

Rock: A Stairway to Literacy

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TÍTULO: SUBTÍTULO... 2 This thesis is dedicated to our parents and our siblings.

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Abstract

This study explores a theoretical proposition of the functionality of rock as a literacy

practice. Throughout, various concepts, authors, and examples are presented to illustrate this main

idea. In addition to this, an auto-ethnographic documentation of the authors was carried out,

exposing their experiences and interpretations of how rock functioned as a resource throughout

their development as language students, music enthusiasts, musicians, and teachers. Finally, the

effectiveness of this resource is discussed, taking into account its functionalities, how it affected

the authors' worldview, and how one can discern between the various levels of musical knowledge

and how these affect the understanding of it as a resource.

Keywords: Literacy Practice, Rock, Duoethnography, Music

Resumen

Este estudio explora una proposición teórica de la funcionalidad del rock como un recurso para la literacidad, a lo largo de este se exponen diversos conceptos, autores y ejemplos que ilustran esta idea principal. En adición a esto, se realizó una documentación auto etnográfica de los autores, exponiendo sus experiencias e interpretaciones de cómo el rock funcionó como un recurso a lo largo de su desarrollo como estudiantes de idiomas, entusiastas musicales, músicos y profesores. Finalmente se expone la efectividad de este recurso teniendo en cuenta las funcionalidades de este, como afectó en la visión del mundo de los autores y la forma se puede discernir entre los diversos niveles de conocimiento musical y cómo estos afectan el entendimiento de esta como recurso.

Palabras clave: Literacy Practice, Rock, Duoethnografía, Música

Introduction

Music has been a common topic when talking about education in the 21st century, since it gives the possibility of looking at a closer and cheaper representation of the culture and language we're interested in. It "connects people around the world and has the ability to communicate stories and feelings without a single word being spoken" (Poncelet, 2022, p. 8) and many more elements that make music a paramount element in literacy practice. However, in most cases, the usage and focus on music seem general, packing up all music in the same bag.

There are various articles and books that propose the relation between music and learning, as in Poncelet's (2022, p. 3) study, which "investigates the potential impact of the implementation of a music curriculum to support phonological and phonemic awareness". Krauss and Slater (2015) also contributed to the studies as they

look to the origins of music and language [...] focus on the role of temporal structure in music and language, and how temporal patterns provide a framework for information processing in the brain [and] focus on the biology of sound processing and how experience with music and language influences underlying neural function". (p. 207)

Other studies shed light on the problematic issue of taking advantage of rock music as a literacy practice. For instance, Riddle (2016) intended to "make a case for embedding more musical experiences into literacy learning activities" (p. 1). Morales (2008) looked for a practical justification to "The integration of rock music into language learning [as he documented his experience] working with two students in classes in which the materials were based on the lyrics of rock songs." (p. 163). They mostly convey that this form of art is a relevant tool to consider when it comes to learning. However, these media do not focus on the role rock plays in learning

processes, there were only a few that explored this relation profoundly, so the objective of this study is to broaden this relation by documenting and rationalizing our own learning experiences.

The idea of a rock as a literacy practice aims to define a learning path that is mainly tied to a particular attraction to the genre, but also is a response to the purpose that gave birth to the genre in the first place, which is to make listeners aware of problematics from a creative point of view to help foster their critical consciousness and develop a better sense of subjectivity.

Our intentions are not linked to define any kind of absolute outline in order to categorize what rock is or is not, since "cada vez caben más cosas en él" (Aguilar et al, 1993, p. 8). In other words, deciding whether or not something is rock is subjective and rapidly changing. On the contrary, we stand to the fact that literacy theory can be extrapolated to any other entertainment media.

Our experiences, Daniel's as a musician and songwriter and Emanuel's as a rock music connoisseur, have led us to understand the magnitude and potential it has related to the semantic charge and what tends to be expressed with it, also, the cognitive upgrades that are result of the mastering of musical instruments or musical training in general, related to this, "There is evidence that expertise such as musical training is associated with greater auditory working-memory capacity across the lifespan" (Bugos, et al, 2007; Kraus et al, 2012, as quoted in Kraus & Slater, 2015, p. 208) which might indicate learning dexterity in students, this, along with the subversive messages of rock might, as well, help the critical development of thinking. Our experiences, for instance, as rock music connoisseurs led us to focus the goal of this study on cataloging our English language learning process based on the presence of rock music and its derivations in order to demonstrate its influence in our second language learning process.

The following research question would inform our duoethnographic study: How has the presence of rock music in our lives shaped our understanding of the world and our second language learning processes?

Conceptual Framework

This study places a significant emphasis on literacy, positioning it as the primary conduit through which we perceive and interpret our entire environment. It's not merely about the acquisition of basic reading and writing skills but, more profoundly, it pertains to the way we construct and make sense of our own reality. In this context, literacy is the foundation upon which our perception of the world is built.

This holistic understanding of literacy might be thoroughly linked to the cultural and historical dimensions of rock music. The reason why these two can potentially be linked is because humans have made sense of the world and broadened their culture through oral tradition.

Over the centuries, different forms of minstrels and bards have performed different versions of myths, poems, and tragedies. Like every other type of music, Rock has found its influences long into this tradition alongside a power-wreaking, revolutionary and transformative aspect that gives the genre its characteristic forcefulness. Still today, it is a way to understand the world and transmit culture; this is one of the genres that does it best due to the messages it often brings.

Rock music, as a cultural phenomenon, carries with it a rich tapestry of meanings, emotions, and social narratives that have evolved over time. It serves as a reflection of societal shifts, political movements, and generational attitudes. When we view literacy through this lens, we begin to appreciate the deep cultural significance and historical resonance that rock music embodies.

What Patterns Are Shared Between Language Learning and Music Practice?

Music often relies on repetition and patterns that can aid in memory and recall. This is beneficial for memorizing and retaining information, which, even though some might not consider that fact, is a crucial part of literacy. Music, especially for children, can aid in language development. Singing along to songs helps young learners with pronunciation, vocabulary, and language acquisition. Research has shown that a student's skill in phonemic awareness is a good predictor of later reading success or difficulty (Blevins, 2016 & Koutrakos, 2018 as cited in Poncelet, 2022, p. 8) it is an enjoyable way to develop early literacy skills.

It's at this intersection of literacy and rock music that we encounter the challenge of formal education. Traditional educational methods often fail to recognize and harness the natural connection between these two concepts. The conventional approach to education tends to compartmentalize subjects and overlooks the inherent synergy between literacy and the cultural wealth of music like rock.

Our objective is to bridge this gap and facilitate a comprehensive understanding of these concepts as an interconnected strategic environment. By doing so, we aim to rekindle a reservoir of innovative ideas that can revolutionize the use of entertainment as a potent educational resource. This fresh perspective offers the potential to harness the innate allure of entertainment, like rock music, and leverage it as an intuitive and captivating tool for learning.

Entertainment As a Key Element to Both Language Learning and Rock Music

In essence, this study strives to establish a symbiotic relationship between literacy and the cultural wealth of rock music, recognizing that they are not separate entities but rather integral components of a unified educational landscape. By delving into this synergy, we hope to unlock new avenues for enhancing education, making it more engaging, relevant, and accessible to learners

of all ages. This broader, more integrated perspective is aimed to transform the way we perceive and harness entertainment as a valuable educational resource,"as a narrative production approach to foster positive societal outcomes" (Borum Chattoo, 2021, p. 42) which can produce a richer, more intuitive, and ultimately more effective learning experience.

The theory behind the use of entertainment resources, as it is music for instance, is that they thoroughly affect public opinions and perceptions, thus it is an effective way to potentially impact the students which might also result in meaningful learning experiences that could carve out their subjectivity and consciousness. Along this rationale, the term Entertainment-Education is used to support the basis of using rock, as the "process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience members' knowledge about an educational issue, create favorable attitudes, shift social norms, and change overt behavior" (Singhal and Rogers, 2004 as quoted in Borum Chattoo, 2021, p. 9).

Rock and metal music can be taken as a reference to spread consciousness in a varying diversity of topics, for instance, songs regarding a certain problematics can be used for this purpose, such as Gojira songs which have had a great environmental tendency since the beginning of their discography in 1996; Incubus, System of a down or Rage Against the Machine songs regarding political Issues; emotional issues from a lot of artists, like Deftones, Bôa, Stone Temple Pilots, Pearl Jam, Metallica, and many more since this is probably the most common topic in any music genre.

This can be beneficial for students, making it easier to grasp new concepts and take the initiative to learn more about them independently. Once this is achieved, if we can make the students feel an affinity towards language learning and the use of rock music to achieve this, they

will be able to learn more about the world around them in a fun environment, by reflecting about, and getting involved in social and cultural phenomena that might be unknown to them.

Culture Through Music

It is common to recall significant situations from the past through music, also certain life stages might be linked to specific songs, bands or genres. "Music often triggers memories, sensations and emotions that take us to a particular place or time in our lives where we first heard that song" (Riddle, 2016, p. 2) which occurs thanks to the impact music creates in the mind that help the re-creation of known concepts and the challenging of the status quo of our theoretical basis.

Having this as groundwork, it is proposed that music has the power of deconstructing the world's perception and reading, understanding that "reading does not consist merely of decoding the written word or language; rather, it is preceded by and intertwined with knowledge of the world." (Freire & Macedo, 2005, p. 20) this in favor of having a reflexive vision with the context.

As it was stated previously, music can create relations with concepts the mind already configured as part of the world and highlight its significance to process it individually. Something as simple as checking on social networks might become something different after recognizing a similar sound which is associated with an element of the past, and thanks to this situation new conceptual relations can be created and so on.

