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# Using Songs in English Language Teaching at Lower Secondary Schools

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## Poděkování

Na tomto místě bych ráda poděkovala doc. PhDr. Lucii Betákové, MA, Ph.D. za vedení této diplomové práce, její ochotu, veškerou pomoc a čas který mi věnovala během svých konzultací. Především děkuji za její trpělivost a lidský přístup. Dále děkuji ZŠ a MŠ České Velenice za možnost odučení vybraných hodin potřebných pro praktickou část této práce, jmenovitě paní učitelce Mgr. Heleně Spěvákové, pod jejímž vedením hodiny probíhaly. V neposlední řadě si velké poděkování zaslouží také Christopher Steer, B.A. za pomoc při jazykové korektuře a Ing. Matěj Valiga za pomoc při formálních úpravách výsledné práce.

## Anotace

Tato diplomová práce se zabývá studiem a implementací písní ve výuce anglického jazyka na druhém stupni základních škol. Práce je rozdělena na dvě části – teoretickou a praktickou. V teoretické části popisuji a rozvíjím základní pojmy jako píseň, hudba a rytmus společně s metodikou výuky a hudebními aktivitami, které mohou být použity ve výuce anglického jazyka. Dále se zde zabývám také vlivem hudby na studenty a atmosférou ve třídě ovlivněnou právě hudbou.

Na základě těchto teoretických podkladů jsem připravila čtyři plány vyučovacích hodin, které jsou také v souladu s RVP a ŠVP a odpovídají tématům či rozvíjejí gramatické struktury, kterými se žáci v běžných hodinách zabývají. Hlavní důraz je kladen na řečové dovednosti, které dané aktivity rozvíjejí. Tyto hodiny byly odučeny na druhém stupni ZŠ a následně také reflektovány. Další částí této práce je analýza učebnic z hlediska využití písní a písňových aktivit. Pro tyto účely byly vybrány čtyři díly učebnice Project 3.edice. Tyto učebnice byly analyzovány z hlediska výukových cílů, typu aktivit a především z hlediska řečových dovedností, které jsou danými aktivitami rozvíjeny.

## Abstract

This thesis deals with the issue of using songs in English language teaching at lower secondary schools. The thesis comprises of two parts – a theoretical one and a practical one. In the theoretical part, I mostly describe and explain the basic terms used, such as song, music and rhythm. The teaching methodology and song activities that can be used in English lessons are also included in this part. Further, I also deal with the influence of music on students and the atmosphere in the classroom in connection with music.

Based on these findings, I prepared four English lesson plans in accordance with Educational Framework and school curriculum. These lessons also correspond to the topics or grammatical structures that the students currently deal with in their lessons. The main focus is placed on the skills and subskills that are developed by the particular activities. All these lessons were put into practise at lower secondary school level. Subsequently, I also give feedback on these lessons. Another part of this thesis consists of an analysis of English textbooks with respect to the usage of songs and song activities in lessons. For this purpose, four volumes of the textbook Project Third Edition were chosen. These textbooks were analysed from the point of view of the main educational aims and types of activities, mostly with respect to the skills and subskills practised via these songs.

**Klíčová slova**

písně, hudba, výuka cizího jazyka, řečové dovednosti, jazykové prostředky,  
písňové aktivity

**Key words**

Songs, music, foreign language teaching, language skills, subskills, song activities

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## THEORETICAL PART

### 1 Introduction

It seems to me that the more modern methods are used in the language teaching, the more attention is drawn to songs as a teaching tool. Moreover, if we want to bring authentic text into classes, we should not forget about song lyrics. Nowadays, there are various songbooks and specialized publications for students of English dealing with songs. Most of these publications also include a separate CD with recorded tracks.

As I believe songs can be very helpful in language acquisition, I think they should be used more at schools. This is also the reason that I have decided to write my diploma thesis on the topic of using songs in foreign language learning and I would like to focus on using songs as an integrated part of language learning.

This thesis comprises two parts: a theoretical and a practical one.

In the first, theoretical part, I will outline the basis of songs and music, their definitions and meaning. Further, I will examine their influence on language learning, how music can affect listeners and I will also deal with the usage of songs in English lessons. The theoretical part also summarizes teaching methods and activities for EFL classes (English as a Foreign Language) and due to my study programme and specialization, it aims at students at lower secondary school level.

In this thesis, I further mention suggestopedia as one of the methods of using songs in lessons. However, unlike suggestopedia that uses mostly instrumental songs in the background, I will more apply myself to the use of songs with lyrics and further work with the text. These activities will be organized in four basic categories according to the skills that are developed.

The aims of this thesis are to find out the relationship between songs, and music in general, and teaching English. I want to describe how influential music can be in language learning and how teachers can use songs in their lessons. Another aim is to provide various ideas of using songs in EFL classes and to list several activities as examples.

The aim of the practical part is to analyse a particular English textbook and find out whether and to what extent it deals with songs and what number of song activities are represented in this textbook. Further, I would also like to examine their character and means of usage in the classroom. It is important to mention that the purpose of songs



used in English lessons is not all about the meaning of the song's lyrics itself, i.e. about whether the students understand what their favourite singers are singing about or not. The main aim is to mediate students something more that they get from simple listening to a song at home. Through the songs, I would like to develop their language skills and subskills and cover some of the aims mentioned in the Educational Framework (RVP).

My own findings, tips and feedback from my teaching using songs will represent the main part of the practical section. I use some of the activities mentioned in the theoretical part in real classes and provide detailed plans of the lessons in the practical part together with worksheets I prepared specially for these lessons. Further on, I will comment on these activities and try to suggest the most suitable ways in which to use them in language teaching. I will also compare the theoretical background with reality and describe what problems I encountered during my own teaching, how I dealt with them and solved them. I will provide a reflection on my own lessons and if needed, I will suggest improvements based on the potential problems I might encounter in the classes.

## 2 Music and Songs

Nowadays, music is a natural part of our lives. We encounter songs literary every day and everywhere. A lot of people listen to the radio while driving their cars, an increasing number of people wear headphones practically everywhere they go. We are often exposed to music unconsciously when shopping in a supermarket, eating in a restaurant or in a waiting room at our doctor's. Music is universal and it is very hard to find someone who does not like it.

In a world where English language is predominant and generally considered as a lingua franca, using music and songs in EFL classes is very easy nowadays, just as Grünert says: *"Taking a cultural close-up, one can easily reconstruct that we are constantly bombarded with the English language in a very broad variety of musical ways, shapes and forms. To the author, this combination of English and music in (especially contemporary) songs is particularly promising for the effective acquisition of that language since it assists to familiarize students with the target language via contacts to their own world."* (2009:9).

The digital revolution has also a big impact on the spread of music all over the world. According to an article from the journal *The Psychologist*, the digital revolution *"cause the fact that music is being more integrated in our everyday lives. The situation about listening to music has fundamentally changed since the early 1990s"*<sup>1</sup>

I think music simply accompanies us from the very beginning of our lives. All over the world, mothers sing songs to their babies and music seems to be a very natural part of our lives. But what the notion of music actually means is very hard to define as it is rather an abstract term and everyone feels it differently.

### 2.1 Definition of Music

In encyclopaedia Britannica<sup>2</sup>, the word *music*, in Greek *mousike*, is derived from the so called Muses. In Greek mythology the Muses were goddesses considered to be a source of inspiration mostly for artists and poets. Here, the word *inspiration* plays a key role in defining music. And it is not only the issue of the past. Music still entails some kind of inspiration, and not only to artists or poets, but for every one of us.

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<sup>1</sup>[http://www.thepsychologist.org.uk/archive/archive\\_home.cfm/volumeID\\_22-editionID\\_182-ArticleID\\_1597-getfile\\_getPDF/thepsychologist/1209nort.pdf](http://www.thepsychologist.org.uk/archive/archive_home.cfm/volumeID_22-editionID_182-ArticleID_1597-getfile_getPDF/thepsychologist/1209nort.pdf)

<sup>2</sup><http://www.britannica.com/EBchecked/topic/398735/Muse>

However, music itself originated much earlier than in Ancient Greece where the name was given to these sounds. According to Tagg (2002), people in the pre-agrarian society mostly tried to imitate various sounds they heard in the natural environment all around them, most often these were the sounds of animals. He also mentions that *“Acts of communication between humans or between humans and animals or the sounds of rhythmically patterned work, the sounds of animals, the sounds of nature itself etc. can all be taken out of their original context, imitated or transformed, and used by humans for musical purposes.”* (Tagg, 2002:18) He continues by mentioning the first tools used as musical instruments *“Of course, these humanly produced and organised sounds could also be made using tools, utensils or instruments rather than just the voice or human body on its own. For example, instead of laying down a rhythm by clapping hands, you could always use two sticks. Similarly, stamping on the ground could sound much more powerful if you dug a hole, covered it with the skin of a large animal and stamped on that instead.”* (Tagg, 2002:18)

Rhythmical sounds as an imitation of animals is also proved by Keoke and Porterfield (2005) who studied the contributions of American Indians. They mention that *“They (American Indians) banged antlers together to imitate the sound of two stags (male deer) fighting. The Shoshone people of the Great Basin banged sticks or rocks together to imitate the sound of male sheep, or rams, butting heads.”* (Keoke, Portfield, 2005:13). The contribution of American Indians was mainly down to the musical instruments as Keoke and Portfield continues: *“They invented a number of percussion and wind instruments. Percussion instruments, such as drums and bells, vibrate when they are struck. Wind instruments, such as flutes and horns, vibrate when a musician blows through them.”* (2005:13)

Since that time, a lot of more sophisticated instruments were invented and music has accompanied people for generations until now.

From the anthropological point of view, there is also an opinion that language actually originated in song and that song preceded speech. F. B. Livingstone tries to prove this theory by saying: *“Although it is often stated that man is the only primate that can talk, it is rarely noted that he is also the only one that can sing. Since singing is a simpler system than speech, with only pitch as a distinguishing feature, I suggest that he could sing long*

*before he could talk and that singing was in fact a prerequisite to speech and hence language.*" (Livingstone 1973, cited by serpentfd.org)

Livingstone's theory applies not only to the evolution of the whole of humankind but it also applies for the development of small children. Murphey proves that music is a natural part of a human's development from its complete beginning: *"musical babbling produced by infants, and returned by parents, is extremely important in the development of language in young children."*(1992:7) Producing babbling is largely the result of imitating the sounds children hear all around, mostly from their parents. Tarashevits talks about so called motherese, *"which is a highly affective and musical language with exaggerated intonation and rhythm that adults use with infants play a crucial role in the development of language."*(2010:3)

Nowadays, the Oxford Dictionary defines music as *"the sounds of voices or instruments arranged in a pleasing way."* (2009:606). The word "pleasing" is a very important part of this definition as it emphasizes the emotional influence that music has on people.

