

Camila de Lelis Martínez-Rodríguez¹

E-mail: camiladelelismartinez@gmail.com

ORCID: <https://orcid.org/0009-0007-4817-9002>

Adrian Abreus-González¹

E-mail: aabreus@ucf.edu.cu

ORCID: <https://orcid.org/0000-0003-4643-3269>

¹ Universidad de Cienfuegos “Carlos Rafael Rodríguez” Cuba.

Suggested citation (APA, Seventh edition)

Martínez-Rodríguez, C. L., & Abreus-González, A. (2024). The teaching of reading comprehension in English to music students. *Revista UGC, 2(1)*, 25-33.

ABSTRACT

The article presents the reflective study conducted by the authors on the development of reading comprehension for specific purposes in English in music students. For this purpose, an analogy was made between the stages of reading comprehension and the methodology of music teaching itself. It is taken into account that theoretical knowledge about music provides the student with the ideal tools to appreciate the artistic value, through the conceptual and historical formation of artistic manifestations. While the practical knowledge allows them to experience and express the particularities of the artistic theory they have apprehended, otherwise, if the artistic experience were omitted, it would only be based on a theory that would be meaningless. Therefore, it is defined that the pre-reading stage is associated with the students' previous experiences, while the reading stage is associated with the apprehension and the post-reading stage with the expression of the sound fact.

Keywords:

English for Specific Purposes, methodology of music teaching, reading comprehension.

RESUMEN

El artículo presenta el estudio reflexivo conducido por los autores en torno al desarrollo de la comprensión lectora con fines específicos en inglés, en estudiantes de Música. Para ello se realizó una analogía entre las etapas de la comprensión lectora y la metodología de la enseñanza de la música propiamente. Se tiene en cuenta que los conocimientos teóricos sobre la música proporcionan al estudiante las herramientas idóneas para apreciar el valor artístico, a través de la formación conceptual e histórica de las manifestaciones artísticas. Mientras que los conocimientos prácticos le permiten experimentar y expresar las particularidades de la teoría artística que ha apprehendido, de lo contrario, si se omitiera la experiencia artística, sólo se basaría en una teoría que carecería de sentido. Por lo anterior se define que la etapa de pre-lectura se asocia con las experiencias previas de los estudiantes, mientras que la etapa de lectura se asocia con la apprehensión y la post-lectura con la expresión del hecho sonoro.

Palabras clave:

Inglés con fines específicos, metodología de la enseñanza de la música, comprensión lectora.

INTRODUCTION

Most of the information gathered in books, newspapers, international matches, music, and publicity all over the world is now published in English. The fact that English has become an international and universal language has conditioned the development of several courses for learning the language in contexts in which it is not spoken as a first language (Cima, 2012).

In addition, English is now a fundamental requirement for admission or graduation at many universities. It is essential that students learn this language and develop satisfactory linguistic competencies in order to perform well in their student career. That is why governments around the world have made it part of their policies, so that this individual need becomes a common goal (Peña, 2019).

Accordingly, it can be said that one of the most important factors for learning the language is communication, which, according to the Common European Framework of Reference for Languages, represents one of the main goals for which English is required to be taught in all schools around the world. In this way, it contributes to the cognitive, personal, and social development of students, as well as their preparation as future professionals. In addition, being able to comprehend information and speak fluently allows them to function in an environment of continuous linguistic exchange with the world and other cultures.

Therefore, students gain essential academic benefits from foreign language study. They will have the opportunity to compare their own language and culture with others and participate in multilingual communities at home and around the world (Gimatdinova, 2018).

In Cuba, the teaching of English has been developed since the 1960s. However, nowadays, its study is still considered of a high priority, due to the need of communicating with other people and establishing economic, political and socio – cultural relations with other countries using the language.

Based on this idea, the ultimate goal of English language education in Cuba has been to contribute to the general and comprehensive culture of the Cuban people, which means that when interacting with people from different parts of the world, Cubans should be able to:

- Communicate in English about personal, social, and professional activities.
- Communicate in English about Cuba's socio-economic and cultural achievements.
- Understand the English language produced orally.
- Read written texts in different styles of English (Enríquez et al., 2015).

