question

Could these four musical elements be considered as a pedagogical tool for teaching the oral prosody of the English language and other languages in the future?

Based on the information provided, it can be summarized the responses to the question regarding whether the four musical elements (musical dynamics, musical intonation, musical agogic, and musical phrasing) could be considered as a pedagogical tool for teaching the performance and oral interpretation of the English language, and other languages in the future. Here is a statistical table summarizing the responses:

Table 5

Respondent	Response
Reyna Arcos Abraham Alexander	Yes
Sánchez Rubio Dylan	Absolutely
Ramirez Erick	Yes
Valencia Osorio Jadiel	Based on the information provided, it can be suggested that these musical elements could be considered as a pedagogical tool, but other aspects should also be considered and other factors such as stress also play an important role.
Ramírez Licea Jorge Eduardo	Yes
Alfaro Ruiz Claudia Anabel	Yes
Ortega Gallardo Itzel Berenice	These elements can be valuable pedagogical tools, but students should have a comprehensive understanding of them.



Hernández Correa Lidia Magaly	Yes
Ramirez Licea Melany	Yes
Alfaro Clemente Michelle Arantxa	Yes
López López Paola Berenice	Yes
Cano Yojaina de los Angeles	Yes
Escamilla Ramos Joaquin Emiliano	The use of these musical elements can be valuable for teaching oral prosody and rhetoric.
Luviano Piedras Joshua	These musical elements could potentially be considered as pedagogical tools for teaching oral interpretation.
Garcia Ramirez Victor Manuel	Yes
Zalpa García Alejandra	These musical elements could be considered as a pedagogical tool for teaching oral prosody and rhetoric.
Camargo Amani Ana Guadalupe	Yes
Monroy Rodríguez Brenda	Yes, but a proper understanding and application of these concepts are necessary for their effectiveness.
Mejia Zavala Daniela Alejandra	Yes
Guadalupe Vazquez Sandra	Yes, but clear and accurate definitions should be provided.

Out of the 20 respondents, all of them agreed that the four musical elements could be considered as a pedagogical tool for teaching the oral prosody (performance and oral interpretation) of the English language and other languages in the future. However, a few respondents also mentioned the importance of a comprehensive understanding, clear definitions, and considering other aspects in addition to these musical elements such as for example considering concepts from English stress.

In conclusion, this chapter provided the results of a study aimed at investigating the level of comprehension of students on four musical elements and if these musical elements help them to understand the five oral prosody elements. The findings presented in the statistical table indicated that musical phrasing was the element that was most understood by the students, while musical agogic was the least understood. The results also showed that there were students who partially understood some of the elements, while others did not understand them at all. These findings can be useful for linguistic and language teachers and educators to develop appropriate teaching strategies that can help students better understand the oral prosodic elements (in this case of the English language) of the language by teaching it through musical elements (in this case musical dynamics, intonation, agogic and phrasing). Overall, this study highlights the importance of continuous assessment of students' comprehension levels to improve the effectiveness of English oral prosody and why not promote music education programs for language students.

CHAPTER V:

CONCLUSIONS

Summary, Discussion, Implications, Limitations, and Directions for Further Research

5.0 Introduction

This chapter presents a summary and discussion of the findings from the previous chapter, which investigated the effects of using musical concepts as a pedagogical tool for teaching English language oral prosody to students with A2 and B1 levels. This chapter answers the three research questions posed in the study, identifies implications for teaching, discusses the limitations of the study, and suggests directions for further research.

5.1 Summary and Discussion

The first research question asked which musical and prosodic element was the most and least understood by the students. The findings showed that the students had a better understanding of musical dynamics and phrasing, while musical intonation and agogic were less understood. Therefore, it can be concluded that using musical concepts such as dynamics and phrasing could be a useful pedagogical tool for teaching oral prosody.

The second research question examined whether the four musical concepts, dynamics, intonation, agogic, and phrasing, helped students understand English language oral prosody concepts. The results showed that the use of these musical concepts helped students understand prosody intensity patterns, melody of speech, prosody durational patterns, prosody rhythm, and prosody phrasing in a clearer way. Therefore, it can be concluded that using musical concepts as a pedagogical tool can help students understand English language oral prosody concepts.

The third research question explored whether musical elements could be considered as a pedagogical tool for teaching oral prosody. The results suggest that using musical concepts such as dynamics, intonation, agogic, and phrasing could be an effective pedagogical tool for teaching oral prosody in English and potentially other languages. Therefore, it can be concluded that using musical concepts can be a useful tool for teaching oral interpretation of language.