## 2.2 Definition of a Song

In comparison with music which is rather a general notion, the term song is more specific. Middleton remarks: *"Whether the vocal productions of birds and some mammals can be classified as 'songs' is contentious. Nevertheless, the centrality of song to human culture is indisputable."*(2003:642)

Merriam-Webster Dictionary defines a song as *"a short piece of music with words that are sung"*<sup>3</sup>and according to Oxford Paperback Dictionary and Thesaurus, a song is a *"set of words set to music"*. (2009:885). It is clear from both of these definitions that defining song without music is truly impossible. Both of these definitions also consider a song as a blend of music and words.

Middleton even contributes to the definition of the song saying that *"It (song) carries a meaningful series of words, often in verse."*(2003:642) The words that we call lyrics in a song are obviously an essential part of it and what is important, the lyrics convey a certain message to the listener.

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<sup>3</sup><http://www.merriam-webster.com/dictionary/song>

Griffie tries to define the notion of song by comparing the terms of a song, speech, and poetry, claiming that all of them have something in common. He states that song and speech are similar because they are both *“vocally produced, are linguistically meaningful and have melody.”* (1992:3)

When Griffie (1992) compares song and poetry, he explains that these are similar in a way that both are composed of words carrying meaning, both can be musicalized, and people can listen to them at occasions such as reading poetry or going to a concert.

Zapruder (2012) also occupies himself with the difference between songs and poems: *“They (songs) might sometimes accidentally function like poems when taken out of a musical context, but abstracting lyrics from musical information is misleading and beside the point. It seems to me far more productive to ask how lyrics in songs relate to musical information, and how poems relate to the silences (cultural and actual) that surround them”*<sup>4</sup>

Griffie states that songs differ from poetry by conveying a *“lower amount of information”* (1992:3) On the other hand, Zapruder denies that the lyrics of a song should be of less importance than poems, stating that it seems absurd to him to think that it is easier to create lyrics to a song than a poem or that songs are less valuable. (2012). It means that in the lyrics of a song, we can find as valuable a message and sense as in a poem. This gives us, the teachers, a great advantage in using the songs in teaching as the lyrics may speak right into the students’ heart, making the message more personal and therefore more effective.

Grünert adds that *“a song is a lot more than just words on paper. It conveys a message. (...) Constructively turned: the text is not supposed to have a meaning but rather a meaning potential with enough wiggle room for recipient’s personal interpretation.”*(2009:8) He also explains that good songs usually have metaphorical meaning in which everyone can find their own meaning and therefore personalize the song, saying that *“a metaphorical phrase coming to a recipient through a song at the right time is an emotional experience of the highest degree and will last a long time.”* (2009:9)

However, whether the words are really so important in the song or not is disputed. There are many songs with rather meaningless lyrics and the main emphasis is put on the

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<sup>4</sup><http://www.bostonreview.net/forum/poetry-brink/difference-between-poetry-and-song-lyrics>

rhythm and the music itself. Middleton adds to this topic: *“The use of 'nonsense' words (Little Richard's 'Tutti-Frutti'), paralinguistic effects (e.g., James Brown's grunt) or scat singing (e.g., Louis Armstrong) takes this strategy of 'musicalizing' words to an extreme (and enables instruments to mimic the results, through vocalized tone).”*(2003:643)

### 3 Rhythm of Music

Johnny Cash, an American singer and songwriter, wrote a song called “Get Rhythm” and released it on the “B” side of his great single “I walk the line” back in 1956. This song celebrates rhythm as a great tool to overcome depression and life difficulties in general. A song excerpt as follow:

*“Get rhythm when you get the blues  
Come on, get rhythm when you get the blues  
A jumpy rhythm makes you feel so fine  
It'll shake all the trouble from your worried mind  
Get rhythm when you get the blues”*

Why is rhythm so powerful? After all it is but a part of a song which consists of tune, melody, intervals, and lyrics. Even though Oxford Dictionary defines rhythm as “*a strong, regular repeated pattern of sound or movement*”. (2009:798), it is something we cannot see, touch or smell. Yet without rhythm our chanting and singing would be just screaming in the air. Suppes adds “*One of the main features of rhythm, in these many different contexts, is some central but only approximate notion of periodicity.*”(2009:161) He also mentions that rhythm comes naturally from our bodies and breathing and heartbeats are considered to be the source of the rhythm. Rhythm is evident in our everyday activities like walking or running and not only for humans, but also for animals (2009).

In my opinion, music and especially its rhythm can be understood as some internal impulse urging us to move, to tap, to nod our heads, to dance. The kinaesthetic is indisputably largely interconnected to music and influences human perception and behaviour. We can find rhythm in our everyday lives, we have our own daily structure, a specific sequence of activities we are used to doing as a daily routine. All of these things set the pace of our lives. Music can be very influential in this way as it can help us to automatize these things. The neurologist Oliver Sacks in his book *The Man who Mistook his Wife for a Hat* gives examples of one of his patients who suffers from visual agnosia.

*“How does he do anything? I wondered to myself. What happens when he’s dressing, goes to the lavatory, has a bath? I followed his wife into the kitchen and asked her how, for instance, he managed to dress himself. ‘It’s just like the eating,’ she explained. ‘I put his*

*usual clothes out, in all the usual places, and he dresses without difficulty, singing to himself. He does everything singing to himself. But if he is interrupted and loses the thread, he comes to a complete stop, doesn't know his clothes—or his own body. He sings all the time—eating songs, dressing songs, bathing songs, everything. He can't do anything unless he makes it a song.”* (Sacks, 1995:18)

### 3.1 Rhythm of English

Rhythm also occurs in the English language. Larroque supports this by saying *“English is stressed, timed, which means that there is a regular beat to the language, just like there is a beat in a blues (or rock and roll) song. This regular beat falls on important words in the sentence and unimportant ones do not get stressed. They get squeezed between the salient words to keep the rhythm.”* (2012:123)

I think that this does not apply only to the English language as one of the very first pieces of information we get when listening to someone talking in any language is where the people come from. It seems to me that we instantly recognise Germans, Italians, Americans, or English basically even without picking up the meaning of what they are saying. Like a babbling toddler, we do not pay attention to the word meaning but to the rhythm and to the sound of what we hear.



## 4 Influence of Music

As already mentioned above, music intensifies human's feelings (mostly in a positive way as it was defined by the Oxford Dictionary) and people enumerate various reasons for listening to music. Some people state that listening to music makes them feel more positive and puts them in a better mood. This statement is also proved by the English novelist George Eliot who once said: *"It (music) seems to infuse strength into my limbs, and ideas into my brain. Life seems to go on without effort, when I am filled with music."* (1992:440)

While music can be distracting for some people in certain situations, I have already heard many people saying that music is a helpful tool, for example when studying, as it makes them feel more relaxed and eased. Some people also say that music motivates them to work faster and more effectively. This idea is also supported by Cranmer and Laroy claiming that listening to music can *"bring us to a more receptive state of mind for the language lesson ahead."* (1992:1)

The influence of music is simply indisputable. Murphey (1992) even talks about a special type of music called "mood music". Its primary aim is to influence people in some way. He says that this kind of music is becoming very popular nowadays and it is used to relax people for example at the doctor's, or also to encourage people to make purchases in shopping centres. *"Heart surgeons now use music to relax operating teams during long and stressful operations. In one London hospital women can listen to music on Walkman during childbirth to relax them."*(1992:37) As we can see, music can influence us and we do not even necessarily need to know about it. This effect is widely used in suggestopedic lessons where music serves as background stimulation.

There are many possible explanations for why music is so influential. One of them is human capacity for imagination. Griffie (1992) states that songs have a great power to influence our feelings and they make the listeners feel that the song is sung directly for them. The listeners can then easily identify with the lyrics and connect the meaning of the song to their own personal experience. There can be many strong emotional associations evoked by a song. These associations can be connected to a specific place, event, or people. There is a great deal of personification in this and songs can intensify the feelings of the listener and can even move them to tears or cause various other reactions, whether positive or negative.

I believe that when people hear a song, they create images in their heads connected to the melody which even deepens our enjoyment of the music. Songs also often raise certain memories from our personal life and we tend to relate the lyrics or even simply just the music of a song with our personal experience. One of the reasons why this happens is also the fact that most of the songs do not have a specific referent. As Murphy (1992) proves, the majority of songs simply use “I” or “you” giving a great space for the listener’s imagination and an opportunity to identify with the text easier. Murphy (1992) continues to explain that many songs nowadays are also concerned with the topic of love, whether happy relationships or break-ups, this topic is generally very close to everyone somehow and the lyrics are usually so open that everyone can find themselves in the text and is able to feel that this song is exactly about them.

Songs evoke certain emotions and our mood can even be changed by a song and it generally depends on the type of music we listen to. DJ Lanphier (2014) notes: *“A quiet song may make you reflective or prompt a daydream. An upbeat, poppy song with a beat will energize you and make you want to dance. An aggressive song may inspire aggressive feelings. A melodic, lyrical song might make you happy and want to sing along.”*<sup>5</sup>

If we apply this to teaching, I think it is a great help for teachers to know this fact so that they can therefore choose an appropriate piece of music for their lesson according to what they want the students to react to. As we can see from what has been mentioned above, slow and quiet songs can create a meditative atmosphere and students tend to think deeply about the meaning of the song, usually relating the context of the song to their own experience. This personalization makes it even more effective. Fast pop songs can put a class in a cheerful mood and it can increase their activity.

Another example of how people react to listening to music is mentioned by Wilkins (2011) who says: *“A good song can trigger a cascade of secondary responses, often involuntarily. An obvious example of this is the propensity to move in time with music - not so much dancing, which is an active, independent process, but simple motions like tapping one’s toe along with the song. This is caused by stimulation of neurons in the motor cortex.”*

<sup>6</sup>This can be well used especially with young learners as they are spontaneous and much

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<sup>5</sup><http://mic.com/articles/89655/here-s-a-surprising-look-at-what-music-does-to-your-brain>

<sup>6</sup><http://io9.com/5837976/what-happens-to-your-brain-under-the-influence-of-music>

more likely to dance than adults. In this case, music can be suitably combined with kinaesthetic which helps learners to automatize actions, making learning much easier.

What is also very interesting and useful to know are the results of a study made by Birmingham Young University. The study shows how babies perceive music already at a very early age. The author of this study, Ross Flom (2008) claims that: *“One of the first things babies understand communicatively is emotion, so for them the melody is the message. Our study showed that by nine months, babies are categorizing songs as happy or sad the same way that preschoolers and adults do.”*<sup>7</sup>. The ability to understand music was given to every one of us biologically and that is why music is so universal.