In order to fulfill this purpose, four major skills are developed in English language learning: Speaking, Writing,

Listening Comprehension and Reading Comprehension, the latter is the skill this research paper focuses on.

People often like reading for pleasure or entertainment. Nevertheless, in academic contexts, it is a fact that much of the learning process depends on the ability to read, since most information, whether digital or printed, is found in written texts. In addition, it provides learners with a constant knowledge of general culture, which influences their ways of thinking and therefore their personal growth. It helps them to be able to reflect, synthesize and interpret, as well as contribute to the development of other psychological skills such as memory, creativity, and imagination, which are important elements for the good behavior of individuals in society.

In a foreign language classroom, it is believed that reading is one of the most suitable tools for acquiring the language. Reading is useful for language acquisition; the more the students read, the better they get at it (Nurdianingsih, 2021). In this sense, reading comprehension is essential for the development of other language skills, which does not mean that it is more important than the others, since they are all connected and interdependent with each other. However, it is a fact that reading comprehension implies a process in which information is received and given in written form; it also helps to build an accurate vocabulary for speaking, and, even though it is not the only one, it is one of the ways in which it is possible to identify words during the hearing process.

DEVELOPMENT

Comprehension is the understanding of language, whether spoken or written. It means finding and constructing meaning from a text or passage by engaging ideas to assimilate a sense of the whole (Davis, 2019). Reading comprehension refers to the complex relationship between the reader and the text, with its preconceptions, motivations, and objectives proposed for reading in the context in which it is found (Saavedra et al., 2019).

For this reason, several researchers have proposed that reading comprehension in English cannot be expected to be achieved only by decoding in isolation but by analyzing words as a set of ideas from which the essential meaning and therefore the general comprehension of the text is obtained.

In Cuba, although reading comprehension was promoted in the 1970s as one of the main tools for learning a foreign language, it is a fact that only a few years later more emphasis was placed on the development of productive skills, leaving reading comprehension in the background.

After experiencing the teaching of English as a foreign language at the “Benny Moré” Art School in Cienfuegos, it was found that music students face some difficulties with reading comprehension in the English classroom, due to the lack of an English program for specific purposes

related to their specialty, which consequently, affects the reading comprehension of English songs used in the choir classroom. Subsequently, observing English and Choir lessons and applying an interview to the English teacher, allowed the researchers identify the following irregularities:

- The texts appearing in the English Language Workbook are not related to the students' specialty.
- There is a greater development of speaking skills over reading comprehension skills in the English language lessons.
- In the choir classroom, the students limit themselves to learn English songs by heart, without going deep in their understanding and meaning.

It is a fact that despite the importance of mastering English as a foreign language, students in elementary art schools in the country do not consider learning the language a priority and, consequently, lack the motivation to learn it, due to the following two interrelated reasons:

1. Although it is an elementary level, the objective of these schools is to provide their students with the tools and skills required from their artistic training to continue their studies at higher levels of education.
2. Therefore, the predominant attitude of the students when they do not find relevant relation of the teaching of English with their professional needs is presented in a disinterested way towards their learning.

For this reason, motivation linked to English for specific purposes would be a more effective method than teaching general English to students majoring in music, dance and visual arts in art schools.

In this way, the development of English for Specific Purposes (ESP) is derived from studies carried out in the methodology of foreign language teaching, with the objective of discovering the precise method that meets the needs and interests of students by interrelating it with the language for its subsequent application in their professional careers (Abreus et al., 2011). Thus, English for Specific Purposes is designed for those learners who have a professional motive for learning the language. The key to teaching ESP is to focus on the specific (Garbey & Enriquez, 2023).