Freire's Concept of Literacy

For a more concrete illustration of this concept, we can turn to the enlightening thoughts of Paulo Freire, whose exploration of literacy is detailed in his book, Literacy: Reading the word and the world. Freire's writings are infused with his personal journey, including his triumph over irrational fears, such as his fear of ghosts. He attributes this transformation to the expansion of his

perception of the world. This broadening of his worldview occurred as he revisited his life experiences and effectively "read" them with fresh and more profound insights.

Worldview Via Rock Music

What Musical Elements Aid the Language Learning Process?

Music can be used in a way that might lead to lots of forms of understanding the language, even if it is in a more poetic way, in a mathematical way, or another way brought by the lyrics of the specific genres. Specifically, Rock and Metal lyrics have a really deep approach in topics that are not usual in mainstream music and it explains common topics in an extravagant way with a high poetic content, whose understanding develops an adequate employment of the language and enhanced phonological awareness. Regarding this, several papers and articles "report findings demonstrating that phonological awareness, which is pivotal for reading and writing skills, is closely related to pitch awareness and musical expertise" (Jänke, 2012, emphasis added).

Music serves as a powerful and universal form of communication, transcending linguistic barriers by employing catchy rhythms, touching lines, and emotive intervals to convey messages that resonate with listeners on a deep and visceral level. Within the diverse realm of musical genres, Rock and Metal sub-genres stand out for their ability to deliver profound and well-crafted pieces that explore a wide array of thought-provoking topics.

In these sub-genres, artists delve into the realms of philosophy, examining existential questions and pondering the nature of human existence. They skillfully navigate the intricacies of human behavior, offering insightful commentary on the complexities of relationships, identity, and societal dynamics. Literature becomes a wellspring of inspiration, with lyrics often drawing from literary works to weave intricate narratives and paint vivid landscapes of emotion and experience.

Death, war, social oppression, and violence are among the "taboo" subjects fearlessly tackled by Rock and Metal musicians. These genres provide a platform for artists to express raw and unfiltered perspectives on the human condition, pushing boundaries and challenging societal norms. Through blistering guitar riffs, thunderous drum beats, and guttural vocals, they confront uncomfortable truths, encouraging listeners to confront and reflect upon these issues in their own lives.

Furthermore, Rock and Metal subgenres serve as a cathartic outlet for both artists and fans alike, providing a space for the expression of intense emotions. The aggressive and dynamic nature of the music allows for a visceral experience that resonates with those grappling with personal struggles or seeking an avenue for catharsis.

There are some ways to use music in learning like contextualizing, listening to a song and judge, by the lyrics, in what time has it been released; making inferences, in the case of reading the title and guessing what the song is about. Sometimes this exercise can be problematic, having as an example "Lucy in the Sky with Diamonds" By The Beatles which, without a context, is not usual to guess that the song is about hallucinations caused by LSD.

On the other side of the spectrum, there are other simple songs which are also worth analyzing as it is the song "Toxic Garbage Island" by Gojira, in this case, the title of the song explains explicitly what the song is about, but has an important environmental message. Music can also be used to improve grammar, vocabulary and creative writing, for as I said before, the poetic and syntactic content in the genres taken to study in this text flourishes. "Music can be used to enhance language lessons that revolve around reading fluency, writing, and grammar, in addition to other literacy skills" (Paquette & Rieg, 2008 as quoted in Monson, 2019, p. 22).

One of the key principles of social justice in education is ensuring that students' cultural backgrounds and experiences are valued and incorporated into the curriculum. Culturally responsive teaching in music education involves providing opportunities for students to engage with music that is congruent with their own lived cultural experiences, directing the curriculum to an interactional level rather than a theoretical one. This means broadening the repertoire to include music that is deeply valued by the students, fomenting discussions, debating and socialization and drawing on their rich musical practices outside of school. By doing so, teachers can create a classroom environment that affirms students' cultural identities and promotes inclusivity which is a great step towards creating a socially just music classroom. Educators must go beyond the surface level and critically examine the structures and practices that perpetuate inequality and oppression. This includes critically analyzing the repertoire and teaching strategies used in the classroom to ensure that they reflect the diversity of students' experiences and interests. It also involves challenging the dominant narratives and discourses that rationalize and perpetuate systemic inequalities. By contextualizing musical material and exploring the history and importance of different music, teachers can help students make connections between music and their own lived experiences. As Morales (2008) stated. "The use of songs in class may be useful if it is done in a way in which the song is treated as something deeper than the entertainment of three to four minutes". (p. 165) This encourages critical thinking and fosters a deeper understanding of the social and cultural contexts within the music.

Rock and Metal music go beyond mere entertainment; they serve as a conduit for intellectual and emotional exploration. The genre's ability to tackle sensitive subjects head-on, coupled with its visceral impact, fosters a unique form of artistic expression that not only entertains but also challenges and enriches the listener's understanding of the world. Through the merging of

sound and substance, Rock and Metal subgenres continue to be a profound means of communication, sparking conversations and fostering a sense of connection among those who find solace and inspiration in the depths of their sonic landscapes.

Rock As Literacy Practice

Reconceptualizing As a Paramount Element to Understanding the World

The study of rock as a literacy practice allows us to reconceptualize messages in order to direct the meaning of the lyrics into a certain topic, as an example, the song B.Y.O.B takes a common acronym which means "bring your own bottle" and turns it to "bring your own bombs", a political message which is expanded as the lyrics develop throughout the song. This is also found in situations where the words do not necessarily change, for instance, in the song *Rooster* by Alice in Chains, where rooster doesn't refer to the farm animal instead of how the Vietnamese called the American soldiers during the second Indochina War.

Prinsloo and Breier "used the concept of "events", but then extended it to "practices", by describing the everyday uses and meanings of literacy amongst" (Street, 2003, p. 78). Now, the context of the literacy practices allows certain interactions and interpretations to be fluctuating by creating a practical and particular use of discourse as a means to understand the world. As Brian Street expresses "Literacy comes already loaded with ideological and policy presuppositions" (2003, p. 78). Rock music also addresses these presuppositions because of its radical and alienating characteristics, for it is appropriate to analyze it directly as a form of literacy practice.

How Does Rock Music Foster That Reconceptualization?

In relation to this creative outcome, Wiggins expresses that music is a great vehicle for developing expression, fluency, aesthetics, collaboration and interaction, self-regulation and social competence (2007). At this extent, rock provides situations in which literacy is enhanced, we can

categorize these as literacy events. Heath characterized a "literacy event" as "any occasion in which a piece of writing is integral to the nature of the participants' interactions and their interpretative processes" (1982, as quoted in Street, 2005, p. 15). Understanding the piece of writing as the context, provides meaning, which allows the event to occur, and modifies it, different contexts mean different events (interactions).

Can This Work with A Different Genre? (And, Why Rock Specifically?)

Our intent when we decided to talk about rock was mainly powered by a fascination towards the genre, later, when we started to rationalize its elements and implications was where we saw the potential it had in a learning environment, nonetheless, many of the benefits from using rock as a literacy resource can also be applied to any other music genre that meets a similar structure or basis, that is, music, lyrics, message. Any genre can be analyzed and interpreted, though it is important to make sure that the messages are meaningful and have substantial purpose worth being studied. The genres that we believe meet these characteristics in a consistent manner, aside from rock, metal and subgenres, in a more precise way are certain branches of rap and hip hop, reggae and pop.

Rock

Since the formalization of the concept of "rock" in the 50's this has been perceived as subversive, alienated and marginal. In Colombia, from this year until the end of the 20th century, a time when the secular ideology started to gain influence in educational, political, social fields, amongst others. a change of vision in the society, which started getting further from cultural and traditional elements. This generated an epistemological turn inside the academy, increasing the interest in this kind of music from inside the institution in students and teachers alike. Therefore, that moment was marked as the beginning of rock as a key element to generate joint interest and calls to reflection. It can be observed that the variety of epistemological standards in school were

cemented in great measure due to the diversifying traits of rock. The rock movement started as a response to the foreign musical market. "Había que hacer que el público creyera que aquí sí había material musical y artístico tan interesante y necesario como el que llegaba de otros países por el correo de las brujas" (Plata. J. E. 2017, p. 212).

The importance and value that rock holds in the institutional layout goes beyond the force of the genre itself. This is because rock and roll is strongly tied to sociocultural, political and educational events in society. Its creation, consumption, transformation and reconstruction are responses to epistemic injustices and the attacks to reason born from the various malpractices in society. In reference to the aforementioned idea, Walser. R (1993) says that "musical details and structures are intelligible only as traces, provocations and enactments of power relationships" (p. 30) thus it profiles itself as a resistance instrument. These representations prompt a violent response, whether it is symbolic or literal in nature. However, the message rock conveys tends to be of the conciliatory kind, it results almost therapeutic, which is why the movements stirred by this genre tend to be ideological, and according to Temperley (2018) the analysis of the social significance of rock is highly persuasive and insightful (p.14).

Literacy practice

Freire gives off a view of literacy which is widely related to personal experiences, emotions and things that had a great impact on a person's development. Music is known for being one of the most emotional ways of expression so it can be widely related to that understanding of literacy. "Freire (1986) suggests that education is more rewarding when it stimulates the development of "this radical, human need for expression." (Schmidt, 2005, p. 5). On that account, using music, which, its expressive content tends to be paramount on the song writing, might create significant educational experiences.

Additionally, music has long been recognized as a powerful tool for memorization. We have all experienced the phenomenon of having a song stuck in our heads, which can serve, like Riddle (2016) puts it, as a Potent memory recall tool, "just think of what happens when you are trying to remember the sequence of letters in the alphabet or colors of a rainbow." (p. 2) In addition to its mnemonic benefits, music also has a calming effect and is used in music therapy to help patients with neurological disorders and emotional trauma. Research has shown that the relationship between music and language has grown exponentially as time passes, and becomes stronger and deeper as time passes. (Hansen & Milligan, 2012) with neuroscience providing evidence to support the argument that music and language learning are closely linked.