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<sup>7</sup><http://news.byu.edu/archive08-Oct-babymusic.aspx>

## 5 Use of Music in Language Learning

From what was already said, we can see that music is considered to be a highly motivating tool in the educational process for students of all ages. Music somehow has a great ability to easily put students in a better mood so that they are suddenly more open and language comes naturally to them. However, it is rather a shame that many teachers still do not fully make use of this potential of songs in classes. Murphey claims that: *“In our time, it is hard to escape music and song as it occupies ever more of the world around us (...) It would seem that the only place music and song is slow to catch is in schools!”* (1992:7)

Dr. Aniruddh Patel, Professor of Psychology, neuroscientist, and musician, in one of his lectures, shows how language and music are close in nature and points out several similarities. He notes that both music and language have **rhythm** (*systematic patterns of timing, accent, grouping*), **melody** (*structured patterns of pitch over time*), **syntax** (*discrete elements like notes or words + principles of combination into sequences*) and **affect** (*they both convey emotion*). He explains, that: *“You can tell somebody’s emotion from the sound of their voice or you can get a lot of emotional information about music if it is conveying happiness or sadness”*<sup>8</sup>

Griffiee (1992) lists various reasons why songs should be included in foreign language lessons. One of them is that songs create a friendly and co-operative atmosphere, which is very important for language teaching.

The cultural dimension is also one of the reasons why teachers should use songs in their classes. Griffiee, in the preface of his book, notes that songs *“offer insights into the culture and especially the stories and myths of different societies, providing a window into the frames of reference and values of the people whose language we are learning. They offer a rich background and a social and historical context to language learning.”* (1992:ix)

Murphey (1992) also talks about the workshops he ran for teachers in 1989-90 to spread his ideas about using songs in classes. And he was very surprised to find out what reactions the participants of this course got from their directors and administrators. They did not want to support the teachers and they were also very sceptical about the idea that songs should be used in an educational way. What was even more surprising was that the teachers encountered the same attitude from their fellow teachers and students.

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<sup>8</sup><https://www.youtube.com/watch?v=2oMvtw4aeEY> (4:28-4:50)

There may be several reasons why teachers are hesitant to use songs in their classrooms. I guess, they may range from concerns that songs may be too time-consuming, and that teachers will not manage to get through the curriculum in time, to concerns that all students have different musical tastes, or that some students do not even like music at all and therefore there will always be someone who does not enjoy this activity. Nevertheless, Cranmer and Laroy argue against that point by saying: *“the same is to some extent true of any classroom activity. Some people don’t like doing grammar exercises, role plays or whatever, and some people are quite unable to write essays or act in drama activities. Yet it does not stop teachers doing all of these things with students.”* (1992:2)

I think, that another reason may be that the teachers want their students to sing along with the song along and are concerned whether the students will actually be willing to sing. And these teachers’ concerns are totally understandable as most students at schools nowadays are just meant to sit on their chair, listening to the teacher, preferably not speaking at all, much less singing aloud which is considered by many teachers as being too noisy and generally inappropriate.

Besides these problems, Murphey states altogether 20 teachers’ concerns, among of them are fears that many songs *“express violence and sexism”* and especially pop songs *“have poor vocabulary – too much slang and bad grammar”* (1992:8)

Griffiee agrees with this statement, saying that *“Many songs have lyrics that are socially questionable. This is especially true of certain types of rock songs. If you come across this type of lyrics, you have options: you may explain them, ignore them, decide not to use the song.”* (1992:8)

It is also true that we can sometimes encounter very informal language in songs. However, this can have a very positive contribution for students. Griffiee (1992) proves this by providing an example of the form *“-ing”* that is very often shortened and pronounced just as an *“n”*. He says this is actually very common and natural feature in everyday language and hence songs offer students real language. Textbooks unlike songs provide students with artificial language.

I feel that songs are therefore generally sources of authentic language used in the real world by real people, and, what’s more, used by celebrities that are popular with children, especially teenagers. In many cases songs represent a student’s character and they feel they can identify themselves with the lyrics, which provides this activity with a

great deal of personification. Letting students choose their own music also enables teachers to get to know their students better as they learn what their musical tastes are, what they are interested in, and gives the teacher a great opportunity to talk with the students about that and discuss different types of music.

In my opinion, giving students a chance to choose their own songs is also very advisable as the students can become more involved in the process of education, feel they can participate and determine the contents of lessons. By choosing their own songs that are closer and more up to date for them also gives students a great feeling of responsibility. Murphy adds to this: *“I strongly recommend to teachers not to do all the work of gathering song texts, or recording videos, etc. My belief is that they should share this responsibility with the students, and let them choose videos and songs, let them present them in class, and prepare exercises for their classmates. This will give them more active control over and responsibility for their own learning.”*(1992:101-102)

Another concern of teachers that Murphey (1992) mentions is that the songs are not taken seriously. This attitude is often encountered with students who think songs are just a kind of relaxation and pleasant idleness for them. However, a teacher can easily make use of this attitude. As students find out they will listen to a song in the class, they look forward to the lesson much more and they actually expect they will enjoy the lesson much more so they are much more at ease, open to the language, and if a teacher manages to prepare the lesson with a song well and makes the students work, then there are high chances that the students will actually learn the language unwittingly. Murphy supports this idea by saying: *“May teachers and students cling to the attitude that if something is fun, you cannot be learning. Like medicine, these people think, if it does not taste nasty, it cannot be doing you any good.”* (1992:16)

However, I feel that a similar attitude about not taking songs seriously is actually widely held by many teachers as well in such a way that they think using a song in their lesson makes his preparation easier and many teachers take a song as some kind of bonus or reward for their students, not as a natural part of education. As it was already mentioned, the preparation of a lesson with a song should definitely not be underestimated and it is crucial to realize what Murphy says: *“Songs alone, however, will not teach anyone how to use language – no matter how great their memorability, how much fun it is to sing and listen to them, or how ‘energizing’ the change of pace might be.*

*Just listening to and singing songs will not make students able to communicate in another language.*" (1992:6) It is simply not enough for teachers to use a song in their classes and to think the song will suddenly affect students in such a positive way that after a few such lessons they start to communicate fluently. From my own experience, there is actually a lot of work and time spent in the preparation hidden behind a good lesson using a song. I believe that songs are "only" tools for helping the students to acquire the language and just remembering the lyrics by heart does not provide the student with the ability to communicate. Songs can work well as examples of specific grammatical structures, as a source of vocabulary or they can provide some cultural knowledge. However, they still simply work as an additional teaching aid, but together with the correct organization of the lesson, other materials and practice, the melody of a song can help the students to remember these structures and words and the songs can therefore represent a great support to other teaching methods.

Murphey takes into account teachers beginning by using songs in their classes and advises them to start by using songs slowly and trying what works for them and their classes. He suggests using *"background music at the beginning or end of class or while students are doing a composition"* or *"using a song cloze exercise in the last five minutes"* (1992:15) However, Griffie (1992) emphasizes that it is crucial to choose the right piece of music as the song should not be distracting but its purpose should be rather stimulating and motivating. He advises to avoid any songs with lyrics (if using these, choose a song in language the students do not know) and also to avoid *"music which has a wide dynamic range (moves from very high to low pitch)"* (1992:59)

It is also important to keep in mind that each class is different and the same song and the same activity that worked for one class may not work for another one and vice versa. Therefore we should take few things into consideration when choosing a song for the class. Griffie (1992) talks about 4 categories: the class, the teacher, classroom opportunities, and the music.

As for the class, Griffie (1992) also points out, that it is crucial to think about the number of students in the class, their age, level of English, their musical interests, and also the time of day. Similar features apply to the teacher. It is also important to look at teacher's age and musical interests and the teacher further has to know the purpose of using the song in the class. A lot depends on classroom opportunities as well, such as the

level of freedom, in other words how much the teacher has to stick to a curriculum, and how much free class time he or she has. The last factor is the music itself. At this point, Griffie (1992) deals with several questions such as whether the music disturbs other classes, whether the classroom has good acoustics or whether there is some music library for teachers.

Another important thing to take into account is that every single student is different and they perceive music and react in various ways. Teachers should always respect this and be prepared for the specifics connected to it. Cranmer and Laroy warn: *“Don’t let your more extroverted students dominate, and be especially watchful for the shy student who has something to say. This is vital with music-based activities as it is more sensitive students that feel the music more deeply.”* (1992:5)

### 5.1 Music and Age

I believe, that songs can be used in teaching language for all students regardless of age. However, there are some things teachers should bear in mind. Murphy (1992) mentions that young children are generally ideal students to use songs with as they accept almost any kind of music *“especially when they are allowed and encouraged to move with it.”* (1992:17) They can listen to the same song many times without getting bored by it which is good as because of the repetition there is a higher possibility that a child will remember the song. It is natural for children to sing songs and move in the rhythm of the music, they feel eased and their interest is unforced. Another thing that is especially crucial is the fact that young children are not so shy, they are not afraid to sing aloud and they much easily express their feelings.

It seems as if people becoming older lose these natural manners, the ability to be uninhibited and to fully feel the music and enjoy it. As people get older it starts to be a little harder to appeal to their souls and minds. Especially teenagers are a very complicated group to engage. As Murphy mentions: *“With adolescents and adults material used successfully one year may become dry and irrelevant the next. (...) They often reject dated music (even if it is only a year old), as being what their parents and older siblings listen to.”* (1992:17)

### 5.2 Music and Memory

Music is very powerful and for many reasons mentioned above it is a very effective tool in teaching. Murphey speculates about the reasons why music is so easy to remember: *“Music is highly memorable. Whether this is because it creates a state of relaxed receptivity,*



*or because its rhythms corresponds in some way with basic body rhythms, or because its message touch deep-seated emotional or aesthetic chords, or because its repetitive patterning reinforces learning without loss of motivation – whatever the reason, songs and music ‘stick’ in the head.” (1992:3)*

Grünert claims it is thanks to the rhythm and the melody that songs are so memorable because they *“transfer words, idioms and phrases into the long-term memory.”* (2009:10)

Rose support this idea of music contributing to long-term memory also through emotions *“Music stimulates the emotional center of our brain, and our emotions are strongly linked to our long-term memory. So playing some background music – especially quiet classical music – has proved to be a very effective strategy for many people.”*(1995:66)

Some songs are even so catchy that they actually stuck in our minds for a whole day or even much longer and even though we do not really realize it, there are myriads of songs in our minds. Lots of people are for example still able to recall songs from their childhood. Murphey (1992) even talks about this as *“the song stuck in my head” phenomenon* and describes it as an effect in which people are affected by a song they heard recently in a radio or somewhere else and we cannot get this melody out of our head.