ESP is not restricted only to a specific area, discipline or particular profession. Accordingly, Garbey & Enriquez (2023), agree with Widdowson (1998), reasoning regarding the term specific, since for him any language feature pursues a specific purpose, i.e., it is for a specific use. However, as it is internationally established, English for specific purposes *"is a field within the didactics of foreign languages that concretizes the dialectic relationship between the general, the particular and the singular that typifies communication in a given community and socio-professional context"*. (Garbey & Enriquez, 2023)

For this reason, for example, if an English for specific purposes is designed for music students, which is the type of teaching on which the research is focused, or in other words, an English for music purposes, in which teaching is developed referring to linguistic terms specific to the teaching of music that they must master in order to be able to understand and write texts related to their specialty, in addition to encouraging the analysis of the songs in English that are worked on in the choir class, thus promoting the interrelation between both disciplines, the students will feel directly involved in the learning process and, therefore, learners will show a greater motivation to learn the language.

On the other hand, the interdisciplinary nature of the English class and the choir class will allow the students to integrate skills from both disciplines and be able to have a better performance in the development of the four communicative skills of the language.

The development of reading comprehension in the language classroom. Definitions. Strategies and stages during the reading process

In the 19th century, the process of teaching English as a foreign language focused its methodology on the development of reading comprehension with the implementation of the Grammar Translation method. This approach considered reading as the precise way to learn grammatical features and structures in order to master the language. However, it was eventually demonstrated that, when reading, grammar acquisition was not enough if students were not able to apply it to communicate in the foreign language.

Reading comprehension, throughout the development of methodologies for teaching foreign languages, has raised a concern about the place of this skill in the acquisition of a foreign language. In this regard, three questions are discussed: 1) whether spoken or written language should be taught and learned first; 2) whether skills and abilities of productive activity (text production) or receptive activity (text comprehension) should be acquired first; and 3) whether the emphasis in teaching-learning should be placed on the production of speech and written texts or on the comprehension of speech and written texts.

In this sense, the teaching of English placed greater emphasis on the development of productive language skills in order to obtain a correct communicative performance in the learners, resulting in reading comprehension as a receptive skill being relegated to the background.

Following this objective, the methodologies used continued in an evolutionary process. Thus, from the second half of the 20th century onwards, productive skills, i.e., listening and reading comprehension, regained their importance in the language classroom as skills that influence the development of speaking and writing; and therefore

function as a whole in the process of teaching and learning English.

However, even though the crucial role of reading comprehension was recognized, during this stage there was a concern among teachers about how students could improve their communicative skills based on text comprehension since they assumed erroneous conceptions about how this comprehension was achieved. More precisely, reading ability depends on the product of the two components: word reading and language comprehension.

Reading = Word Reading × Language Comprehension ($R=WR \times LC$), not just on the sum of the two. This means that if one of the components (either word reading or language comprehension) is zero, overall reading ability will be zero (Oakhill et al., 2015).

Following the above ideas, several educators have undertaken studies in order to explore the concept of reading comprehension and the various processes through which foreign language learners manage to understand written language as their main goal.

According to Garduño (2019), reading comprehension is understood as a linguistic skill that helps to understand a written text. It is the process by which a person has the ability to interpret and understand a written message and then transmit a response, either in his or her native language or a foreign language. On the other hand, reading comprehension involves orchestrating all the resources and challenges in the textual environment; it relies on the ability to use vocabulary and background knowledge, attend to text structure, understand the semantic, syntactic, and prosody aspects of language, draw inferences from prior knowledge and across propositions in the text, make predictions, understand elements of genre, and critically use, evaluate, and analyze text (McClung & Pearson, 2019).

From another perspective, psychologists such as Vygotsky (1979), refer to reading as a psycholinguistic guessing game in which readers predict new information from an interactive and constructive process between the text, the reader's previous information, and the reality in which they develop. As a psycholinguistic process, reading constitutes an interaction between languages and thought in which three main components converge: conceptual ability, prior knowledge and the linguistic processes of the language. In this way, individuals are able to explore their prior knowledge, relate it to the message to be conveyed, and then transfer meaning to the written text. In addition, both authors agree that the text will only have meaning when the individual's prior knowledge and the text interact with each other.

Grellet (1981), in turn, explains that *“reading is a constant process of guessing, and what one brings to the text is often more important than what one finds in it. This is why, from the very beginning, the students should be taught to use what they know to understand unknown*

elements, whether these are ideas or simple words” (p. 7). Accordingly, this author highlights the distinctive feature of reading comprehension as an active skill, since it involves a group of processes of guessing, predicting, checking and asking oneself questions in order to find the most accurate purpose possible of text (Grellet, 1981).