5.2 Implications

The findings of this study have several implications for teaching English language oral prosody. First, it highlights the usefulness of incorporating musical concepts such as dynamics and phrasing into the teaching of oral prosody. Second, it emphasizes the importance of teachers being aware of the students' level of understanding of different prosodic elements and adjusting their teaching accordingly. Finally, it suggests that incorporating musical concepts into language teaching can enhance students' understanding and appreciation of language.

5.3 Limitations of the Study

The study had several limitations that should be noted. First, the sample size was relatively small, consisting of only two online English groups with A2 and B1 levels.

Therefore, the findings may not be generalizable to other populations with different levels of language proficiency. Second, the study only focused on four musical concepts, and other musical elements such as tempo and timbre were not included. Finally, the study was limited to English language teaching, and it is unclear if these findings can be applied to teaching other languages.

5.4 Directions for Further Research

Future research can address the limitations of this study and further explore the potential of using musical concepts as a pedagogical tool for teaching oral prosody in English and other languages. Specifically, future studies can investigate the effectiveness of incorporating other musical elements such as tempo and timbre in language teaching. Additionally, future studies can examine the generalizability of these findings to other populations with different levels of language proficiency and cultural backgrounds. Finally, longitudinal studies can be conducted to investigate the long-term effects of using musical concepts on language learning and proficiency.

Overall, this study provides initial evidence for the usefulness of using musical concepts as a pedagogical tool for teaching English language oral prosody and suggests promising directions for future research.

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Ritardando=gradually get slower

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Appendix

This is an exemplar of a completed questionnaire that served as a data gathering tool for one of the 20 participants who was involved in the research project.

Analysis of the study subjects of Basic English 2 group from 7 to 8 Pm.

Reyna Arcos Abraham Alexander

1. How efficient is the knowledge of the four musical concepts (1) dynamics, 2) intonation, 3) agogic & 4) phrasing) and their relationship to the 5 oral prosodic concepts (1) prosody intensity patterns, 2) prosody intonation, 3) prosody durational patterns, 3.1) prosody rhythm 4) prosody phrasing) exposed for the student' English-speaking interpretation?

Based on the information provided, it appears that Abraham had a partial understanding of the four musical concepts of dynamics, intonation, agogic, and phrasing, as well as their relationship to the five oral prosodic concepts of intensity patterns, intonation, durational patterns, rhythm, and phrasing. His limited understanding may have hindered his ability to effectively interpret and communicate in English. However, with comprehensive knowledge and understanding of these musical and oral prosodic concepts, English-speaking students may be better equipped to comprehend and apply the nuances of the language's oral prosody, leading to improved communication and interpretation skills.

2. By knowing these musical concepts, did he manage to have a better oral performance?

It is unclear from the information provided whether Abraham's knowledge of the musical concepts resulted in a better oral performance. However, it can be assumed that a thorough understanding of these concepts can aid in the accurate interpretation and expression of oral prosody in the English language.

3. Are these musical and prosodic concepts easy for him to understand?

It appears that Abraham's understanding of musical intonation was not accurate, leading to confusion with other concepts such as musical dynamics. His lack of understanding of musical agogic and dynamics suggests that he did not fully comprehend the concepts of oral prosody either. While he did correctly define the concept of musical phrasing, Abraham did not utilize it when reading his English text. Overall, Abraham's partial understanding of these concepts highlights the importance of comprehensive knowledge in oral prosody, particularly for effective communication in language. Below, in the subsequent segments, is a detailed explanation of what Abraham said about each of these musical and their relationship with the oral prosodic concepts:

Abraham did not comprehend the concept of musical intonation, and consequently, he did not comprehend the concept of prosodic intonation, as he defines it literally as the volume we assign to sounds in music and words in language. Abraham appears to be confounding musical intonation with musical dynamics based on his definition of musical intonation. Abraham did not demonstrate this change in tone when reading his English text.

Abraham did not understand the concepts of musical agogic and musical dynamics; therefore, it can be said that he did not understand the concepts of oral prosody either, which are: intensity patterns (Musical dynamics), prosody durational patterns and prosody rhythm (Musical agogic). This conclusion is supported since he could not define these concepts and likewise did not show any evidence of them when reading his text in English.

Abraham had only a partial grasp of the concept of musical phrasing, as he did not use it in his English text at the moment of reading it. However, when he defined it, he did so correctly, defining it as the pauses we make between ideas. Nevertheless, Abraham has yet to put into practice the concept of musical phrasing, also known as prosodic phrasing, in the language.