### 5.3 Suggestopedia

Suggestopedia is a special method commonly used for teaching foreign languages. Murphy (1992) also explains that it uses background music to help students enhance the process of acquiring the target language and thanks to the unconscious process, learning is much more effective. *“The dialogue is usually read twice, once slowly and once at normal speed, to the accompaniment of background classical music and at about the same volume.”* (1992:37)

This method was created by the Bulgarian psychiatrist Dr Lozanov who studied the role of suggestion applied in learning for 25 years. Maple says about Lozanov: *“He pays particular attention to the fact that 95 percent of our learning and processing is happening subconsciously.”* (1996:15)

The term of this method itself is derived from the word *suggest* that can be defined by Oxford Dictionary as *“say or indicate something indirectly”* or from the word *suggestion* *“a slight trace or indication”* (2009:930). Both definitions imply that the process of learning is not based on drill or repetition. It is rather an unconscious and unintentional process so students are usually not even aware that they are actually studying something new,

therefore, it seems very natural for them. This method uses the process of acquisition rather than learning the language.

This method was analysed by UNESCO and we can find admirable results in its final report from 1978. Beside foreign language learning, the method was also applied to mathematics or reading. As for the foreign language learning, the report is based on the assumption of a foreign language course with 4 lessons a day that is held for 24 days. Then we can expect the following results:

- *The students assimilate on average more than 90 per cent of the vocabulary, which comprises 2 000 lexical units per course.*
- *More than 60 per cent of the new vocabulary is used actively and fluently in everyday conversation and the rest of the vocabulary is known at translation level.*
- *The students speak within the framework of the whole essential grammar.*  
*(UNESCO,1978)<sup>9</sup>*

The principle behind this method works is rather complex. It is based on the structure of the human brain, its two hemispheres – right and left. As Maple (1996) explains, the left hemisphere is mostly responsible for analytic, logical thinking, whereas the right hemisphere is responsible rather for intuition and unconscious processes. It is also believed that music influences the right hemisphere of the brain and makes the learning easier (cf. *Appendix 1*). Bancroft explains that *“Music brings into play the right hemisphere of the brain and language the left hemisphere and the reading over music during the concert session is said to harmonize the right and the left hemispheres of the brain.”* (1999:79). Rose supports this idea by saying *“When we listen to a song, the left brain will basically be attending to the words, the right brain will be attending to the melody. In addition, the emotional center of your brain, or limbic system, will be engaged. In other words, your whole brain is actively involved.”* (1995:23)

The aim of suggestopedia is to activate the whole brain, both the right and left hemispheres as they are so interconnected and the brain functions as a complex unit. Rose explains that *“It’s important not to exaggerate the difference, because our brains are far too complex to be put into neat categories.”* (1995:23). Asher (1993) further adds to this

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<sup>9</sup><http://unesdoc.unesco.org/images/0003/000300/030087eb.pdf>

that “no genuine learning can happen until there is a brainswitch from the left to the right brain.”<sup>10</sup>

However, the function of the right hemisphere is very effective and with the use of pictures, colour, and involving our emotions, it all helps us to remember things more easily and much faster. This effect is not used only in teaching methodologies, but we can encounter it in our everyday lives, for example when watching television. *“It is interesting that the media, especially television advertising, has capitalized on the processing efficiency of right brain functioning. Television commercials are characterized by fast-moving visuals, color, music, and emotion.”* (Maple, 1996:19)

It is obvious from what has already been said that music can influence people in various ways and that it is also widely used so. Grünert (2009) says that it is very natural that people get more interested when words are linked with music. He mentions that this principle has already been used many times in history and that several warlords or politicians who understood the favourable effects learned to use this successfully. It is also successfully applied to advertising or sport events.

In the same way as the media, suggestopedia uses much more tools than just music to reach the desired effect on the subconscious. Classrooms for suggestopedic teaching are specially equipped and designed in order for students to feel comfortable there, as Lozanov mentions: *“A moderately arranged classroom interior is often much more pleasing and acceptable for the student than an obviously intentionally decorated room full of unnecessary trinkets and gadgets. It is important to have visual aids such as posters and charts done artistically and in good taste.”* (2005:70) Aside from music and the classroom, Lozanov explains that suggestopedia uses several efficient methods such as *“the gentle and indirect correction of mistakes, the lack of complicated homework, a stimulating atmosphere, making use of conscious and sub-conscious processes and light, spontaneous absorption of teaching material.”* (2005:8) It is therefore very important for the lecturer to focus mainly on achievements and positive things, not the mistakes that students make. He or she should not criticize students for their mistakes and rather let the students find and realize the mistakes by themselves and to enable them to correct themselves. The teacher’s role is rather to be a guide than a regular teacher. He or she should prepare and

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<sup>10</sup><http://www.njcu.edu/cill/vol1/asher.html>

provide students with sufficient materials and to support them. Lozanov explains that: *“The teacher participates with the students as a knowledgeable friend, rather than acting on a pedagogical stage.”* (2005:91)

Relaxation is an important part of suggestopedic lessons. Lozanov talks about so-called guided relaxation during which the teacher speaks directly to the students. This relaxation *“is intended to make the subject lose touch with any sensation of the surrounding environment.”*(2005:43) The aim is therefore for students to forget about the outer world and problems and to start to concentrate only on the present moment and the language. I feel, that when studying a foreign language most people attend language courses after they finish at work, hoping that when they visit a 90minutes lesson, all words and grammar will magically get stuck in their heads forever. But it seems to be too complicated to suddenly throw away all our problems and the things we have been thinking about the whole day. From my own teaching experience, it seems to be the same with children at schools. They are overloaded with different subjects during their school day so the minute they manage to even realize they have a mathematics lesson, the lesson is over and they have to “reprogramme” their minds into another subject. The time is running so fast and is so valuable that there is not even space to truly relax and prepare ourselves to be able to fully concentrate on something. Music is a great tool in this case as students can immerse themselves in the melody, relax their minds, and prepare themselves for language acquisition.

It seems from the methods mentions above, that the aim of suggestopedia is not to learn, but to live the language, to acquire it in an easy and natural way. The philosophy is based on the fact that people learn when they live their normal lives, when they are relaxed and having fun, not drilling vocabulary and grammatical rules. The process of learning should be basically the same as the process of acquiring mother tongue as a child.

Comparing suggestopedia with traditional methods, Rose (1995) also mentions two approaches, linear and global thinking, noting music enhances global thinking and saying that *“most traditional educational materials rely too heavily on a linear presentation, i.e.: a slow, detailed, build-up of information. The more global learners get frustrated. They cannot see where it’s leading to. So they get bored and switch off.”* (1995:24) Traditional methods of teaching therefore usually proceed linearly, usually according to grammar or specific topics, whereas suggestopedia is a holistic method. It works with language as a

whole unit, words and grammatical rules are learned in context used in sentences and phrases in the background of a story. It also tries to cover all language skills at the same time, such as reading, writing, speaking and listening.

#### 5.4 Skills Developed by Using Songs

Because songs are a natural part of our lives, as already mentioned above, we should keep such an approach to them also in the classroom.

Lyrics can represent an extensive source of vocabulary and grammar, and can also work as an excellent theme for discussion. Teachers can use lyrics in their classes in various ways.

Murphy lists several things we usually do with music in our everyday life. Among these are:

- *Listen*
- *Sing, hum, whistle, tap and snap fingers while we listen*
- *Talk about the music, lyrics, singer / group, video clips*
- *Use songs and music to set or change an atmosphere or mood, as “background furnishing”*

(Murphy, 1992:9)

He also emphasizes that anything we normally do with a song in everyday life, we can do in the classroom, too. And even more, such as:

- *Study grammar, vocabulary*
- *Practise selective listening comprehension*
- *Translate songs*
- *Do role-plays*
- *Practise pronunciation, intonation, and stress*
- *Teach culture*
- (Murphy, 1992:9)

Using songs in foreign language teaching does not only develop listening skills as many people mistakenly suppose. Students can practise all four skills. Besides listening, it can also be reading, speaking, and writing and it depends entirely on the teacher's approach which activities he or she emphasises. In the next chapters, I will be dealing with all four of these skills in more detail and will also provide several examples of activities and exercises that can be used for practising these particular skills. Several of the activities include my own ideas, some of which I have already used and experienced in my teaching

practice and some of the activities are taken over from various sources that are always quoted in each particular exercise.

However, I would like to mention that it is crucial to remember that all of these four skills are interconnected and it is very hard to say about an activity that it practises only one specific skill and it completely neglects the others. Therefore, even though I will divide the activities into these four categories according to skills, trying to emphasize the main skill being developed, it definitely does not mean that the activity develops strictly only this skill. Together with this, I will also try to mention the other skills developed by these activities as well as to suggest different variations of the activities that can completely change their nature and so the skill developed.

Also, I would like to point out that activities mentioned in this thesis do not cover all the possible activities that can be done with songs in English classes. They just represent a selection of ideas taken from mentioned and cited books or my own ideas.

As Grünert also proves, all four skills should be integrated into foreign language teaching as a whole unit, not taken as separate individual items. *“These skills must be developed in an integrated way, that is, not in isolation and independently from each other because most situations of language use involve a mixture of skills which are interrelated.”* (2009:3)

Murphy moreover adds that it depends mostly on the teacher which skill he or she has decided to emphasize and practise, not on the nature of the song or the activity itself. *“We might call an activity like gap-fill a listening exercise, but the students all do reading and writing while completing the task. They may also discuss their answers with their neighbours.”* (1992:134)

Activities included under each skill will be further categorized into several groups according to the aims and purposes of the activities or their characteristics.

### **5.4.1 Listening**

If we look up the verb “listen” in a dictionary, we get a definition such as *“give your attention to a sound”* (Oxford Paperback Dictionary & Thesaurus, 2009:542) or *“to pay attention to someone or something in order to hear what is being said, sung, played, etc.”*<sup>11</sup>

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<sup>11</sup> <http://www.merriam-webster.com/dictionary/listen>

Thornbury (2006) puts these definitions more into the teaching method when defining this term as *“the skill of understanding spoken language”* adding, that this term is also often used to express *“classroom activities that are designed to develop this skill”*. (2006:123)

In comparison to the other three basic language skills, listening is regarded as the most important for language input. In this meaning, listening together with reading can be thought of as passive skills, whereas speaking and writing, when students produce their own language, are defined as active. However, Thornbury (2006) notes that even though listening is a receptive skill, it is *“anything but passive”* saying, that *“it is a goal-oriented activity involving not only processing of the incoming speech signals but also the use of prior knowledge, contextual clues, and expectations in order to create meaning.”* (2006:123)

When talking about songs, listening skill is probably the most associated skill in this case. As already mentioned above, listening to songs in a classroom can be fun and an exciting activity both for the students and the teacher. However, understanding the lyrics in a song can be sometimes quite difficult even for the teacher. Murphy (1992) therefore remarks that it should not be taken as a point of shame if a teacher admits that he or she does not understand the lyrics either. Quite the opposite. It can encourage the students as they find out that some parts are so difficult to grasp not because of their knowledge, but because of the nature of the song, and that it is rather difficult to understand even for advanced language speakers. He also notes, that this *“may lead to an interesting discussion as to whether the words are important in the first place.”* (1992:72)

Nowadays, I find it especially important to expose students to as much spoken English as possible to meet different accents and varieties of English language such as American, British, and others. Exposing students to spoken language is therefore one of the main goals of listening activities. Other aims, apart from practising listening skills, are also to provide interesting topics for discussions, to present new vocabulary or grammar, to present authentic language in meaningful context,

According to specific aims, listening activities will be categorized into three main groups: pre-listening, while-listening, and post-listening exercises. Each of these groups has its specifications that will be further described. However, considering the nature of pre-listening and post-listening activities, there will be no examples of activities included in these chapters as these exercises mostly develop other skills than listening. Therefore, they

will be mentioned in further chapters together with noting that these activities can be suitable as pre- or post-listening activities. Most of the pre-listening and post-listening activities are communicative and therefore develop speaking skills.