Music can create relations with concepts the mind already configured as part of the world and highlight its significance to process it individually. Something as simple as checking on social networks might become something different after recognizing a similar sound which is associated with an element of the past, and thanks to this situation new conceptual relations can be created and so on.

What It Should Be

Freire's narrative serves as a compelling testament to the idea that the significance we attach to objects or concepts is not fixed in stone. Instead, it can evolve through our interactions and experiences, paralleling the development of our worldview. It is in this context that music, with its unique capacity to stir emotions and spark introspection, emerges as a potent catalyst in fostering this evolution in the minds of children. Through the medium of music, young learners are encouraged to question the status quo, contemplate the nuances of their surroundings, and explore previously uncharted intellectual territories.

Music As a Multimodal Tool

In the realm of teaching literacy, it is imperative to offer a rich tapestry of learning experiences. These experiences should be characterized by their multifaceted nature, incorporating multiple modalities, diverse textual sources, a range of sensory stimuli, and a celebration of multicultural perspectives. As Riddle (2016) explained, "School literacy learning experiences should be multimodal, multi-textual, multi-sensory and multicultural, and perhaps a little more music will go a long way" (p. 3). This holistic approach can significantly enhance the effectiveness of the learning process.

Among the various forms of music that can be integrated into the educational process, rock music shines as an exemplary choice for enhancing literacy skills. It aligns seamlessly with all the criteria put forth by Riddle. Rock music is a dynamic and immersive experience that engages multiple senses, offers an array of textual elements, and embodies a multicultural and multi-dimensional perspective. It is for these compelling reasons that we advocate for the inclusion of rock music as one of the most effective strategies to promote literacy and expand the intellectual horizons of young learners. Rock music, with its powerful fusion of sound and meaning, has the potential to unlock the doors to a world of knowledge and imagination, making it a valuable ally in the quest to nurture literate, critical thinkers.

Literature Review

Rock Related Studies in Colombia

Literacy studies related to music in Colombia are quite uncommon, even less when talking about rock. The only studies about rock in Colombia found for this project were Morales' Using Rock Music as a Teaching - Learning Tool, whose objective was to document a practical support of using rock lyrics in private English lessons, and José Enriqué Plata's *De la mano del rock, por la vía del padre Estado, la madre Medios y el espíritu gratuito*, which explains the arrival and influence of rock in Colombia. The revolution rock has had in the last few years in society made its presence bigger, even in this country where it isn't a main musical interest. Even then, this genre is still one of the best vehicles to literacy since it provides a wide array of messages ranging from hard takes on social practices and controversial topics to comical, romantic or completely pointless. Lyrics tend to be profound and well-crafted pieces, proposing topics such as philosophy, human behavior, literature, death, war, social oppression, violence, and plenty of other, in a way, "taboo" topics.

Although not through rock music, literacy has been the subject matter of many studies in Colombia, it has been explored quite a lot, not only as a mere linguistic and literary issue, but taken as a sociocultural practice. Londoño (2015) talks about the evolution of the understanding of reading and writing in Latin America explored through the lens of written culture and academic instruction, all the way to literacy practice. Now when adding music into the formula, a new system can be taken into account as a starting point from literacy using soundscapes and auditive resources which connect adequately to learning processes. "Literary leaders agree that there is a link between music and literacy and they concur on the same belief as the music philosophers; students need to hear the sounds prior to adding a grapheme to the sound" (Poncelet, 2022, p. 13)

What Value Do These Studies Add To Our Research?

These studies show a wide range of outcomes and possibilities to explore during the literacy practice and learning process in general. The main point of this section is to recognize the value of some of the results and ideas shown in national inquiries. Promoting consideration based on the context, that's a paramount element that the studies could give, which in few words could be described as a kind of consciousness towards in-situ activities, this can cause the teachers to consider and explore different possibilities to put some activity into practice, to question the potential effectiveness of these activities with one student group or other, and to take valuable decisions to give the students the most advantageable option for their learning process.

One of the most valuable ideas presented in these studies is the use of music lyrics for they can play the role of an actual representation of common language use, which is an important part of language development, certainly this lyrics are usually treated so the poetic and artistic content can stand out, and this might be seen as son sort of disadvantage, however, it is the complete opposite because language refination in song lyrics may evolve into the students' lexical performance and enhance their vocabulary, "[...] here is when the work with songs takes paramount relevance at the moment of teaching the language." (Morales, 2008, p. 165).

Another one of the key points of Morales' research is that music "is an accessible and enjoyable way to have contact with the culture and structures of the language we are learning." (2008, p. 167). This relates directly to Freire's concept of literacy and his theory based on social structures.

Colombia is not much of a rock-listening country, even though there has been some ups and downs in the industry in the past with bands like Kraken or Ekhymosis, or with few multitudinal events directed specifically to the genre like Altavoz or Rock al Parque, which cause

stir for quite a short time, it doesn't have the largest impact on the culture. "[...] el panorama para el rock en Colombia se agota rápidamente" (Plata.J.E. 2017, p. 218) so musicians usually look for emigration opportunities and listeners are more attached to foreign scenes and movements.

Regarding this, our experience is strongly intertwined with this particular situation because our main musical influences are bands from the U.S, U.K, France or other countries, and as we mentioned before, this bolstered our conviction into training ourselves in the English language.

Plata gives off a clearer view of the impact rock has had in Colombia so our research is enriched by this data, it also gives us what might be one of the causes for the lack of studies regarding Rock in Educational spaces. This situation adds value to our research which can be seen as an innovative prompt for the literacy studies and for the national repertoire. Following this premise, our research is thoroughly influenced by these studies due to the fact that they explore contexts that are familiar to us, so putting in perspective the examples and situations presented is easy. Thanks to that, we can have a clearer train of thought when deciding what things to use and to talk about.

How They Miss to Tackle the Importance It Can Have In Literacy Practice

The main point that these studies miss is taking the learning process as a specific function and not as a general developmental process. Whether it is for a study focused solely on language development or one that's directed only to a historical record of events. More specifically, Morales' study focuses on a context in private classes and has as a questionnaire that only shows a very limited outcome for results and speculations. Even though Morales talks about the importance and significance of the greater culture that rock covers, we do not see him ask questions in order to reflect about it, in turn, not having a deeper reading of the world. On the other hand, Plata's historical record does not talk anything about literacy explicitly, it sure shows the impact of a

phenomenon on society and how the common knowledge and perspectives has evolved, however it does not focus on that learning process but on the input for this change.

Freire's Concept of Praxis

Freire's concept of praxis plays a vital role in the context of literacy learning when harnessing the power of musical resources. Praxis, in essence, entails the seamless amalgamation of theory and practice. It revolves around the idea of being acutely aware of one's actions and the consequential reflective insights that emerge from these actions. This reflective process is instrumental in fostering critical perspectives and nurturing self-assuredness among learners. As Freire succinctly puts it, praxis "cannot be purely intellectual but must involve action; nor can it be limited to mere activism but must include serious reflection: only then will it be a praxis" (Freire, 1970, p. 65).

In the realm of music-based education, this inductive approach provides learners with a vast spectrum of interpretations and possibilities. It significantly impacts how they perceive and process any piece of information. It fosters a heightened capacity for critical thinking and encourages a mindset that is open to various possibilities. Moreover, this approach often leads to a heightened need for socialization among students. They find themselves compelled to compare their own insights and outcomes with those of their peers, facilitating collaborative learning and discussion.

Going further on praxis, Freire adds that "The practice of critical teaching, implicit in a correct way of thinking, involves a dynamic and dialectical movement between 'doing' and 'reflecting on doing'." (Freire, 1998, p. 68) This dynamic back-and-forth between action and reflection is the very essence of praxis and leads to a deeper understanding of the subject matter.

The fusion of theoretical and practical knowledge is pivotal in facilitating comprehensive and holistic learning. Musical resources, when approached from a practical standpoint, offer students an opportunity to recognize their individual interests and apply this familiar knowledge to a more intricate theoretical framework. This approach kindles engagement and helps students gain a more profound understanding of the subject matter, making it more relatable and tangible. As a result, students are encouraged to create a safe space where they can freely share their thoughts and pose questions without any reservations.

The application of Freire's concept of praxis, the harmonious interplay between theory and practice, in the context of musical literacy learning not only enhances critical thinking and reflection but also promotes collaboration and a more profound grasp of knowledge. It empowers students to engage actively with their learning experiences and to explore the intricacies of music in a dynamic and enriching way.

Musical Literacy

Both music and language share the characteristic of being inherently multimodal in nature, encompassing a blend of diverse communication modes, including auditory, visual, and, to a lesser extent, tactile elements when it comes to music. When educators incorporate music into literacy learning activities, they open up a wealth of opportunities to harness the myriad ways in which students learn and process information. This approach involves encouraging students to employ and integrate various mental skills, ultimately empowering them to construct knowledge autonomously. As Mejía-Vélez and Patiño aptly assert, "by using and integrating different mental skills, thus building knowledge by themselves. It can provide people with a deeper look at the world and help them achieve those capabilities" (2014, p. 1).

Music's versatility as an educational tool is particularly evident when it is used as a catalyst for creative writing. Students can draw inspiration from the lyrics, musical styles, and their own emotional responses to craft a wide range of pieces or texts rooted in their unique interpretations. This not only fosters creativity but also deepens language understanding and proficiency. Some song lyrics delve into complex and profound themes, often conveyed in a poetically rich and rhetorically sophisticated manner. These lyrics provide a valuable avenue for teaching language concepts, including grammar rules and literary devices, through the engaging medium of music.