Likewise, according to Nunan (1999), reading should be considered as a fundamental process for the achievement of critical, autonomous and reflective individuals; it should not be conceived as a passive skill, since it is related to the processing of written language. In other words, it refers to the message to be transmitted through written words.

In this sense, both Grellet (1981); and Nunan (1999), discard the belief that reading comprehension is a mechanical and passive skill.

Therefore, after analyzing the above definitions, it can be concluded that reading comprehension does not only consist of decoding, given that the words or the set of words do not constitute an inherent meaning, but that it is the readers who, from what they read, create an individual criterion of the text based on the influence they have received to a great extent from what they already know. That is to say, when reading, readers do not show themselves to be lacking in knowledge about the subject of the text. Hence, the more general culture the readers possess, the easier it will be for them to understand, since this will make it possible for them not to need to dwell so much on the text in the search for comprehension.

Research suggests that reading strategies are not inherent to the human information processing system but involve a learning process, and therefore, their improvement depends on both the age and the learning history of each student.

Hence, the context or social environment in which students interact constitutes one of the fundamental subjects for reading comprehension. Therefore, it is affirmed that comprehension strategies encompass cognitive, metacognitive, affective and perceptual factors, with greater emphasis on the latter two aspects since together they build the reader's context.

More specifically, these factors involve psycholinguistic skills, previous knowledge related to the topic, text events and text genre and structure, motivational factors, metacognitive and self-regulatory strategies (Díaz & Hernández, 1999), metacognition being understood as thinking about oneself: thinking about what one knows (metaknowledge), about what one is doing (metacognitive skill), or about what one is feeling (metacognitive experience).

From a general perspective, these elements are explained as follows:

Readers first pay attention to the characteristics of the text they will face; it refers to the way the text is composed. As

a result, readers make use of their reading skills in order to predict at first sight the topic they will read and then to decode the words first in isolation and then relate them as a whole according to the context in which they are written.

In this phase of the process, their vocabulary and linguistic skills are involved, since it is considered that they need to have a large vocabulary and therefore a great command of the language in which they read in order to understand it. In this way, after being clear about the topic of the text and the purpose, readers use their memory to connect what they already know with the information they need from the text. Thus, they not only obtain a literal understanding of the written text but also make inferences to discover its implicit meaning and thus can offer an assessment from their own point of view (Nurdianingsih, 2021).

Because of this, reading comprehension is seen as a synergy between different components (vocabulary acquisition, analysis, and prior knowledge) in favor of guiding, assisting and facilitating the comprehension process for the reader in English (Niето, 2013). However, in approaching the teaching of reading comprehension in English, teachers not only consider the previously mentioned processes, but also engage in observing students' cognitive strategies to facilitate their comprehension in both their native language and the foreign language.

Alonso (2021), agrees that reading comprehension in a foreign language is nothing more than the transfer of the skills, techniques, strategies and reading habits acquired in the mother tongue to the foreign language in order to facilitate the learners' comprehension. The authors of this paper recognize that the reading strategies transferred from their mother tongue and the linguistic level of the foreign language that the student learns complement each other.

On the one hand, if the learner does not have a solid foundation of the necessary language skills during the reading process, he/she will always be dependent on a literal translation from his/her mother tongue into English. On the other hand, if students have high linguistic levels in the foreign language but do not have reading habits in their native language, they will be able to decipher the text and read with good pronunciation. However, they will not be able to comprehend it, and from the interpretation, they will reformulate what they have read. For this reason, appropriate learning strategies and techniques are currently implemented for teaching reading comprehension in the English classroom.

On the other hand, during the reading process, two psycholinguistic models are considered to interact: the bottom-up or ascending model and the descending or top-down model. Theorists define the bottom-up model as the process focused on decoding grammatical structures and syntax, referring to letters, morphemes, syllables, words,

phrases, grammatical cues, and discourse marks for text comprehension (Goodman, 1997). This means that this approach constitutes the basis of the reading process, a process of text extraction that mainly involves decoding, visual identification and literal comprehension of the information offered in the text.