While-listening activities will be further divided into two groups according to the aim of listening and there will be two groups included: listening for gist on the one hand, and focused listening on the other.

#### 5.4.1.1 *Pre-listening activities*

To help students prepare for the listening itself, I believe that using pre-listening activities can help them to get into a good mood and prepare them for the main activity. It activates their current knowledge about the topic, it helps them with concentration and encourages and motivates them for further activities. These activities can create a positive atmosphere, they can either relax the students, or they can bring new energy into the class. Music can therefore serve as a great tool to modify the atmosphere, mood, and energy in the lesson. However, these pre-listening activities often develop other skills rather than listening, therefore, they will be included in other chapters.

Pre-listening activities are used to prepare students somehow for the main listening itself.

There are several aims to these activities. It can activate students' knowledge of a particular topic or, on the other hand, it can provide them with necessary information before the actual listening, or motivate them for the actual listening. Richards and Renandya (2002) mention that there are two main aims of pre-listening activities:

1. *To create motivation (perhaps by asking learners to speculate on what they will hear)*
2. *To provide sufficient context to match what would be available in real life (2002:243)*

Motivation is probably one of the most crucial aims of this activity as it is very important to make the students interested in the text they are just about to listen to and make them curious about the topic.

Predicting is also indisputably an essential part of pre-listening. Rizvi (2005) defines this term as *"the process of guessing the information that one expects to receive during a lecture or talk."* (2005:77) He continues to explain that predictions are mostly made on the basis of *"the title, subtitles, visual aids used by the speaker at the beginning of the talk"* (2005:78)



The second crucial aim of contextualization that is mentioned above is tightly connected with predicting. What I also find very important is putting the piece of listening into context as I believe that the more students are familiar with the topic and the more background knowledge they have before the actual listening, the easier it is for them then to understand the spoken language. It can help a lot to provide students with information such as who is going to speak, what the topic is, where these people are or how long the listening will take.

For pre-listening, various visual materials can be used such as pictures, maps, or diagrams. If visual aids are missing, Thornbury suggests providing “*some minimum contextual information, e.g. who is talking to whom about what, and why.*” (2006:124) This may help students to understand upcoming listening. Most common speaking activities where a teacher prepares students for the listening through various questions trying to activate their current knowledge of a particular topic.

#### 5.4.1.2 *While-listening activities*

These types of activities are completed by students during the actual listening and these exercises are usually strictly related to the text.

It is crucial in most cases to allow students to look at the text or activity before and give them some time to somehow familiarize themselves with the topic as they could be confused later while listening. This can be done perfectly by pre-listening activities that are already mentioned above.

It is advisable not to ask students to write or read too much during the actual listening as the process of listening itself is already demanding enough for them and students may find it very hard to concentrate on two things at the same time. On top of that, doing these may distract them from listening.

While-listening exercises can be generally divided into two main groups, listening for gist and, on the other hand, focused listening, i.e. listening for a particular piece of information.

##### 5.4.1.2.1 *Listening for a gist (global listening)*

The aim of this activity is to get the main point of the text we are listening to. It includes for example just the topic of the conversation, the idea of who is speaking or whether there is more than one speaker. As this is focused on the general idea, students do not need to understand every single word to be able to complete such an activity. However, from my teaching experience I have noticed that students often tend to cling on

to understanding every word and if they do not, which may be caused either by their level of English or also by external effect such as noise in the classroom or poor quality of recording, they start to be nervous and feel helpless. Such students often give up completely. It is therefore crucial for the teacher to emphasize that it is not necessary to understand everything as it is possible to get the main message without understanding all the words.

This kind of exercise is suitable for presenting a new topic and as an introductory part for further activities.

Such activities can be preceded by pre-listening questions or by pre-teaching new vocabulary. However, this can also be done vice versa as the listening can be a great source of new words and can serve as a good way to introduce new vocabulary in context. Students can then guess their meanings from the text.

Especially for lower-level students, it is suitable if they can use more senses. A teacher can provide them with visual support such as pictures or videos, or also maps or diagrams, which can work as clues and thanks to these it is therefore easier for them to understand the meaning and can contextualize the listening.

- Jumbled stanzas / lines / words

Another way to use lyrics in the classroom is to provide students with jumbled stanzas, asking them to put these into a correct order. It is crucial before the listening itself, to give students enough time to read through all the lines and make sure they understand them.

It is useful when a teacher cuts the lines of the lyrics into strips and hands out these in envelopes to students (preferably into pairs or small groups of students) so that the students can arrange the sentences easily. It is therefore much clearer than numbering or noting the order of these lines on one piece of worksheet.

Students can do so as a pre-listening activity, reading the stanzas closely, trying to ascertain the meaning, and order them accordingly. Further, it develops reading skills and checks the students' understanding of the text. It is preferable to use a song with narrative lyrics that tells a story so that students can easily order the lines. Griffie (1992) also suggests asking the students in higher classes to talk about the reasons why they arranged the strips as they did and discuss what clues helped them, whether it was a story or some transition words.

Students can then check by listening whether they have managed the task correctly. The same activity can also be done with jumbled lines, or words.

To get each student more involved physically, Murphy (1992) suggests giving one line of the lyrics to one student. This, however, involves a lot of preparation for the teacher as he or she has to adjust the activity according to the number of students in the class. Students read their sentences carefully. While the music is playing, students should arrange themselves in the right order as they hear their lines in the song. Murphy (1992) also adds that more advanced students can try to arrange themselves even before the actual listening to the song, reading their lines carefully, and trying to guess in what order these lines will follow and what they will hear in the song.

#### 5.4.1.2.2 Focused listening

In contrast to listening for a gist, focused listening concentrates on more detailed pieces of information. This requires a much deeper level of understanding as students need to focus their attention to particular details.

The most common example of a focused listening exercise is a gap-fill, where students listen for particular words. Other types of exercises often include filling in tables, graphs, or checking words occurring in lyrics.

- Selective listening

This listening activity is based on focusing on particular words, phrases, or grammatical structures. Teachers can play a song telling their students to listen to the song carefully without providing them with written lyrics. Students should concentrate on certain words that were provided by the teacher before and can order them as they occur in the song. Alternatively, students can also count how many times these words occur in the song.

#### Variation – choosing the right words

Another variation is to provide the students with a list of words including both the words occurring in the lyrics and distracting words (these should be somehow similar to the rest of the words, e.g. thematically). While listening to the song, students should tick all the words they hear.

### Variation - Grab it when you hear it

Griffiee (1992) also suggests cutting cards with these words and putting them on the desk in front of the students. While listening to the song, students grab the word when they hear it. This can be done as a small competition and the student or team with most cards is the winner.

I think this can be a good activity as children naturally like to compete between themselves. However, I think this should be done in small groups only as all children have to be able to access all the cards and then the game is fair.

Another variation I would suggest, is to scatter the word cards around the class. When students hear the word, they have to run to the place where the word is. The cards should be close enough and the song should be rather slow so that the students have enough time to orient themselves and move to another word card. There should also be some time provided for the students to get through all the words.

- **Gap-fill exercise**

It is probably the most popular, well-known, and commonly used song activity all over the world. Teacher hands out copies of the lyrics with several missing words. It is always important when doing an exercise like this, to let students read the lyrics before listening to get a general gist of the song and to have an opportunity to ask any questions. Students also have time to look at the blanks trying to guess what words might fit there or at least to guess what word class should fill the gap. The teacher then plays the song and students should write the correct word into the gap according to what they hear. This activity can serve as a great practice of listening skills.

There are two basic options for this activity and they can be adapted according to the level of the students. It is better for elementary students to have a list of the missing words so that they can just choose from this list while they listen to the song. For intermediate or more advanced students, it is not necessary to provide this list as they can usually understand the words more easily. However, this of course does not apply in all cases and it should not be taken as a general rule. Even more advanced students sometimes need help and should be provided with a list of words as some words and phrases can be tricky and difficult to understand. This can work vice versa too. When giving an easy song for beginners, we erase words the students are already familiar with and can be well understood in the song. Even these less experienced students can catch these words without seeing them written down on paper. Alternatively, we can provide students with

only a few words (preferably the most difficult ones that they would struggle to understand in a song), telling them they have to use these words to fill in some gaps but also to listen carefully and catch the rest of the words that are not provided.

Also, to make this activity easier, it is possible to leave the same number of dashes instead of the letters of the missing words or to write the number of letters in brackets. Alternatively, some letters can be provided to make this activity easier and help students to identify the particular word.

This activity does not have to develop only listening skills. It can be easily adapted to practise vocabulary or grammatical structures as well. Teachers can focus either on particular vocabulary in the lyrics or a specific word-class (e.g. verbs, adverbs, prepositions,...) This gives the teacher a variety of options from which he or she can choose and therefore can practise different grammatical structures with students.

Griffie (1992) also reminds of a very common activity when the teacher prepares the lyrics leaving out every <sup>n</sup>th word. Students then have to fill in for example every 6<sup>th</sup> word. However, he also mentions that there is the possibility *“to black out a teaching point, e.g. prepositions. This focuses the cloze in the direction you want.”*(1992:55)

Another variation he mentions, is to leave out the stressed words or simply the words that are easily understandable. He emphasizes, that it is very important for teachers to be aware of what words they leave out and why.

#### Variation - Pre-listening

This exercise can also be used as a pre-listening activity. Students get the worksheets with gapped lyrics and their task is to think of a word that could be filled into each gap. After finishing this activity, they listen to the song and compare their answers. Even though their guesses may not be right, it is crucial for the teacher not to take these as mistakes but quite the opposite – to appraise the students’ creativity and ideas.

This activity develops reading skills, vocabulary or grammar depending on the words missing in the text.

- Extra words

This activity is basically the opposite of the previous one. Students get the lyrics of a song. However, there are no missing words in the text but some extra words that do not originally occur in the lyrics. The students’ task is to find out according to the listening which words were added and cross these words out.