Analyzing song lyrics for poetic devices and figurative language can significantly enhance students' comprehension of these literary techniques. In fact, dissecting song lyrics in this manner can serve as the central focus of many teaching resources, adaptable to varying levels of complexity and intensity to suit the diverse needs and abilities of students. By using this versatile approach, educators can create a dynamic and engaging learning environment, allowing students to explore the depths of language and literature through the captivating lens of music.

This approach not only makes the learning process more memorable but also encourages a deeper appreciation for the nuances and beauty of language. From Freire's conscientização in Multimodality to multimodal critical consciousness (MCC). The concept of conscientização "expresses itself in the manner in which human beings relate to external realities in order to act upon them and transform them into the instruments of their humanization." (Ryan, 1974, p. 9) This profound idea seeks to guide individuals towards attaining a heightened awareness of two fundamental aspects: firstly, their existing reality, which is often deeply ingrained and shaped by their life experiences, and secondly, the potential they hold to reshape and reconstruct that very reality.

Freire's Idea of Consciousness: Conscientização

In this quest for greater conscientização, music emerges as a potent force, offering a multitude of perspectives on the world we inhabit, as well as the world depicted in various media. Music is intricately intertwined with the construction of our worldviews, subtly influencing our perceptions and beliefs, often in ways we may not even consciously realize. It functions as a mirror reflecting the many dimensions of human experience, encouraging self-reflection and exploration. The concept of Multimodal Critical Communication (MCC; Mora, 2017) masterfully bridges the ideas of conscientização and multimodality to foster the development of a critical mindset in learners. MCC harnesses the diverse semiotic resources available in the creation of multimodal messages, effectively transcending the constraints of traditional print-only texts. By doing so, it encourages students to cultivate a culture of questioning.

Mora's Understanding of Multimodality

"MCC uses multimodal text design as a means to engage and introduce learners into larger questions about power dynamics and issues of inequity present in language and society" (Mora, 2017, p. 1). Through MCC, learners are introduced to a mode of critical thinking where, for example, they are prompted to probe and compare the realities presented in songs with their own lived experiences or the broader societal realities they are aware of. This approach invites them to question, analyze, and critique the messages embedded in music, thereby encouraging a deeper engagement with the world and society at large. Furthermore, MCC's use of multimodal text design serves as a conduit for students to explore larger questions related to power dynamics and issues of inequity pervasive in language and society. It empowers them to investigate how these dynamics are conveyed and represented in different forms of communication, including music. In essence, the fusion of conscientização, music, and MCC offers a powerful means to

elevate students' awareness, enrich their understanding of the world, and foster the development of critical thinking skills. It encourages learners to be active participants in shaping their own realities and the society they live in, by equipping them with the tools to challenge established norms, beliefs, and power structures.

How Does a Multimodal Resource Like Music Generate Consciousness?

As it was mentioned before the students find a beneficial outcome on music through the engagement in a broader cultural environment. This can also be reinforced via the application of a Culturally Responsive Teaching which answers to the context presented in the musical pieces analyzed in contrast with the context the students grew up on. The comparison between the cultures help the student develop a broader level of consciousness which helps with their overall perspective of the world which is explained previously in relation to Freire and Macedo's studies.

Culturally Responsive Teaching (CRT) is a pedagogical approach aimed at igniting and sustaining students' motivation, particularly those who may have felt alienated from their school environment and potentially exhibit lower academic performance. The core idea is to create awareness and promote solidarity among students with respect to their cultural backgrounds and immediate contexts. "CRT acknowledges and infuses the culture of such students into the school curriculum and makes meaningful connections with community cultures" (Vavrus, 2008, p. 1).

One of the fundamental principles of social justice in education is to ensure that students' cultural identities and experiences are not only acknowledged but also celebrated and integrated into the educational process. In the realm of music education, this translates into cultivating an environment where students have opportunities to engage with music that resonates with their lived cultural experiences. It entails shifting the curriculum from a purely theoretical standpoint to a more interactive one, where the repertoire encompasses music that holds profound

significance for the students. This approach fosters discussions, debates, and socialization, drawing upon the rich and diverse musical practices that students bring from their communities and backgrounds.

By embracing this approach, educators can create a classroom atmosphere that validates students' cultural identities and promotes inclusivity. It represents a significant stride toward establishing a socially just music classroom, where every student feels seen and heard. This approach goes beyond surface-level nods to diversity and delves into a critical examination of the structures and practices that sustain inequality and oppression. Teachers must scrutinize the repertoire and teaching strategies employed in the classroom to ensure that they authentically reflect the diversity of students' experiences and interests.

CRT is intrinsically linked with the concept of praxis, particularly from a Freirian perspective. Praxis, in this context, necessitates the transformation of traditional teaching and learning norms. It calls for the narrowing of the gap between the roles of the student and the teacher, promoting a shared experience of learning and teaching. As Vavrus (2008) points out, culturally responsive teachers should become learners alongside their students. This dynamic, interactive approach is instrumental in breaking down the conventional hierarchy in education and fostering an environment of mutual respect and collaboration. Furthermore, CRT involves challenging dominant narratives and discourses that rationalize and perpetuate systemic inequalities. By contextualizing musical material and delving into the history and significance of various music traditions, educators can help students establish connections between music and their own lived experiences. This, in turn, encourages critical thinking and cultivates a deeper understanding of the social and cultural contexts within the realm of music.

Culturally Responsive Teaching in music education not only enhances motivation and inclusivity but also serves as a powerful tool for addressing systemic inequalities and fostering a deeper appreciation for the diverse cultural backgrounds that enrich the learning experience. It is a transformative approach that requires educators to be not just instructors but also learners, engaged in a collaborative journey with their students toward a more equitable and culturally enriching educational experience.

Musical Language

New terms come out when using music as an educative resource, maybe even known terms but with a different meaning, for instance, we talk about scales, modes, keys. These are words that depending on the context their meanings change, which is one of the main points of literacy practice, to manipulate the language, give new meaning and reconceptualize known vocabulary. This same process with words can also be applied to whole messages, or even situations. For better or worse, music can completely change the understanding of whatever message it presents and "it is misguided, or even illegitimate, to examine the musical aspects of rock without consideration of their context or sociocultural meaning." (Temperley, 2018, p. 10) Due to the fact that these elements can be misunderstood and used in advantage for a cause. An example of this misapprehension can be found in the late 60's, when The Beatles' white album came out, the former cult leader and serial killer, Charles Manson used the song "Helter Skelter" and many other Beatles' songs as inspiration for his cult's philosophy even though these were not intended to have that meaning.

How Has It Been Implemented Towards Language Learning?

This resource can be used in different ways as explained by Poncelet (2022) "such as asking children to rhyme, combine small words to create a compound word, and in reverse, break words apart into syllables or onset-rime." (p. 10) using it as a way to deconstruct and re-configure certain known terms. We carried out some of these behaviors, through the elaboration of mental maps of the structure of a song, as well as analyzing the lyrics, rhythmically and poetically. When we were growing up we also used the blending of different syllables in order to generate new sounds although it was done in a more disorganized manner.

Strategies for Incorporating Music into Literacy Learning

There are numerous strategies that teachers can employ to incorporate music into literacy learning. Some of the most used and effective strategies can be summarized as the following

- Using popular songs as stimuli for creative writing activities, encouraging students to
 use the lyrics and musical style to create their own poems, narratives, or descriptive
 pieces.
- Playing instrumental melodies and asking students to put lyrics to them, which can help develop their understanding of figurative language.
- Teaching language concepts such as grammar rules and literary devices through songs, either pre-existing songs or ones created with the class.
- Incorporating singing into lessons, focusing on aspects of public speaking such as pitch, pause, pace, cadence, and rhythm.
- Analyzing song lyrics for poetic devices, parts of speech, and figurative language,
 which can be particularly effective in poetry units or when working with different genres of texts.

 Playing music in the background while students are working individually on writing tasks, creating a conducive and enjoyable learning environment.

• Inviting students to share songs that are meaningful to them, analyzing the musical and textual features and making connections to their own literacy learning.

These strategies, taken from a culturally responsive standpoint, can be very fruitful practice, teachers can harness the power of music to support the learning guide students' literacy practice. They can also show progress on the students' basic skills (reading, writing, speaking and listening) because of its deep interjection with language development.

Phonological Awareness Skill Test

Poncelet (2022) implemented a curriculum that follows the line of the Phonological Awareness Skill Test designed by David A. Kilpatrick. Two kindergarten groups were evaluated with the P.A.S.T, a treatment group and a control group. The Treatment group was taught with the musical literacy curriculum and the Control group was taught with the regular curriculum. The overall conclusion was that, even though there were some sections of the P.A.S.T in which the Control group performed better, most of the sections were suppressed by the Treatment group. The P.A.S.T also showed a "higher growth in phonemic awareness and phonological skills in the treatment group as compared with the control group." (Poncelet, 2022, p. 21) Which shows clearly the effectiveness of a musical literacy curriculum.

The P.A.S.T. proved to be an effective tool to determine a student's phonological awareness skills. From the concept of word to sentence segmentation to syllable segmentation to rhyming and isolating beginning and ending sounds, this test can guide instruction within the classroom. (p. 24)

Methodology

Qualitative, Duoethnographic Study.