Because of this, it is considered a bottom-up model, since the learner first makes an understanding from the particular to the general. That is, there is an interaction between the text and the reader. While the top-down model is the opposite, the interaction is from the reader to the text. That is, taking into account the readers' prior knowledge, the linguistic context of the words, the cultural context of the readers, the purpose of reading, and predictive strategies. Readers use the general information obtained to infer a deeper meaning from what they read, including the explicit and implicit information in the text. Therefore, this approach requires organizing the information, detecting what they consider important to retain, analyzing it and interpreting it to re-express in their own words what they read (Battigelli, 2015).

These two approaches being necessary for the teaching of English constitute a third model, which is the one that has been considered more appropriate in recent decades: the interactive model, which, as explained above, is the interrelation between bottom-up and top-down.

Within these approaches, other reading techniques involving scanning, skimming, extensive reading and intensive reading are integrated, which as mentioned by (Hernández, 2022), these techniques are crucial to make a selective tour of the information. In this sense, Grellet (1981), describes them as follows:

1. Skimming: quickly running one's eyes over a text to get the gist of it.
2. Scanning: quickly going through a text to find a particular piece of information.
3. Extensive reading: This is a fluency activity, mainly involving global understanding.
4. Intensive reading: reading shorter texts, to extract specific information. This is more an accuracy activity, involving reading for detail.

The teaching of music, the auditory-perceptual component, its stages and the central axis between the teaching of music and the teaching of reading comprehension in a foreign language

In the last decades, many researchers have developed the hypothesis that reading is a significant tool, given that throughout time it has been applied as a learning tool, which makes possible, in this way, the general, cultural and integral development of students. In addition, the reading of written language allows the acquisition of a wide range of cultural information, including literature, history, values and artistic manifestations, facilitating its

understanding from different perspectives, which brings, as a consequence, the need to express ideas or convictions about cultural knowledge through the development of critical thinking and reflection, followed by the interpretation of the students.

For this reason, reading, has been integrated into the teaching of foreign languages in three main ways: as a general approach to language teaching, as a facilitating tool for language learning, and as one of the essential communicative skills of the language.

Numerous studies have examined the relationship between music and reading, especially those directed at the cognitive and neurological aspects that form the common substrate between the two languages. These studies propose three different positions in this regard: those who think that music is a type of language (the case of Spencer); those who think that music is broader and includes language as one of its manifestations (following Darwin); and, in more recent times, those who propose that music and language share some structures, although they also differ in others (the case of Mithen) (Garví et al., 2015).

In this regard, music, as an artistic manifestation, is one of the communicative tools used by performers as a way to express emotions, feelings, values and ideologies, being a process in which the cognitive and affective spheres of interpreters are revealed in connection with their aesthetic taste (Cunha & Gellis, 2002).

Before continuing with the concept of music education, the author considers it pertinent to know the meaning of aesthetic education and artistic education and their common axis with music education.

Aesthetic education is aimed at the creation and development of an aesthetic attitude, which allows the understanding, appreciation and creation of beauty in reality and in art, thus contributing to the improvement of the personality (Sánchez & Morales, 2000).

In the same way, these authors recognize that *“men, from birth, is related to a certain aesthetic environment: in the family, he receives the first notions about morals, ideology, folklore, and traditions. At school, it continues, and new elements are introduced through the curricula and the different programs, as well as in extracurricular activities. They also broaden the individual’s aesthetic environment, social relations, those of the surrounding world, work, mass media transmissions, cultural, artistic and recreational activities that make up their free time”*. (Sánchez & Morales, 2000)

Thus, it is determined that aesthetic education aims to develop sensitivity and taste for artistic value, fostering the ability to understand it through the development of critical opinion, creativity, interpretation and expression, with

the objective of promoting an integral development of the individual.

Likewise, arts education is considered one of the educational branches where aesthetic education can be perceived, since arts education constitutes a set of disciplines that encompasses artistic manifestations in terms of music, dance, visual arts and performing arts. It focuses on fostering the creative and imaginative abilities of individuals, with the aim of instilling in them the importance of a conscious appreciation of the arts from an aesthetic point of view. Thus, it is demonstrated that, through arts education, aesthetic education is perceived.