### Variation

This can also be done as a pre-listening activity where students should read the lyrics closely trying to guess which words were added. This does not develop listening skills as the students do not hear the song before, but students rather practise reading skills and their logical thinking. However, this activity takes more time as it requires much more concentration and close reading.

- Lyrics correction

In this activity, a teacher modifies the lyrics by slightly changing the words. Therefore, there are no missing or extra words in the lyrics. According to the listening, students should then recognize these words and correct them.

This activity can be done as well as a reading exercise before listening itself. The words changed should be easily recognizable and should seem strange when seeing them in the lyrics so that students notice these words which do not make sense in the text. This can be a fun activity as students really have to think about the meaning of the song and wrong words can totally change the whole context.

Another fun variation can be done when a teacher replaces the lyrics with words that rhyme with the original given words. It can be more interesting for students and it helps them with thinking about the correct word as the similar sound of the word can help them a lot.

#### **5.4.1.3 Post-listening Activities**

This group represents follow up activities to the listening which the main aim is to somehow use the information gained in the listening, process and use this information in further ways. Students should use what they have just learnt and integrate this into their existing knowledge. This often includes speaking activities, discussion, and expressing students' opinions on the topic.

Post-listening activities also allow students to revise and practise the vocabulary or grammatical structures used in the text they have just listened to.

Richards and Renandya (2002) suggest to *“ask learners to infer the meaning of new words from the contexts in which they appear – just as they do in reading. The procedure is to write the target words on the board, replay the sentences containing them, and ask learners to work out their meaning.”* (2002:245)

Similarly to the pre-listening exercises, post-listening exercises also mostly develop other skills than listening. For this reason, and as I have already mentioned before, I have decided to include such activities into other chapters in this thesis.

## 5.4.2 Writing

Together with speaking, writing is also regarded as a productive skill as students do not use the target language passively but they have to use it actively to produce their own text.

Harmer (2007) points out that it is crucial to distinguish between “writing-for-learning” and “writing-for-writing” explaining that “*writing-for-learning is the kind of writing we do to help students learn language or to test them on that language. Thus, if we say Write three sentences using the ‘going to’ future, our aim is not to train student to write, but rather to help them remember the going to future.*” (2007:330) If we want students to practise writing skills, Harmer (2007) advises that we need to give them tasks such as to design a good magazine advertisement or to write a narrative.

Thornbury also mentions several things connected with writing which writers need to be able to do, such as:

- *Produce grammatically accurate sentences*
- *Connect and punctuate these sentences*
- *Select and maintain an appropriate style*
- *Signal the direction that the message is taking* (2006:249)

This shows how complex the process of writing actually is and that it is simply not only about giving the students a topic to write and then correct their pieces of work.

However, there is still a lot of bias towards the writing tasks from teachers. Reid (1993) mentions a few of them:

1. *Writing is just another way of practising grammar.*
2. *Just writing “a lot” will improve an ESL student’s language.*
3. *You can’t really teach writing.*
4. *The teacher’s job is simply to design, assign, and evaluate writing.*
5. *If a student can speak English well, s/he will be able to transfer those skills to writing.* (1993:23)

Although admitting that there may be a bit of truth in each of these points, Reid (1993) disagrees with these statements saying that *“none encompasses the heart of teaching ESL writing”* (1993:23)

From my experience, teachers often complain about the time spent on correcting written tasks from their students and this is usually one of the reasons why teachers do not give their students these tasks so often if it is not necessary. However, it is not only the time of correcting that discourages teachers from these activities but also the amount of time it takes to produce a piece of writing for students in a class. Harmer (2007) remarks that it is rather time consuming to brainstorm and collect ideas at first, then with the help of the teacher, to change and re-edit the writing, and that classroom time is limited.

One of the solutions I see for this problem can be to give the writing tasks as homework so that the time in class is not lost and students can work on it on their own. However, if teachers want their students to do the writing in class, there are few ways how to help them such as providing them with some examples, frameworks, or some key points they need to include in their texts. Of course, there is also another crucial variable which is the level of students and it considerably influences the process of writing as well.

According to the amount of help provided to students from the teacher, Reid (1993) shows there can be three main types of writing tasks distinguished: controlled, guided, and free. They vary on the basis of the level of teacher influence and interfere in the process of writing and the amount of given rules and instructions which students have to follow.

In this chapter, I further develop ideas for activities only in the chapter on free writing for several reasons. One reason is that some activities that could be also included in the controlled or guided writing can develop other language skills, therefore these are already included in different chapters, another main reason is that controlled, guided, and free writing activities are actually often represented by the same types of exercises, it being up to teachers alone how they deal with the exercise and whether they decide to give their students more freedom in their writing or rather set specific rules.

#### **5.4.2.1** *Controlled writing*

This type of writing gives students only a limited number of options and controlled exercises usually have specific rules given and students need to follow the given instructions.

Reid (1993) defines these types of exercises as those which *“students were instructed to copy and in which to then make discrete changes or fill in the blanks.”* (1993:23)



Questions used for these types of exercises are always closed, not open, with given options from which students need to choose the correct one. It does not allow them much creativity, on the other hand, it is suitable for lower level and less experienced students who need help and instructions.

Activities such as gap-fill exercises could be included in this group. (However, as developing other skills as well, they are categorized in other chapters.)

#### 5.4.2.2 *Guided writing*

These types of exercises are usually given to students of a slightly higher level than in controlled writing. Students are given incomplete directions only or just a framework that gives them particular guidance but do not limit them too much in their answers as controlled exercises. These activities may include open-ended questions that can be referring to a text where students actually find all the information necessary to answer these questions. Another idea is to write a longer piece of writing based on a model paragraph where students just need to change some words and information to create something new.

#### 5.4.2.3 *Free writing*

Reid (1993) is rather cautious with using the word “free” in this case, explaining the historical background of the late ‘70s and ‘80s when movement from controlled writing free writing occurred. He says that “*‘Free’ was essentially a misnomer, however; in general, the freedom was ‘guided’. That is, free writing was limited to structuring sentences, often in direct answers to questions.*” (1993:25)

Free writing is rather suitable for advanced and more experienced students as they require more knowledge and on the other hand they allow students to use much more creativity than controlled or guided activities.

Harmer draws attention to the problem of students’ imagination in creative writing saying that they may find this task difficult and “*having ‘nothing to say’, they may find creative writing a painful and demotivating experience, associated in their minds with a sense of frustration and failure.*” (2007:328) He sees the only solution as lying in motivating and encouraging students in a proper way, making them believe that they can do it. In such cases it may be helpful to provide students with some framework, structure, or an example of a similar work, or just provide them with key points which, however, already borders slightly on guided activities.

- Stream of consciousness writing

This activity is a good example of free writing and it improves students' thinking in English and their fluency. Murphy (1992) suggests that while students hear a piece of music playing, they should begin to write anything that comes into their heads and continue until the music stops. The teacher should ensure students that they should not care about grammatical, spelling, or other mistakes that they make while writing as they should only concentrate on the message and meaning they want to note as the amount of writing is much more important than the number of mistakes. It may also be very helpful for students if the teacher gives them and specifies a topic to write about in advance.

- Lyrics prediction

In this activity, students previously learn only the name of the song, which should be inspiring and thought-provoking in some way. Then a teacher asks students to think of the lyrics by themselves. A teacher can help them by providing some key words from the lyrics. Students can then write either lyrics to the song in a poetic way, or just a story around what the song might be about. This activity can be used as a great pre-listening exercise. After all students finish their stories, teacher plays them the original song so that they can compare their texts.

If students are hesitant to write the whole lyrics or are not used to this activity at all, it might be easier if the teacher divides the class into several groups and gives each group a set of words to create one paragraph of the lyrics. Then all groups put their pieces together and create a new song. It is vital that the teacher discusses the theme of the song a bit with the students before they start to write so that they agree on the general motif of the song, e.g. whether it is a sad love song sang by a man to a woman, or a song about society, nature, or something else, so that all students write more or less on the same theme.

#### Variation 1

Students can write the lyrics together on one long piece of paper folded into lines. The number of lines should correspond to the total number of students in the class. On each line there is one word from the lyrics written and each student should write one line using the given word and then pass the paper to another schoolmate. To help students to start, it is useful to copy the first line from the lyrics so that they can follow it.

It can also be much more fun for the students if they fold their lines when they have written their sentences and then pass it to the next student. The next students should then only see the previous sentence, but not the other ones before.

The disadvantage of this activity can be the fact that only one student is writing at one time and the rest may become bored. The teacher can either give the rest of the students another task, which can however distract them from the main activity, or preferably make the students sit in a circle when doing this activity so that they can see each other and are more involved and interested in the activity.

#### Variation 2

Alternatively, students do not have to write anything and this activity can be done communicatively. On the basis of given words, they can simply discuss what the story behind the song is about and if they want to, they can write the lyrics together on the board.

- **Story writing**

Students are supposed to write a story according to the title of the song in this activity. Some titles of songs can serve as good topics for essays as they can provoke various interesting thoughts and ideas and students can then develop their writing skills by this activity. There can be several variations of this activity.

#### Variation 1

Story written by students can be based just on particular words from the lyrics that will be provided by the teacher at the beginning. Students should then write a story using these given words. After they finish, teacher can play the song so that they can compare the contents of the text and its meaning. Via this activity, students also practise using specific vocabulary used in context. It can improve their knowledge of several collocations and expressions.

#### Variation 2

Murphy (1992) suggests another variation of story writing including the usage of pictures. He proposes choosing a narrative song and asking students to make a photo-story based on the lyrics. They can either take some photos themselves to illustrate the story or they can draw pictures. It requires a certain degree of creativity but it can be a very cheerful activity in the end. After taking and ordering the pictures, students write suitable dialogues and descriptions of the pictures, preferably using the lines from the song. When completed, students can display their pieces of work in the classroom.

### Variation 3

Another idea Murphy suggests is to “write a short story incorporating as many of the titles as they can” giving an example: “Looking at the world outside my window one day I saw someone standing who was like a prayer. And now she drives me crazy every time I see her.” (1992:59)

This can be very well done as a sort of competition as students can compete with each other with the number of titles used in their stories.

Ideally the teacher assigns this exercise as homework as students have more time to search for various song titles at home and can be much more creative than when in a hurry in the class.

### Variation 4

To check students’ understanding of a song, a teacher can ask them to paraphrase the song in their own words. Griffiee (1992) adds that students should not use the same expressions as in the song and should try to rewrite the song in their own words. It makes the students use more simple language than in the original and to think about the sentences more than if they simply rewrote the same lines and expressions.

Students can either paraphrase the song loosely or line by line. Each student can paraphrase a different line or the students can be divided into groups and each group can paraphrase different lines. For example only odd or even lines, or every 3<sup>rd</sup> line.

If a teacher decides to ask students to paraphrase the song line by line, Griffiee (1992) suggests cutting these lines into strips, mixing them and then matching them to the original lines. Students can compare the lines with each other.