The interference of rock in learning processes might lay a foundation for a longitudinal study, however, due the difficulty those investigations present, the appropriate is to keep a short-term vision. Also, it is paramount to mention that, based on the introduction, this study might suggest typology ambiguity. On account of its duoethnographic character, data recollection and personal experiences are used as the main data collection method. This is advantageous due to its narrative property and reflective perspective, though "duoethnography differs from other forms of reflection that focus on introspection (i.e., an examination of one's own conscious beliefs and emotions), duoethnography invites extrospection (i.e., an examination of self through a negotiated consideration and thoughtful observation, with others, of things external to one's self)" (Docherty-Skippen & Beattie 2018, p. 77) so this study would not exclusively be a portrayal of our experiences, but the elements that led to our interpretation of said experiences and the impact they had within our social context.

Our approach to a duo ethnographic method relies on Wall's perspective on autoethnography which states that "Autoethnography is an intriguing and promising qualitative method that offers a way of giving voice to personal experience for the purpose of extending sociological understanding." (Wall, 2008, p. 38). However, the study's vision leans more towards a sentimental standpoint with the intent of demonstrating and promoting personal connections rather than analysis (Frank, 2000). Holt (2001) and Sparkes (1996) state that, obviously, the analytical and rational explanations regarding our experiences are not disregarded entirely. Instead, our analytical understanding stems from connecting explored concepts to the narrated personal experiences and eventually reflecting on the effectiveness of these concepts within the context.

This study is completely based on a qualitative inquiry since all of the findings "rely primarily on human perception and understanding" (Stake, 2010, p. 11). Through this, we strive to identify which elements from rock music we have introduced into our perspective when it comes to the reading and understanding of the world through a second language.

Findings

Authors

Music has been a paramount part of our lives and it has undoubtedly shaped the way we see the world, specifically we have always gravitated around rock music and its sub-genres. We can say, beyond any question, that rock has been the center of our musical taste overall and it has influenced many aspects of our second language learning process and consequently affected our general learning experience. We came to the agreement of dividing our experiences in two main stages, first, our story with language learning and second, our story with rock and, which entailed a major impact on our lives. In these stages certain bands and songs represented a point of growth in our literacy practice and L2 acquisition.

The reason why rock music affected our lives, lies directly on personal perspectives and situations that led us towards having preferences on those genres. Its reach wasn't enclosed solely on the musical aspects of our lives, but it was a fundamental part of our cognitive development and language acquisition

Our data collection method consists of revisiting our first interests on rock music from our childhood to our today's persona.

Our story with language learning

Daniel

My story with language learning started when I was finishing Elementary school, so I was eight or nine years old at the time, but I already had some sort of academic following since I was five because I was promoted from preschool to first grade in the middle of the year. When I was in fifth grade my school was considering me to promote me to sixth grade months before I finished, but my parents didn't want to put that kind of pressure on me since I was already starting to develop anxiety problems, so the school principal recommended them to get me enrolled in extra-curricular activities, back then my father worked and studied in Universidad Eafit, so, as I was showing interest on rock music in English from a young age, they decided to enroll me in English classes there, and also I started to take guitar lessons in Comfama. In the end neither of these ended well, I left the English course after two levels and I stopped the guitar lessons after finishing the first level. And spent the next year focused only on school.

However, my interest for these two things in particular kept blooming so when I started seventh grade I decided to be self-taught. I started playing guitar again which got me deep into rock music and I was trying my hardest to get to learn these songs and understand them so I can sing without butchering them. I would start writing down the words I understood only by listening in a notebook and then comparing them to the actual lyrics to see how much of them I got right. I can clearly recall, in eighth grade, a time when I was in a waiting room in a psychological office listening to Fade to Black by Metallica and I wrote the entire song by ear.

As the time went by, I noticed how my grades in English were getting significantly better. In ninth grade I participated in an English/chemistry tournament in my school with Santiago, a good friend of mine, where we had to say chemicals from the periodic table and chemical

compounds in English. There were pairs from sixth to eleventh grade. At the end, the pair from eleventh grade and us were tied so we all won.

All of these gave me the confidence to get better in English, so I decided to start writing short stories, poems and songs which most of them were uploaded to Wattpad, but later deleted because I felt embarrassed. In eleventh grade, when the time to choose a career path came closer, I was determined to study something related to languages, since I was a lot into anime and trying to learn Japanese with Santiago. The first thing that came to my mind was English-French-Spanish Translation at Universidad de Antioquia, but I didn't pass the exam so my father and I were looking for new affordable options in private universities so we came across Modern Languages in Ecci University and English-Spanish Teaching at UPB. In the beginning i was doubting both because i didn't know Ecci University very well and the pedagogical lines of UPB weren't much of my interests, nevertheless, my father, who is a university teacher, encouraged me to become a teacher as well, so finally I started my career in 2018.

Currently I am still trying to learn Japanese since I put it on hold for a while, and also trying to learn French. Nowadays English is a great part of my life because much of the content and entertainment I consume is in English; music, memes, movies, T.V shows and video games, my day to day life is constantly infused with languages and every day I am learning something new.

Emanuel

My language learning journey is a bit strange, it started when I was a kid. My brother and I used to play videogames on our Super Nintendo. There was this game called The king of dragons, that we played a lot. The game would display character descriptions during loading screens before you started playing, and we would grab a dictionary and try to look for the words so we could

understand the character's background story and physical features. That's what we did with the other games we played, slowly translating sentences with a wacky old dictionary.

Later, when I was seven years old I went to school and took my very first English language lesson. I knew some words but I didn't have a good pronunciation, I remember getting home so excited to share what I learnt that day. That enthusiasm was slowly fading away, because I felt like we weren't making a lot of progress at school. Fast forward two years and I was a bit unmotivated, I was better than before but not enough for me. One day I saw my brother signing up for an online course offered by El SENA, so I was very curious about it. I would see him use the computer at 6:00 p.m. every day to study. After some weeks I just decided to join him. After finishing my homework, I would just sit next to him completely silent, looking at the screen, listening to the audio recordings and repeating to myself the words I had just heard.

Another thing that might have contributed to my English learning process was music. My cousins and I would listen to a CD with all of Michael Jackson's discography. We would turn on the subtitles and rock to the sound of every one of his hits. Sometime after, I began to listen to more songs in English, because my brother showed me really cool music he had found out. Eminem, Linkin Park, Thousand Foot Krutch, and many more became my go to when I opened YouTube. I would watch lyric videos of their songs, although I didn't get all they said I was able to get the main idea, and would try to fill the blanks by looking for the meaning of words on google.

From ages eleven to fifteen a whole world was revealed to me through the discovery of flash games, anime and Facebook. I would play Friv games (most of them had the instructions written in English) with my cousins or at school during recess. I would watch Naruto and other anime shows with my brother. We discovered some anime youtubers in Spanish, and gradually found ourselves watching videos in English of people reviewing animes, making video tops, etc.

And Facebook helped me to read people's opinions about many different things, I would spend hours scrolling through different groups, accounts of football teams, comedians, etc. I learned more outside than inside of school, because at school we would just repeat the same subjects over and over again. Regardless, I think hearing the same rules, and subjects made them stay in my head. In tenth grade I would talk to foreigners that came to help with English classes at school. I just kept getting input in English until I reached my current level. I would write, read, listen and speak anytime I could.

I really didn't enjoy Spanish classes, they were boring. I used to think: "how are you trying to teach me how to talk? I already know". I started to get interested in Spanish classes when I was in 9th grade. We were reviewing poems and rap, which was cool for me, because I couldn't read long texts, it was really boring to me. I was okay with short stories and fables. I realized how powerful words could be, so I wanted to know more of the way words worked in Spanish.

Currently I'm trying to learn Italian, I've only studied it for three months. I think I'm at an intermediate level, but I can see the progress when I listen to a YouTube video and catch the whole meaning of phrases without looking for words in the dictionary. Also cracking a smile when I read a meme or being able to pull off coherent sentences without worrying about the grammar rules is utterly heartwarming. That is a quick summary of my journey (one that is still going), I never took formal classes outside of school. I can't stress enough the important role my older brother played in all of this. Without him I probably wouldn't have learned anything. I still have a lot of things to learn in these and other languages, just thinking about speaking more languages gets me excited.

Our Story with Rock

Daniel

Growing up, my interest in musical instruments was always latent. I remember, when I was maybe 7 years old, I used to sneak into a cousin's room and I would start playing musical gibberish with his guitar. My interest in instruments led me to have a preference for analog music. However, my music taste, at the time, was very much influenced by my context, everyone was listening to whatever was trending and so was I. This situation kept going on until I was around 11 years old and my parents gave me an electric guitar for my birthday. I started looking for easy songs to play and I came around bands like Linkin Park, Deep Purple, The Beatles, Nirvana and Metallica which paved the way for my general music taste, and led me to heavier songs as time went by.

I've been listening to mostly rock and metal for close to 11 years now and it has been an important part of my life as it has always given me new things to learn, has shown me new interests and helped me with personal problems. Listening to my favorite bands and playing or making songs is very close to a form of therapy since it helps me relax, cool my mind down, express my feelings and practice my singing or playing skills which is very satisfying when it comes out good.

Emanuel

When I was little (around 8 years old) I used to listen to a lot of urban music. Mainly I was glued to a radio station called Tropicana F.M. They played a lot of rap and of course reggaeton. I was so into it that I even called the station on several occasions, whether it was to participate in a contest or to ask them to play a song. Then went on up until I was about 12. After a while I discovered Linkin Park and from then on I was losing more and more touch with the urban music, the radio stations and began to dabble into Rock, System of a down, Bring me the horizon. I became that type of person you would always see with crowded earbuds or headphones listening to

something, and of course getting into my teenage years. I was also into videogames and I played Devil May Cry 3. This game has a soundtrack that is mostly rock songs. With that in mind I looked for other games that sounded similar.