Another feature of arts education is its cognitive and affective nature, in the sense that, in order to understand art, the joint intervention of knowledge and sensitivity is required. That is to say, for the teaching of the arts it is considered essential that individuals possess, with respect to art, a total balance between theory and practice.

Theoretical knowledge provides the student with the ideal tools to appreciate the artistic value, through the conceptual and historical education of artistic manifestations. While practical knowledge, as its name implies, allows the student to put into practice, experience and express the particularities of the artistic theory he has apprehended, otherwise, if artistic experience is omitted, it would only be based on a theory that would lack meaning. The same would happen the other way around, if direct contact with art is maintained, but there is only a theoretical knowledge about it, students would not have the necessary tools or the ability to understand and experience art in its totality.

On the other hand, music education is an educational process aimed at “the development in individuals of the capacities, knowledge, skills and habits that will allow them to have a musical judgment of reality, based on the experience and analysis of the sound phenomenon, which guarantees the possession of evaluations regarding the musical fact as a whole.

What has been said so far implies that, with respect to theoretical knowledge (analysis of the sound phenomenon) and practical knowledge (experience), the equivalent in the teaching of reading comprehension for foreign languages lies in the interaction of readers’ previous knowledge and context with respect to the text, since without these aspects, the text would lack absolute meaning.

As a result, it can be established that the relationship between aesthetic education and art education towards music education lies in their complementary nature to provide a more comprehensive understanding of music. That is to say, when aesthetic education and art education are applied to music education, these three branches of education interrelate with each other by developing in students theoretical and practical skills of music education that, in turn, allow them to access both an analytical and appreciative understanding of music.

In this sense, it is recognized that auditory-perceptual education is present in all stages of music education because it allows the perception of the sound environment. Likewise, as Ponsoda (2005), states, its main purpose is for students to *“perceive music actively, consciously, to understand it according to their intellectual level, to be able to express themselves emotionally through it, analyzing its content from its expressive components”*. (Ponsoda, 2005, p. 174)

On the other hand, auditory or perceptive education aims to determine the musical aptitudes that students possess in order to enhance their intellectual, creative, imaginative, sensory-perceptive and expressive capacities. To fulfill this objective, the methodology to be followed in this component should be directed to the teaching, first, of the perception of internal sounds of the individual to then understand the external sounds as the means to reach an auditory analysis through sound perception. At this point, students who have learned techniques, tools or creation and improvisation skills to interpret perceived sounds are considered musicalized subjects (Montano, 2010).

Considering that sound perception is an important element in the musicalization of the learner, it is pointed out that perception is directly linked to thought, since the more knowledge and experience students have, the greater their comprehension skills will be. Perception is the result of comprehension, since the latter consists of the relationship between subject and object. As a consequence, for sensitivity to become perception, the meaningful experiences of individuals have an essential role.

For this reason, *“music teachers, in order to develop the process of musicalization of their students, must necessarily be able to perceive and value the different sounds of the sound and musical environment, appreciate and value the musical artistic fact from the analysis of the qualities of the sounds and the expressive means present and how they have been used: the sonorous means within the work, the musical form used, the mode, the metric present and the harmonic elements that stand out. This analysis will allow the perception of the aesthetic and artistic values of the musical work and a suitable interpretation of what it conveys”*. (Montano, 2010)

From the points of view of Montano (2010), besides pointing out the importance of the integration of the six components of music education in the process of musicalization, they implicitly describe the stages of auditory-perceptual education in terms of experience, apprehension, and expression of the sound fact, from which the central axis between the stages for teaching music and the stages of reading comprehension in foreign languages is found.

From the musical point of view, music activates the affective sphere of people since it provokes emotions, which, in turn, are directly influenced by previous experiences (Cunha & Gellis, 2002; Rodriguez, 2023). In this sense,

musical expression is not only limited to the use of the voice, instruments or body movements in synchrony with music, but also to the ability to foster sensitivity and master a series of tools to express music in different environments and situations (Arguedas, 2006).