- Dictation

Besides other ideas, songs can be used as dictation and Griffiee (1992) also mentions this activity, noting that for this purpose, it is better to choose a slow, easy-to-understand songs so that students have enough time and are not stressed with the amount of what they manage to rewrite.

It can be used as an introductory activity for further listening to the song. It is preferable to let the students listen to the song at least twice, then to check their understanding, compare their text with the original lyrics and discuss what words were hard for them to catch and what parts they did not understand. This activity develops not only writing skills, but listening skills are crucial and essential here as well. However, I would rather prefer the gap-fill exercise where students listen to particular words and do not have

to write so much than this as I feel it can be too stressful and the students can take it as a competition to write as much as possible and the quantity exceeds quality.

- Finishing a story

Another way to develop writing skills and student creativity is to play them a song and let them listen to it and read the lyrics to a certain point. Then the teacher stops the song and the students do not have the rest of the lyrics. Their task is to finish the story based on their own ideas. This can be done either in a poetic way so that the students have to finish the lyrics line by line, or as a story writing, which is more suitable with narrative lyrics.

When finished, the students can then read their endings and a discussion with a possible vote for the best story.

### 5.4.3 Speaking

Speaking together with writing is regarded as a productive skill and Locke emphasizes its importance by saying that *“spoken language is the basic form of human communication”* (2013:1) continuing to explain that *“spoken language affects more than children’s communication and their acquisition of literacy. It also affects their capacity to learn and think for themselves, their social and emotional development, their ability to plan, organise, negotiate and empathise.”*(2013:8)

As Baker and Westrup (2003) remark, many teachers mistakenly use speaking activities only in a way to get students to repeat some sentences or dialogues. No matter how useful repetition can be for remembering some structures, mostly grammatical or vocabulary, this does not represent practising speaking skill as students need the language and the ability to communicate mostly in real life and everyday situations.

Baker and Westrup therefore define speaking as *“using language for a purpose”* (2003:7) trying to urge teachers to provide students with interesting topics and ask them more to create their own answers to questions than just to repeat something.

There are generally two main features of speaking that Baker and Westrup (2003) also mention and that language teachers should take into consideration. These are fluency and accuracy. According to my experience, most language teachers focus mostly on accuracy which includes speaking correctly without grammatical mistakes and with correct pronunciation and use of vocabulary. On the other hand, there is fluency, which is in my opinion more important for making oneself understood as mistakes do not matter so much.

Baker and Westrup (2003) define fluent speakers as those who “*can express themselves appropriately and without hesitation.*” (2003:7) However, there are indisputably both of these aspects needed for someone who wants to use a language properly.

Harmer (2007) distinguishes several purposes of speaking such as *interactive* or *non-interactive* depending on the level of involvement of a speaker, *planned* or *unplanned*, or *transactional* the main aim of which is to convey a message or *interpersonal* the aim of which is on the other hand to maintain good relationships between people.

I would say that speaking in a traditional class is mostly non-interactive as the teacher plays the main role and students are usually just in the positions of audience. This one-way communication can be suitable for lower-level students who appreciate listening first and are more hesitant to speak. However, the aim of speaking activities brought into foreign language class is to change this means of communication into interactive so that students get involved as much as possible.

Apart from the teacher-student(s) interaction, speaking activities can also be done in groups or pairs. I believe that students are less nervous and hesitant to speak in student(s)-student(s) interaction than when having to talk to the teacher. According to these features, the following sub-chapters will be divided into teacher-student(s) interaction and student(s)-student(s) interaction.

Most of the speaking activities are usually planned as simply transactional. This is another thing in which I feel that should be changed in lessons and try to change the conversation into a more natural process and more similar to everyday situations that students come across.

It is crucial to mention that most of these activities mentioned here are used as pre-listening or post-listening activities.

#### 5.4.3.1 *Teacher-student(s) interaction*

- Pre-listening questions

Griffie suggests providing students with some pieces of information about the song and the author and also providing them with some pictures. Then students can discuss several questions:

*“What type of music do you think this song will be? Rock, country, folk, etc.*

*Do you expect the singer will be man/woman; over thirty/under thirty; US, British, etc.*

*Will the song be fast, moderate or slow?*

*What are some of the words you expect to hear?*

*In one word or phrase, what is this song going to be about?*

*Do you think you are going to like this song?" (1992:57-58)*

Not only is this activity suitable to introduce the song to the students, but moreover, thanks to this activity, students become more motivated and interested in the song that will follow.

- Post-listening questions

As in the previous activity, Griffiee (1992) suggests discussing several questions with students after listening to the song. They mostly deal with the student's feelings and opinions about the piece of music. Griffiee lists a variety of such questions:

- |   |  |
|---|--|
| <i>What kind of music was this?</i>   | - <i>How would you describe this music?</i>  |
| - <i>How did you feel while you listened?</i>                               | - <i>Have you ever heard this song before? This type of song? Where?</i>                       |
| - <i>What did you think about while you listened?</i>                       | - <i>What do you think the singer/group looks like?</i>  |
| - <i>What words do you remember now?</i>                                    | - <i>If you had to give this song a new title, what would it be?</i>                           |
| - <i>Would you like to listen again? Why or why not?</i>                    | - <i>What happened in the composer's life to make him/her write this?</i>                      |
| - <i>Would you like to listen another song by the same singer or group?</i> | - <i>What is one word (in this song) that best describes it?</i>                               |
| - <i>Did you notice how you moved your body when you listened?</i>          | - <i>What is the one word or what are some words (not in the song) that best describes it?</i> |

(1992:58)

Students can be actively integrated into this activity too as they can be asked to think of questions based on listening, writing it down, and then ask other students. This can practise focused listening and can motivate the students to concentrate on the song even more. Students can for example ask questions about the names of people mentioned in the song, about the place etc. The more detailed the information they manage to catch and ask about, the more fun it can be also for the teacher as it may be quite difficult to remember every detail.

#### 5.4.3.2 Student(s)-student(s) interaction

- Opinions

The aim of this activity suggested by Murphy (1992) is to find out students' opinions about music. Students get a list of extreme opinions regarding music and they should decide what they think about them.

e.g. *You cannot study if you are listening to music.*

*Old people do not like modern music.*

*Musicians are alcoholics and addicts.*

*Everybody can sing. (Murphy, 1992:31)*

It is crucial to point out for the students that any opinion is acceptable and there is nothing strictly wrong or right. Therefore, they can express what they feel as far as they support it with an argument.

#### Variation 1

Students work in small groups and each of these groups has one statement. Half of this group should agree with the statement and should try to find arguments to support their opinions whereas the second group has the opposite opinion on the issue and should support their opinion with relevant arguments as well. The teacher plays a seemingly rather minor role in this activity, however, he or she should direct and regulate the discussion. It can also be vital to note the different arguments on the board.

#### Variation 2

Murphy (1992) suggests another idea for discussion on different opinions. He gives an example of different points of view when answering a question: *“What do you think about the music kids are listening to today?”* (1992:62), providing several answers from different people on this topic as can be seen in the *Appendix 2*.

The teacher can prepare such worksheets with various opinions on a particular topic and hand them out to students. Their task then is to think about these opinions, whether they can identify with them, or do not agree with them at all.

#### Variation 3

The teacher prepares several quotations on the topic of music and songs that are somehow interesting and can provoke discussion. He or she hands out these quotes to pairs or groups of students asking them to think about these statements and respond as to whether they agree with them and what they think about them.

- **Celebrity interviews**

This is an exercise that encourages students to speak to each other. It can also work as a grammar exercise as students get an opportunity to practise forming questions in this activity. The students' task is to work in pairs and to pretend that one student is a journalist and that the other one is a famous singer. This role-play activity can also be done in groups of more students, acting as a music group, more celebrities together, or as a class activity,



where one student stands in front of the class and the rest of the class are journalists, pretending to have a press conference.

Before the activity itself, students can already be provided with key points helping them with the idea what they should ask about, such as age, place of birth, eye colour, popular song, etc. It especially helps the lower level students.

Murphy (1992) suggests another similar option, to give students only the answers, telling them they have to form a corresponding question for each answer. An example can be seen in *Appendix 3*. Unlike the previous activity, this does not give students so much freedom as they have to form questions based on the given answers. However, it gives the teacher an opportunity to choose the structures and types of questions that he or she feels the students need to practice.

- **Music questionnaires**

It is vital for teachers to know what their students like to listen to so that they can prepare suitable songs and activities for them. One of the options how to do this is giving them a questionnaire. These questionnaires can be done either in pairs or groups, then this activity focuses mostly on speaking, or individually in the written form, therefore practising writing skills. Students can fill in the questionnaires either for themselves or in pairs trying to guess the possible answers of their classmates. Students then do not speak to each other and also practice only written skills, but they try to think of the answers that could be true for their schoolmates. After they are finished, they see how much they know about each other.

Teachers can either use some of the already prepared questionnaires or prepare their own. Such prepared questionnaires from Murphy (1992) can be seen in *Appendix 4* and a music survey from or Griffie (1992) in *Appendix 5*. Another option is to let students think of their own questions so that they get much more involved in the activity.

#### Variation 1

Students fill in each questionnaire by themselves, making sure that no one else sees their answers. After they have finished, all the questionnaires are collected, shuffled, and handed back to all students randomly. After that, students should check whether they have their own questionnaires or someone else's. Then, according to the information given they should decide who the questionnaires belong to. Additionally, to practise speaking skills, students can walk around the class, asking others questions to help them identify the author of the questionnaire.

### Variation 2

This survey can also be carried on as a group activity where everyone works together at the same time. A teacher, or one of the students can stand in front of the class, asking the rest of the class questions and noting the results on the board. In the end, a summary of all musical preferences can be done to find out whether the interests of the students are mostly identical or totally different and how much they vary.

### Variation 4

These questionnaires can be alternatively formed as a set of questions where students note their answers on a scale, showing how much they agree with a particular statement, e.g. from 1 to 5.

## **5.4.4 Reading**

Compared to speaking and writing, reading is a receptive skill. However, Thornbury remarks that it is not a passive skill as *“readers bring their own questions to the text which are based on their background knowledge”* (2006:190) Students are therefore involved in the process of reading more than it may seem at first sight.

Thornbury (2006) also mentions that there are two main purposes to reading and these are reading for information and reading for pleasure. In my opinion, most classroom activities represent rather reading for information while teachers try to test their students on specific knowledge, reading for pleasure is often neglected. I think this is a shame as I believe it is mostly about motivation that teachers can easily provide to students and rapidly change the purpose of reading for pleasure.

I am also convinced, that whatever we can do with an article, a poem or other texts, we can do with a song as well. Songs are typically connected with music and it is probably hard for anyone to imagine a song without music. Then, it would not be a song anymore but rather a poem. Moreover, it can be quite interesting to introduce a text to students, not telling them it is a song, but a poem or a story. Teachers can play the song later at the end of the lesson.