I stumbled upon Guitar Hero, I created countless bands with my brother. Fortunately, the game features 73 playable songs; 42 are part of the main set list, 6 are exclusive to the Co-Op Career mode, and the remaining 25 are bonus tracks, which includes songs such as "Paint It Black" by The Rolling Stones, "Cherub Rock" by The Smashing Pumpkins, "Sabotage" by Beastie Boys, "The Metal" by Tenacious D, "My Name is Jonas" by Weezer. Having the name of the track and the artist listed for me was basically a blessing because I would have no trouble looking for them, in order to inspect the lyrics of what I was playing day in and day out.

Musical Context in The Family

Daniel

We haven't always been a very musical family, instrument-wise. My mom and my grandmother have always told me that my grandfather was a guitarist and singer in a traditional Colombian music trio. I never got to meet him but that was one of the few people with a musical background in my family. Also the story about my older cousin I mentioned before, he had an acoustic guitar, he never learned how to play it so he always had it in a closet in his room. I remember when I was maybe five or six years old, I would go to visit my cousin's house frequently and if he wasn't home, I would sneak into his room and lock myself up in the closet to play with that guitar, I didn't know what to do with it so i would just make quiet noises for short periods of times, maybe two or three minutes and then leave, so no one could discover me. My cousin didn't like anyone to go into his room and touch his stuff, and one time, I was about to turn 7, so it was 2008, my dad and my aunt found out I was in there so they told me to get out before my cousin

came home, those were my first encounters with a musical instrument in my life. Later that year, my parents got an electric guitar for me and my brother as a Christmas present. My brother never really wanted to play guitar so I kept both of them for a short time, then I stopped playing for some years but eventually I started playing again and I would tune each guitar differently so I could use them both to play different songs. Also I have another cousin who is my same age that started to play the flute when she was 8 years old and growing up we would have musical theory conversations and thighs related to that.

My mother has always been a good singer, not professionally or with any formal education, she just happened to have a beautiful voice, so I would pick up some singing habits from her like singing in the shower, or when cooking or whenever I feel like it so I would eventually also start singing and playing music. None of these are related to rock music directly, the main relation I had with rock was an aunt, my mom's sister, who usually would listen to bands like guns and roses, nirvana, Molotov, and such that were famous and mainstream at the time, and also my dad who was the one who showed me bands like Metallica or the police, finally there was a cousin that came to live with us for some time while he was studying. I remember that he was the first person I heard listening to heavier stuff, he would blast songs by System Of A Down, Linkin Park or Mudvayne, there was a time that he put some videos of these bands on the computer, and the most shocking ones for me were Papercut by Linkin Park because it showed some sudden flashes and insects running around, and Dig by Mudvayne that showed the guys playing the song but with a very offputting make up on, along with the bassist's, Ryan Martitnie, face expressions that really terrified me.

Emanuel

In reality my family isn't really sharp when it comes to making music, nobody (that I know of) has ever played any instruments, not my parents, grandparents, great grandparents, cousins, etc. Although they used to have a habit of collecting vinyl records. My grandma still has a record player which she uses to this day. Other than that my parents love listening to music whenever they can Ranging from Salsa with groups like the lebron brothers to something more like Krautrock with Laid Back's White horse for example. Both of my parents showed me a lot of music which, maybe due to my age, I wasn't interested in.

However, later on in life I found myself gravitating towards those songs or re-discovering them. Many times I would turn on the stereo and my parents would come singing along to a song I would have never imagined they knew. In my teenage years this led to us having discussions about different bands, like Black Sabbath, Iron Maiden, Queen, amongst others (my mom especially enjoyed talking about Guns N' Roses). Even though they don't speak English we talked about songs they listened to when they came out, like Roxanne by The Police, when they realized I know how to hold my own in English they started asking me for the meaning of the lyrics, although sometimes they would bring out cassettes along with translations that were sold with the songs. So, actually I was encouraged to dabble into learning and using the language in one way or another, whether it was my own doing or by influence of my parents.

Musical Context in Our Social Environments

Daniel

In school was the time where my interest in rock flourished the most. In elementary school I would usually listen to whatever song was trending at the time, but i was always interested in learning how to play guitar so from time to time would look for easy song on the guitar, at that time I remember that the album Minutes to Midnight by Linkin Park had been released recently, like three years prior or so, and the song Given Up was very famous, so I started listening to that in order to learn it in the guitar, ironically, I gave up because I couldn't get myself to play it, but I kept listening to the band more often. My friend group would also listen to similar music, rock and metal. They usually talked about Slayer, or Red Hot Chilli Peppers.

At first, when I talked about Linkin Park with them, they didn't like it, probably because it was nu-metal, which was a very hated genre by the metal purists at the time, and very famous paradoxically, and they were more into the rock and metal scene than I was, so they had these same thoughts towards it, but as the time went by I started listening to more heavy music, and the numetal scene would start normalizing. In seventh grade I quit listening to radio music completely, like reggaeton or EDM, which were the most famous genres at that time. With my closest friend I would share songs by Metallica, Megadeth, Avenged Sevenfold, Linkin Park, Nirvana, The Beatles, and later with the internet I would start getting into more niche music scenes which defined exponentially my music taste like Power Metal with Blind Guardian or Cain's Offering, Progressive Metal and Rock with Dream Theater, Rush, Symphony X, King Crimson or Between the Buried and Me, Death Metal with Death, Gojira or Opeth and deeper into Nu-Metal, obviously staying with the common ones like Korn, Slipknot, Deftones or Incubus, but also exploring less

known bands like Ill Niño, Tallah, Taproot or Loathe. Obviously these aren't the only genres I listen to but they are the most meaningful ones.

Emanuel

Outside of home I didn't have a lot of places where I would interact with Rock music, most of my friends listened to reggaeton or some sort of urban music. Although I had some friends who also listened to Rock these, these friends I made based on a different interest however, which was anime. Even then, they would always come out with something new to hear, and well we started sharing, and recommending artists to one another. That's how I came to know about Bring me the horizon, Slipknot, Nickelback, 9 inch nails, Limp bizkit, Greenday, Audioslave, amidst others. By that time I stopped listening to the radio.

How do the two intertwined and in term generated a positive feedback loop in which each practice increased the interest and development of the other?

Our idea of doing music research goes back to our first days of university, anytime we were given a free topic for paperwork, the first things that came to mind were doing something related to music, we would do maps explaining a song structure, texts analyzing lyrics, useful exercises that gave us consciousness of the music which encouraged us to keep digging in the more complex aspects of it. In our case, with certainty, almost 100% of the time music was used as a resource, we would use mainly rock. This ties back to our experience learning to love the genre and the effect it had in growing our understanding of the English language. As we got better in the use of English a wider perspective opened when it came to music, we no longer listened merely because it sounded good but to know what was going on amongst the beat. Skimming through lyrics videos became a common task just to be followed by researching about the words and concepts that were contained in the lines.

Personal Traits Related to Rock Music

Daniel

The music I started to listen to was an influential part during my personal development. A lot of the songs had really complex topics that I did not understand until way later in life but I could recognize that they were serious and deep songs, like Hypnotize by System Of A Down which talks about the Tiananmen Square massacre in 1989, or Holy Wars... The Punishment Due by Megadeth which in the first half of the song, that references the "Holy War", talks about the struggles going on in Ireland between Catholics, Protestants and the IRA, and the second part, "The Punishment", Is a reference to the Marvel Comics antihero "The Punisher". Or even the song For Whom The Bell Tolls by Metallica which is based on the book of the same name written by Ernest Hemingway that talks about the Spanish civil war.

These topics were quite common in lots of the songs that I listened to, so with time I started to become sort of a pessimist, I started to have a lot of consciousness of the world's problematics but as a young teen these topics struck hard in my head so I started relating my anxiety problems to this point of view. Paradoxically, I still enjoyed the music because it was something uncommon and gave me access to knowledge I couldn't have had at that age otherwise, and since I have always liked to learn new things, it was, and still is, a very satisfying feeling.

Now, physically I didn't have a great change afar from keeping my hair long and my clothes started gravitating towards darker colors and simple patterns which still are a big part of my wardrobe. These decisions were very much influenced in my music taste but also in the urge to maintain a lower profile.

Emanuel

For me when I was a kid I did not have a great interest towards music. I mainly listened to the music that my mom listened to on the radio, that is hits from the 80's in spanish. And well, I do love Jeanette's music now, I didn't really start enjoying it until I became much older. Later on when I was 7 I started to take a particular interest towards reggaeton, michael jackson and urban rap. Even though Michael was my idol, I pretty much listened to what was on the radio, and that was Arcangel, Don Omar, Daddy Yankee amongst others. Don't get me wrong I still appreciate them, but It is not the focus I have when I start looking for a new artist to binge. My story with rock begins when I was around 11 years old. I came across a video titled "naruto vs sasuke linkin park". It depicted a fight on one of my favorite shows with a song I had never heard of. After finishing the video, I didn't know what Linkin Park meant, nor the name of the song but I knew I wanted more of that. That's where my story with rock music starts, at the same time I was in the middle of learning English. I didn't really do it in a deliberate way, I wasn't the type of kid to sit down and read about grammar or listen to a video with a mock conversation. What I did, and I did it a lot, was that I would scroll through Facebook, take a look at things that interested me like anime, or video game posts. I would listen to the new found (for me) genre of Rock, always making sure to take a look at the lyrics, just so I would know what I was babbling about when I tried to imitate the lead singer. I would spend hours looking at video essays about these topics.

Discussion

How Is Rock Helping Us Make Sense Of Languages?