4. Do these four musical concepts help him more clearly understand what is the linguistic and oral prosody of the English language based on his answers?

Understanding the four musical concepts of dynamics, intonation, agogic, and phrasing can help individuals more clearly understand the nuances of oral prosody in the English language. By recognizing and utilizing these concepts, individuals may be better equipped to convey the intended meaning and emotions in their oral communication.

5. Could these four musical elements be considered as a pedagogical tool for teaching the performance and oral interpretation (i.e., oral prosody and rhetoric) of the English language and other languages in the future?

Yes, the four musical concepts of dynamics, intonation, agogic, and phrasing can be considered as valuable pedagogical tools for teaching the performance and oral interpretation of the English language and other languages in the future. By incorporating these concepts into language instruction, students may be better equipped to comprehend and apply the nuances of oral prosody in their communication and interpretation.

6. Is it worth continuing with this proposal of these four musical concepts to add them and use them as linguistic elements in the future?

Based on the potential benefits outlined above, it may be worth continuing with the proposal of incorporating the four musical concepts of dynamics, intonation, agogic, and phrasing as linguistic elements in the teaching of oral prosody in the English language and other languages in the future. However, it would be important to conduct further research and analysis to determine the most effective methods for incorporating these concepts into language instruction.

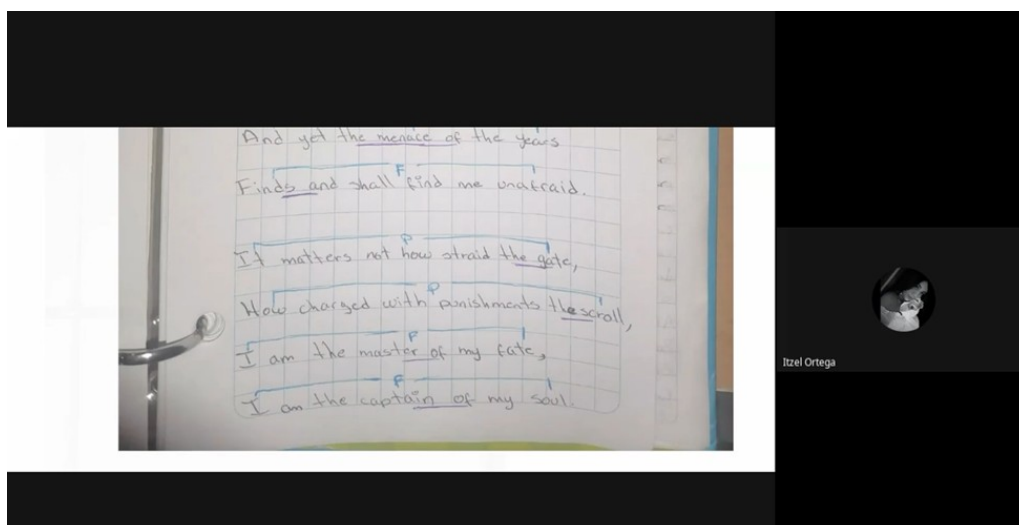


Image 1

Image 1 showing the student named Itzel from the group from 7 to 8 presenting her text applying the concept of musical dynamics

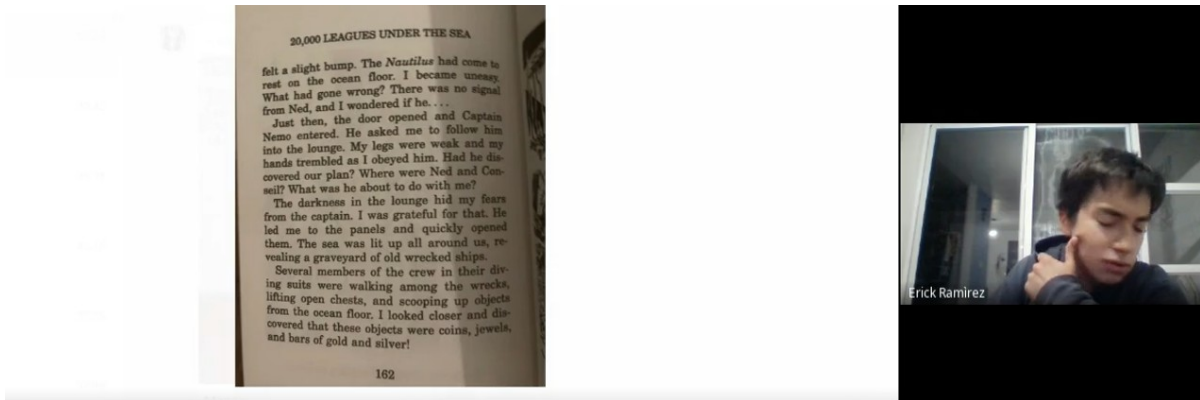


Image 2

Image 2 showing the student Erick from the group from 7 to 8 pm where he is reading a text in English applying the four musical concepts and therefore the concepts of English oral prosody