Therefore, the activities in the expression stage constitute the ideal context to apply the results obtained from the interaction between the experiences and the apprehension of the contents.

In this sense, the methodology used for auditory-perceptual education, proposed by Sánchez & Morales (2000), in accordance with the stages of reading comprehension in foreign languages, will be presented below:

Methodology to be followed for the development of an audition:

- All perceptual activity requires informing the learners of the objectives of the audition: specifying the title of the work, composer, genre and country, in addition to bodily sound perception and perception of the sound environment, in accordance with the methodological sequence proposed. (Pre-reading/Experiences).
- Listening to the work, fragment or sound event should be performed as many times as necessary for the adequate perception of the listener.
- According to the objective of the audition, children will be able to mark the metric, to hum, to execute polyrhythms on the audition, to express themselves with creativity, or to enjoy the music exclusively. (Reading/apprehension).
- Analysis of what was heard and answers to the questions asked (post-reading/expression of the sound fact).

Listening to good music should produce:

- Perception of the aesthetic values of the work, given that the central task of Aural Education is the development of musical sensitivity and taste.
- Concentration and reflection on what is heard.
- Recognition of different technical-musical contents (Pre-reading/experiences).
- Appropriation of essential artistic-cultural knowledge (reading/apprehension).
- Acquisition of creative skills, both individually and in groups.
- Mastery of adequate behavioral habits when listening to different types of music (post-reading/ expression of the sound fact).

Listening can have three variants

1. Directed to the listening learners' reasoning, comprehensive, with a great emphasis on the cognitive sphere. It is advisable to make discriminations to distinguish details, sound qualities, types of beginning, sound medium, binary, ternary forms, phrases, equal

rhythms, sounds of the environment, of the human body itself, of the voice, etc. In the previous orientation, the hearing children should have been induced to discover the requested tasks by themselves. There must be full correspondence between the objective, the analysis of what is heard, and the listeners' responses. Students must hear melodies, rhythms, harmonies and timbres in a more conscious way (Pre-reading /Experiences).

2. The other variant (sensitive), related to the level of sensitivity of the person, is aimed at establishing direct communication with the music or sound facts without intellectual or technical-musical evaluations. The previous comments must be minimal and indispensable, only to guide the activity of the listener. It can be that this one discovers more slowly the artistic-musical values of the work. This type of listening contributes significantly to the development of the listener's listening skills and musical awareness, so that they will feel the desire to listen to good music (Reading/apprehension).
3. Creative listening aimed at the development of the creative and imaginative capacity of the listener promotes musical, literary, corporal, plastic, vocal, diverse instrumental expression, and corporal and instrumental percussion. This type of audition also favors the recognition and application of technical-musical contents and the form and nature of the music, which will be expressed in the aforementioned ways. These auditions require systematic training of the listener. The education of the ear is present in all components of music education. The development of the auditory analyzer must be valued with an integral vision, totalizing in the perception process, which must begin with the sonorous possibilities of the body and its internal and external sounds (Post-reading/sound expression) (Sánchez & Morales, 2000).

CONCLUSIONS

The interrelation between the stages of reading comprehension and the stages of listening or perceptual comprehension of music lies in the fact that both make use of the integral general culture apprehended by the student (previous experience), with the objective that the student appropriates an assessment (apprehension) and then puts it into practice through an interpretation (expression).

The interdisciplinary approach pursued between the teaching of reading comprehension in foreign languages and the teaching of music, does not only consist in what English for specific purposes can contribute to music education in art schools, but, music, in turn, contributes to understanding and expressing oneself more easily in the foreign language, due to the auditory training of the students who, consequently, obtain a greater development of the auditory organ.

Thus, in order to carry out the interrelation between the teaching of music and the teaching of reading

comprehension, we intend to use the substage of reasoned listening for the pre-reading stage, which involves conscious analysis of the structure and content of the text. In the apprehension stage, sensitivity will be used for the stage during reading, since it entails a deep study of the reading based on the previous knowledge considered relevant to understand the reading, while, from the last stage of expression of the sound fact, creation will be used for the post-reading stage, in which the application of knowledge conditioned by previous experiences and the content is developed to express from their perspective the message conveyed in the text.

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