In the learning process, theoretically, rock has a similar if not the same impact other genres have on someone's development, however rock has a closer and unrestricted approach to unusual topics about human nature, social messages and causes, in a few words, to those topics that aren't commonly found explicitly in mainstream music. Songs can be inspirational, and using them as a way to put into words emotions and issues can serve as a comprehension exercise, Rubin (1995) states that the variety of layers put into patterns of rhythm, sound, linguistic meaning and emotional content work simultaneously when processing the information of a song. The variety of functions that language works with, benefit from all those layers that music operates with. As an example, music lyrics can help with the development of vocabulary and lexicon and interpreting messages and texts, also rhythm can help with the word pacing and phonological aspects.

Music and speech are complex auditory signals based on the same acoustic parameters: frequency, duration, intensity and timber. They comprise several levels of organization: morphology, phonology, semantics, syntax and pragmatics in language and rhythm, melody and harmony in music. Moreover, perceiving and producing music and speech require attention, memory and sensorimotor abilities. Finally, there is growing evidence that music and language share neural resources for processing prosody syntax and semantics (Chobert & Besson, 2013)

Identifying terms, objects, emotions and ideas in a different language widens one's perspective of the world. As stated before music, not only relates to language in the form of lyrics, which present you with tons of new words and expressions, but also by their similarities in the acoustic characteristics. Understanding the cadence of speech in a song, copying the tone of a statement said in a song can help you grasp the intent it would have if you say that to someone.

This in term is educating listeners in pragmatics since you are learning and interpreting the purpose behind a statement and how it can change based on context. Take for example My Chemical Romance's "I don't love you", these is an exert the lyrics:

When you go, and would you even turn to say

"I don't love you like I did yesterday"?

Well, come on, come on! (My Chemical Romance, 2005)

The statement "Well, come on, come on" is a seemingly an innocuous sentence, something you could say to your friend when you are deciding what to eat. However, in the song this is not the case since it is recriminating the other person, the singer is not waiting for an answer to the question, he is lashing out in anger and calling upon a perceived wrongdoing.

What Are Those Literacy Practices?

The significance of incorporating creative and innovative resources and activities into literacy practice cannot be overstated. When reflecting on our experiences with language learning, particularly in the context of our passion for rock music, it becomes evident that certain practices have had a profound impact on our development and overall comprehension. Primarily, these impactful practices diverge from traditional, systematic methods, instead aligning more closely with our individual learning styles. They resonate deeply within us, possibly because they operate on a subconscious level, adapting to our unique cognitive processes.

In the realm of language acquisition, these influential practices often involve active engagement with the language itself. This can include immersive activities such as active listening, where we would focus on deciphering words, their pronunciation, and intonation without immediately concerning ourselves with their meanings. This approach allows us to internalize phonetic patterns and rhythms, fostering a deeper connection to the language.

Another common practice is present after discovering a new word and looking for its meaning, when the word had multiple meanings we would take a look at each one of them taking time to repeat and get how it was being used in the lyrics, then the mini challenge was to try to create a sentence for every meaning of the word. This was made with the objective of familiarizing and associating the word to as many contexts as possible, even though sometimes we could still not fully get how to use the word, we can have at least an idea of what it meant.

Consistency also plays a crucial role in language development. By surrounding ourselves with entertainment and leisure resources in our target language, we create an environment saturated with linguistic exposure. This constant immersion reinforces vocabulary retention and linguistic intuition, facilitating natural language acquisition over time. Moreover, our curiosity serves as a driving force in language learning. We find ourselves drawn to unfamiliar words and concepts, prompting us to seek understanding through interactive means. Whether through games or electronic devices, the act of exploring unknown words becomes a playful endeavor, enhancing our comprehension while satisfying our innate desire for discovery. With all of this in mind "it is potentially justifiable to consider non-traditional teaching methods that are less structured and ritualized" (Engh, 2013, p. 114)

Additionally, we enhance our understanding by associating images or words with significant concepts, thereby creating mnemonic connections that aid in retention and comprehension. By embracing unconventional approaches and leveraging our personal interests and learning styles, we can significantly enhance our literacy practice and language acquisition journey. These dynamic methods not only stimulate our intellectual curiosity but also foster a deeper, more intuitive understanding of the language and its cultural nuances.

When Did You Feel the Need to Go Deeper into The Language?

As our exposure to different languages expanded, our fascination with foreign media grew stronger. We found ourselves increasingly drawn to inquire about the context behind jokes, the intricacies of various formats, and the overall content of resources from different cultures. This curiosity not only broadened our understanding but also extended the range of content we could engage with. It became a sort of chain reaction, where each new discovery fueled our desire to delve deeper into unfamiliar territories, enriching our cultural experience and broadening our perspectives along the way.

Visions In Regards To Music

As we have mentioned previously we both have engaged and approached music in different ways. Daniel has been more in touch with the creation, production and performance of music whereas Emanuel has interacted with rock as a connoisseur. Street (2003) suggests that:

This entails the recognition of multiple literacies, varying according to time and space, but also contested in relations of power. NLS, then, takes nothing for granted with respect to literacy and the social practices with which it becomes associated, problematizing what counts as literacy at any time and place and asking "whose literacies" are dominant and whose are marginalized or resistant. (p. 77).

According to this aspect, in our scenario multiple literacies present validity as long as they thoroughly help developing language through a critical analysis of the social dynamics.

The Difference Between the Tiers and How They Engage with Music And Learning

When analyzing the different relations people have with music, the amount of music they know and listen to, the variety, how they interpret their meanings, and much more complex processes, the idea of naming tiers that could classify these came to mind. This with the intention

of establishing a standard point from which a person can start using music as a constant and active resource in their language learning. The labels that came up are meant to stratify multiple approximations to music, these being; novice, intermediate, aficionado and connoisseur.

Novice

This level refers to casual listeners, those whose music is selected primarily in terms of popularity, and with the sole objective of setting a certain vibe within the context. For instance, playing music while doing chores or at a party. Music does not constitute a great part of the listener's life, which does not impede the relating process to it, but it certainly is not the main focus nor result. Music serves in a way, just as a means of killing dead air. Listeners in this tier would often be linked to a wave of people that "listen to everything" but not because of their musical interests, but because of the variety of music that can popularize and go mainstream.

Intermediate

Equal to novice, the music selected usually is driven by social dynamics and popularity, nonetheless the listener starts to be attracted to a specific musical trend or style. but not setting boundaries to their approach. Listeners in this tier are more open to develop deeper and more significant ties to that specific trend, thus developing relations with that music which helps to facilitate the message interpretation and the educational use.

Aficionado

This type of listener is closely related to a less varied musical environment, but deeper within a genre, they have clear likes and dislikes and great knowledge of the most famous artist, which usually are also their favorites, but they do not stick only to them. It is common to relate these listeners to a particular trend, (i.e Metalheads, Army, Brabz, Swifties, etc). In this tier the people might start developing interest not only geared toward listening to the music but to playing

it in a musical instrument, or start writing lyrics of their own, based on the kind of music they like.

The bond between the music and the listener is deeper as it plays an important role within their daily life, thus the ease of using it as a resource for learning.

Connoisseur

In this level, listeners are well informed of their liked trends and artists as well as different ones. They are interested in how the scene evolves and the most influential musical movements, they can truly be perceived as someone who, in their vast musical knowledge, listens to everything. They show a greater interest in playing their favorite music on instruments or making music of their own. As music is one of their passions, they appeal to it as much as they can, even in their academic or professional life. They tend to be more involved in their preferred genres and are eager to learn about new ones.

These tiers do not constitute absolute values, a person can have a variety of traits pertaining to different tiers, or be more inclined to one of these tiers and have some different opinions or views on the scene they define with. Being in any of these tiers is not inherently better, however we pretend to (from our experience) express how one person might benefit from being in one of the higher ends of the tiers when it comes to learning a second language.

What Does That Engagement Entail for Language Learning?

Learners develop a deeper connection with their learning when their resources are somewhat interesting for them, therefore, if they show a great interest in music their learning outputs might result in more significant results. Following this idea, interest gives the students the curiosity or the confidence to share their opinions in class, thus, as "learning requires that students construct ideas for themselves, then demanding the active participation of every single student in a class is essential to learning" (Tanner, 2013, p. 325) Regarding this, each tear represents a

different level of engagement, whilst the tier is higher, the engagement is also higher, hence contributing to the learner's process and helping with their participation in the classroom.

This arises from the fact that higher tiers entail a higher understanding of the language, for instance, musicians will create a bond within the musical language and with that input they will most likely incline to produce handcrafted resources that validate their level of understanding in regards to the target language. Aficionados and connoisseurs tend to generate internal monologues, make sing-alongs to practice singing along with the music, which helps improve pronunciation, intonation, and rhythm. It also helps with memorization; transcribe the lyrics of songs they like, and then translate them into their native language or a language they're familiar with. This helps them understand the vocabulary and grammar in context.

What Can We Do To Encourage The "Higher" Tiers And In Turn Encourage Language Learning?

After doing a census of the music students like, and eventually Integrating interesting music in the classroom, not necessarily as a direct resource at first, is a great way of fostering both of these elements, by letting them share their music, talk about their opinions on the artist, the lyrics or the overall meaning of the music can foster a need for expression which leads directly to a language development as they speak. This results in an immersive and enjoyable learning experience that students can count on in order to engage actively with the second language.

Proposing a Rock as a Literacy Classroom

Considering Tanner's notion of learning through the construction of ideas, as well as fostering the participation of every student in the classroom in order to make that learning more effective, we designed a scheme which aims to provide an effective way to implement this notion

as a class project so we can evidence how it may impact language learning and teaching in a Colombian setting.

Main Question

How is it possible to apply rock music in the classroom to direct meaningful literacy practice and language acquisition?