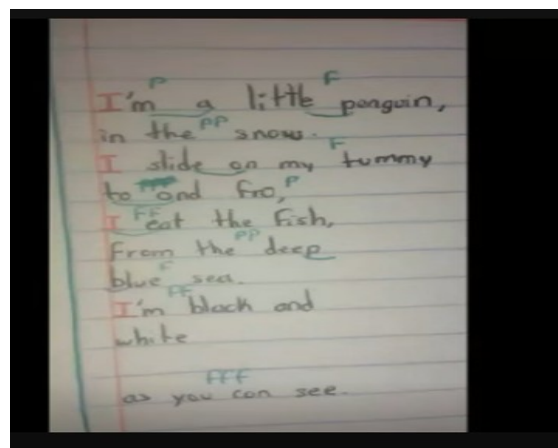


Image 3

Image 3 that shows the text of the student Dylan from the group 7 to 8 p.m., where he applies some symbols of the dynamics and musical phrasing.

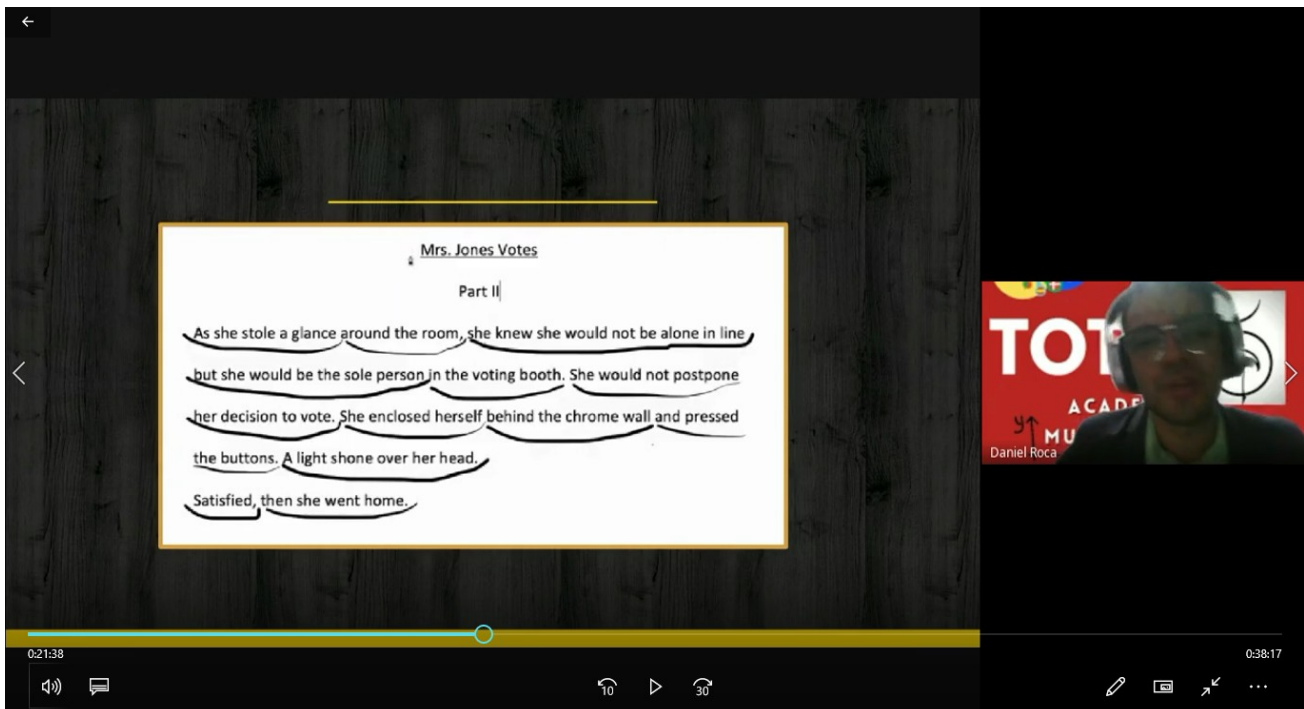


Image 4

The presented image 4 depicts a pedagogical class in which the teacher is imparting lessons on musical and prosodic phrasing to the students from the 9 and 10 p.m. English group.