Subquestions

- How can rock music be an effective tool to enhance listening comprehension in an English classroom?
- In what ways can using rock song lyrics promote vocabulary and grammar learning in English?
- What are the challenges of using rock music in the English classroom, taking into account cultural differences and potential language barriers?
- What are the ethical implications of using rock songs with potentially controversial or inappropriate content in an English class?
- How can English learners use rock music as a tool to improve their pronunciation and intonation?
- What is the impact of rock music on students' motivation to learn English?
- How can the analysis of rock song lyrics be incorporated into an English class to encourage critical reflection and analytical thinking?
- What are the best strategies to address the different varieties of English found in rock song lyrics from various English-speaking regions?
- To what extent can rock be an effective tool to teach the history and culture of the Englishspeaking world in an English class?

 What is the appropriate balance between using rock music as an educational tool and the risk of classroom distraction?

Main Purpose

Define a learning path that is mainly tied to the genre, in order to make listeners aware of problematics from a creative point of view to help foster their critical consciousness and develop a better sense of subjectivity.

Secondary Purpose

Develop phonemic awareness when speaking and advanced lexical competences in children.

Theoretical Referents

The concept of literacy is related to the grasp we have on the world itself, it refers directly to the interpretation we give to the elements on our surroundings, "focusing not so much on acquisition of skills, as in dominant approaches, but rather on what it means to think of literacy as a social practice" (Street, 1984 as quoted in Street, 2003, p. 1). Freire talks about this in his book 'Literacy: Reading the word and the world' he expresses through his fear of ghosts as an irrational fear which he overcame whilst his perception of the world broadened throughout his life by revisiting his experiences or "reading" them.

This presents the idea that the significance we give to items or concepts can "change" through any form of interaction, meaning that they can evolve as our world view does as well. Music can serve as a means to foster that evolution of the world view of the children, making the question and contemplating new possibilities. "School literacy learning experiences should be multimodal, multi-textual, multi-sensory and multicultural, and perhaps a little more music will go a long way." (Riddle, 2016, p. 3), that is why we consider rock music as one of the best ways to

tackle this since they check all of the items proposed by Riddle in order to use music as a strategy to boost literacy.

Music can be used as a stimulus for creative writing, with students using the lyrics, musical style, and their own responses to produce different pieces or texts based on their own interpretation. These uses might lead to a greater language understanding and proficiency. Certainly, some lyrics have a deeper approach in topics than others and explain common topics in a poetically rich way which also might contain a high rhetoric content. This particular situation can lead to teaching language concepts such as grammar rules and literary devices through songs which potentially makes learning more engaging and memorable.

Legal Framework

The regulatory framework related to the central research idea finds its foundation in the recognition supported by Article 67 of the 1991 Political Constitution of Colombia. This article enunciates that education is an inherent right of individuals and a public service imbued with a social purpose, with the onus of ensuring education resting on the State, society, and the family. The State bears the responsibility of supplying valuable and meaningful resources to students, enabling them to hone their competencies based on subjects of personal interest. Delving into further specifics, the Basic Learning Rights (DBA), in all their objectives, consider both oral and written texts. Music can serve as a tool to create a conducive and motivating environment for students, providing a dynamic means of achieving these objectives.

Furthermore, the Curricular Guidelines can serve as a point of reference in this context. The Ministry of National Education of Colombia issues these guidelines, delineating the standards and methodologies for teaching across various subjects. These documents can offer invaluable guidance on how to seamlessly incorporate music into the school curriculum. Regarding the

measuring of the language competence, the Colombian government adapted the Common European Framework of Reference (CEFR) to use it as support and guidance for the language acquisition and learning process in general with aims to promote language learning methods that strengthen independent thinking, judgment and action, combined with social skills and social responsibility (Council of Europe, 2001)

It is of paramount importance to consider the Copyright Law in Colombia (Law 23 of 1982), which safeguards the rights of music creators and other artistic works. Educators must remain cognizant of these legal provisions when integrating music into their classes to ensure due respect for copyright rights.

Finally, each educational institution has the flexibility to employ music as a resource by including it within their Curriculum Plans. In Colombia, educational institutions have the autonomy to develop their own curriculum plans and academic programs. These plans may encompass specific guidelines regarding the utilization of music in the classroom.

Teaching English through rock music can be an engaging and effective methodology. It requires a well-crafted selection of age-appropriate songs with clear lyrics. Begin each lesson by playing a snippet of a song, discussing the artist, and introducing key vocabulary. Encourage students to listen actively, filling in gaps in the lyrics. Then, delve into song analysis, discussing themes, idioms, and cultural context. Have students write their interpretations, fostering critical thinking. For vocabulary practice, create exercises using song lyrics, and for grammar, use song lyrics to highlight sentence structure. Encourage group discussions and debates based on the songs' themes. Finally, have students present their favorite songs, providing a holistic approach to language learning that's fun and relevant.

Proposal Activities

Each Class will last 45 minutes

Class 1

1. Greetings and Warm – Up (5 Minutes)

Begin the class by greeting the students, gather them in a line and play a short game of "Simon says" with simple actions in English to warm up.

2. Welcome Song (10 minutes)

Start the class by showing them a popular rock song in English. Do this two times, one without showing the lyrics and one showing them.

3. Introduction to Vocabulary (5 minutes)

Present images or cards with English words related to the song (e.g., colors, numbers, concepts, or objects). Ask the students to name the words in English to enrich their vocabulary.

4. Main Song (15 minutes)

Choose a new song that incorporates the introduced vocabulary. Explain the meaning of the lyrics and connect the music with the learned vocabulary.

5. Interactive Activities (5 minutes)

Use simple musical activities to engage the students in the music. Perform activities like keeping the beat, clapping, singing or humming in time with the song.

6. Question and Answer Game (5 minutes)

Ask questions related to the song and vocabulary. Encourage the students to respond, reinforcing what they have learned.

7. Farewell (5 minutes)

Assign a task related to the lesson, such as listening to the song There is a light that never goes out by The Smiths at home and writing down English words they recognized.

Class 2

1. Analysis of the main song There is a Light that Never Goes Out by The Smiths (20 minutes)

Play the song once with the lyrics and ask the students to write a short paragraph saying what they think this song is about.

2. Task Socialization (20 minutes)

Ask the students about the words they wrote and recognized in the song.

3. Farewell (5 minutes)

Assign a related task. Write in the notebook a song they would like to share and explain why they chose it and wanted to share it in class.

Class 3

1. Greeting and Warm-up (5 minutes)

Start the class by greeting the children and engage them in a brief game of "Simon says" with simple actions in English to warm up.

- 2. Task Socialization (35 minutes) Begin the class by sharing a song, explaining why you like it to demonstrate the activity's dynamic to the students. Display the song lyrics and play a portion. Now call each student to do the same.
- 3. Farewell (5 minutes)

Share a reflection on the use of music in learning to conclude the class. Assign a task.

Class 4

1. Creation of a song, music (45 minutes)

First the students will listen to Be quiet and drive (far away) by Deftones, One Step Closer by Linkin Park and Beyond this life by Dream Theater, after that we will discuss how to create a song based on these references, what were their favorite parts and how could we put them together in a song. the teacher (musician) will create the song based on the students' recommendations

Class 5

1. Creation of a song, lyrics (45 minutes)

First the students will listen to the created song. After that we will discuss how to create a song lyric, based on these references, what were their favorite parts or topics and how they can create an original lyric out of it. the teacher (music connoisseur) will create the lyrics based on the students' recommendations

Final Product for The Classes

The song making will create a musical connection with the students, helping them relate with the mood, the setting and the instrumental part of the song.

Creating the lyrics will help the students create a bond with the meaning and the message of the song since it will talk about their topics of interest.

Coda

The presence of rock music in our lives has demonstrated a significant impact on our understanding of the world and our second language learning processes. By focusing on our English language learning process, we have found that the presence and exploration of rock music and its derivatives have significantly complemented our language acquisition journey. From interpreting lyrics to delving into the cultural and social connotations associated with the genre, rock music has provided a unique window to enhance our linguistic proficiency and understanding of Anglophone culture. Additionally, the subversive nature of rock music can foster critical thinking development.

In this regard, rock has helped us in a way that it provided us with a great variety of visions and interpretations of the world, reflecting thoroughly on our literacy practices as a form of reconceptualization, namely, giving different meanings to usual concepts or situations. This allowed us to see clearly how and why some strategies worked on our process and why others didn't, basically it helped discriminate between the strategies that effectively fit our learning styles.

On top of that, rock music as a literacy pushes the idea of being approximated in multiple manners. In order to delimitate a clear amount of information that gets interpreted, we divided it in the form of tiers which represent a level of affinity with music. For instance, a novice will not picture a situation the same as an aficionado or a connoisseur when taking music as a resource. For this we need to take into account that not every literacy practice resource will work with every tier, so we need to either encourage students to climb the tiers or, if they do not have interest in a particular genre, use practices that can function best with the genre they're into.

In the process of documenting our own experiences, we have expanded the understanding of the relationship between rock music and learning, and we hope that this work will inspire further

research in this field, as long as an expansion on the idea of tiers and how to implement them in order to better second language learning/acquisition. Overall, rock music has the potential to be a transformative tool in literacy learning. By incorporating it into the curriculum and adopting a socially just approach to music education, teachers can create a classroom environment that values students' cultural backgrounds, promotes an authentic dialogical culture and engages them in meaningful learning.

Declaration of Generative AI and AI-assisted technologies in the writing process

During the preparation of this work, the authors used Grammarly and QuillBot to check for grammar errors and improve sentence clarity. During the entire process, the Authors reviewed and edited the content as needed and take full responsibility for the content of the publication.

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