To the category of reading, many of the previous activities mentioned in other chapters can be implemented as well. Such as missing words or phrases, ordering the lines of the lyrics, or developing a story by further creative writing as all of these activities require students' understanding of the meaning.

Thornbury (2006) introduces four basic methods of reading. Among these are skimming, scanning, detailed reading, and reading aloud. He explains that detailed reading includes extracting the maximum detail from the text. Reading aloud can be sometimes rather difficult for students of a foreign language as they may be afraid to do so in front of the whole class, worrying about making a mistake.

The last two remaining strategies, skimming and scanning are both regarded as strategies of quick reading but they differ according to the depth of reading a text and will be further explained below.

#### 5.4.4.1 Skimming

Kanar (2011) defines skimming as quick reading to get the general idea of the text. Another name that Thornbury (2006) uses for skimming is 'reading for gist'. Sutz adds to these definitions that "*skimming strategies include reading the first and last sentences of paragraphs, reading headings and subheadings, and studying tables and charts (and their captions).*" (2009:166)

#### 5.4.4.2 Scanning

As well as skimming, scanning is also a rapid type of reading as Kanar (2011) explains but with a different purpose because when scanning a text, we are looking for specific information and details.

Sutz (2009) further explains scanning and skimming by giving examples. When we are reading a newspaper, we usually skim the text to decide which articles to read and which we are not interested in. We do not look for specific information in this case. Whereas looking up a word in a telephone book or a dictionary means looking for a particular detail, therefore it is the scanning process.

- Questions

Probably the most common way to test students' understanding of a text and its meaning is using questions to find out a particular pieces of information from the song. This can be done in various ways. A teacher can either simply ask students some questions on the text, can write these questions down and also provide possible options – then it is like multiple choice questions, or these can also be open questions where students have to provide their own answers in writing.

Another option is that students think of the questions by themselves. Then the teacher has nothing to worry about and has less work and moreover, students are more involved and more motivated for the detailed reading of the text.

- Key words

Griffee (1992) also suggests asking students to list the key words occurring in the lyrics that carry the main idea of the song. He explains that the aim of this activity is to make the students read the lyrics closely as they try to decide which words are the key ones.

This can serve as a good exercise to practise vocabulary as well.

## 5.4.5 Subskills

In this chapter I would like to include activities that do not specifically develop one skill but rather some subskills. As I have already mentioned above, there is not a single activity that would develop only one skill and in each exercise, several skills, or subskills overlap.

Activities here are divided into three basic groups according to the subskills they develop: grammar, vocabulary, and pronunciation.

### 5.4.5.1 Grammar

Songs can be used as a great source for practising not only the four basic skills, but also to practise grammatical structures that can be sometimes difficult for students. Songs can make it easier and turn it into fun activities where students actually learn the grammar unconsciously.

Harmer (2007) notes that there are basically two ways to come across grammar, either intentionally using a course book, or *“as a result of other work the students are doing – for example when they study language in a text they have been reading or listening to, or when a grammar problem presents itself in the middle of a lesson and we feel we have to deal with it on the spot.”* (2007:210) Grammar can be introduced in many ways but taking into account these two basic types, I definitely believe the second one, which is rather unconscious, is much more effective and also more suitable for song activities.

In this chapter, I would therefore like to introduce a few activities and show how teachers can help students remember new grammatical structures using songs.

- *Changing the lyrics*

This is a great exercise for practising various grammatical structures and word classes. Murphy (1992) suggests giving students the lyrics of a song asking them, for example, to change all the verbs from present simple to the past tense, change the person of pronouns

from first to second or third, rewrite adjectives to give the opposite meaning or switch gender from male to female or vice versa.

Not only this can be good fun for students, but they can also further discuss the changes, whether and how they changed the context and the whole meaning of the song.

- *Guessing game – Who am I?*

This rather pre-listening activity can be well used as an introductory game to a song where students can guess the author of the song. Students practise forming questions as they are trying to guess and find out who the celebrity is. This can be done through various options.

#### Variation 1

The teacher (or one of the students) pretends he or she is a famous singer. The others have to ask questions (preferably yes/no questions) to find out their celebrity identity. This can be a great activity to practise forming questions that are often problematic for many students.

e.g. Are you a woman? Are you tall? Do you have long hair? Do you live in America?  
Do you sing rock songs?

#### Variation 2

This variation is very similar to the one above, it simply works vice versa. One student stands in front of the class with a given picture of a singer, showing it to the rest of the class, but he or she cannot see it. This student then asks questions trying to find out who he or she is. Alternatively, the rest of the class can give various hints to help him/her guess. This can also be done in pairs or as a group activity. Every student is given their star-identity and they have to guess who they are. It is more fun to have the names written on post-it pads and students can put it on their foreheads so they cannot see it. Another option is to stick the name cards on their backs.

#### Variation 3

A teacher provides students with several hints. These can be pictures, excerpts from magazines or newspapers, short examples of songs, or anything else. On the basis of these hints, students should be able to guess which singer or musical group it is. To make this activity even more exciting, the teacher does not need to provide all the hints at the same time but to reveal them step by step. Students can then discuss their thoughts, ideas and guesses.

However, it does not have to be necessarily only teacher's initiation to prepare this activity as this can also be well done by students themselves. A teacher can agree with students that each of them brings one song into the class. This can also be done in pairs or small groups of students according to the time the teacher wants or is able to devote to this activity. Students then choose their favourite songs and with the help of the teacher they prepare some additional activity to accompany the song. Before listening to the song, the student who have prepared the song shows the prepared hints to the others, asking them whether they can guess correctly, who the author of the song is.

However, this requires very good planning from the teacher as he or she has to take into consideration the number of students in the class, the curriculum, and topics that have to be covered during the school year as this would be rather an additional activity.

#### 5.4.5.2 Vocabulary

Songs can be a valuable source of new vocabulary for students as they provide new words in a meaningful context. Teachers can use songs in various ways and students can guess the meaning of the new words either from the song itself or through the exercises and with potential help from the teacher. As it was already mentioned in teaching grammar, also vocabulary is also better to taught unconsciously in a text than providing individual separate words. Harmer also proves this by saying *"the best way, perhaps, of introducing new words is for students to read texts or listen to audio tracks and see or hear those words in action."* (2007:229)

For many of these activities, using flashcards with picture or just simple word cards is very useful and advisable. These cards also give a teacher an almost unlimited variety of activities where students can practise particular vocabulary in different ways such as asking students to use them in a sentence, find synonyms or antonyms, define these expressions in their own words, mime these words, draw them, and many others. The greatest advantage of this is, that a teacher can use these cards in many ways, whenever he or she wants to, for example in some spare time at the end of a lesson or at the beginning as a warm-up exercise and revision, can prepare a game from these words or a competition.

- *Pre-teaching vocabulary*

As already mentioned, it is highly probable that students get the meaning of unknown words through the context of the song. However, another option is to pre-teach the vocabulary before listening to the song. This might be useful if the song contains a lot of unknown words that could make the students feel helpless and confused. This might also

be useful if the main aim of listening to the song in the class is grammar focus. The pre-teaching of vocabulary itself can be done in various ways and can be approached creatively. The chosen words from the song can be for example represented by pictures. This gives the teacher various ideas for activities. The teacher can at first present the vocabulary through the pictures and then let the students match them with words. The pictures and words can be printed on cards and so this can be played as a traditional game of pelmanism. Crosswords are another option practising words in a fun way.

- *Word definitions*

This can be a variation of a pre-listening activity and another way how to pre-teach the vocabulary or it can be used as a regular activity after the listening as the students have already heard the words in context and can imagine them more easily. Griffiee (1992) suggests simply choosing various words from the lyrics and matching them with their definitions.

Teachers can either find the definitions in the dictionary or think of a definitions themselves.

It is advisable not to create the matching exercise only on the unknown words as this may be very hard for the students. Teachers should include vocabulary their students are already familiar with so that they can somehow guess the rest of the words.

This activity can be done either as a matching exercise, where students work on their own, or, as Griffiee (1992) suggests, as a game starting from a definition that is read aloud by the teacher and students should simply think of a suitable word matching the definition. The first one who answers wins.

- *Familiar and unknown words*

This simple activity is based on the students' vocabulary knowledge. The teacher plays a song to the students and gives them lyrics asking them to circle words they do not know, underline words they have already heard, but are not sure about, and tick off words they are already familiar with. The marking system can be adjusted in any way the teacher prefers, circling, various types of underlining, ticking off, or marking by colours can be used.

This can be a good starting point before further activities with the song as the vocabulary can be introduces and then explained in context and the teacher makes sure by the end of this exercise that students understand all the words and that they are able to get the meaning.

- *Vocabulary associations*

To teach words in context and make the vocabulary more memorable for students, Griffiee (1992) suggests broadening the vocabulary by word association. Students are asked to write as many words as possible that are associated with a given word from the lyrics.

This can be done simply on a piece of paper where students just write words without organizing them or as a kind of mind map where students have the possibility to categorize these words into groups and then the associations are more organized and clear.

This can either be done as a pre-listening exercise, or after the listening where students have already heard the words in some context and it may help them to associate them with others. This can also be used as a subsequent activity to the previous one where students circle unknown words (or mark them in any way). After explaining these to them, students may be asked to think about words associated with the given previously unknown word. It gives them an opportunity to practise the word and remember it more easily as they write it on a piece of paper (or on the board when the class works together), they have to look at the word for a long time and think about its meaning.

- *Gap fill exercise - Word formation*

Students get lyrics with missing words but it is not a typical gap fill exercise where students fill in the words according to what they hear as was already mentioned in the listening section above. In this activity, students are provided with the word in its base form. Then they should transform this word into correct ones adding prefixes or suffixes as needed so that it fits in the sentence and makes sense in the context. This is very suitable as a pre-listening activity as students should try to form the word by themselves and then only check if it is correct by listening.

**Variation - Jumbled letters**

This is very much similar to the previous activity with a slight modification. This activity is preferred for students of lower levels as the missing words are already provided for the students, but the letters are jumbled. They should at first try to unjumble the words and then check if their answers are correct by listening.

This can also be done not only with single words but phrasal verbs or idioms containing more words or alternatively for more advanced students also with the whole phrases.

- *Vocabulary prediction*

Griffiee (1992) suggests an activity where students are provided only with the theme or the name of the song and are supposed to write as many words they expect to hear in



the song as possible. The words can be written individually in the student's notebooks or on the board so that everyone can see them and the whole class can work together. While the actual listening to the song, students mark the words they really hear. By this, they then practise not only vocabulary but listening skills as well.

- *Song word puzzle*

Griffie (1992) gives another inspiration for vocabulary practise by preparing a word puzzle for students using the words from the lyrics of a song as a part of the crosswords and definitions or included pictures. An example can be seen in *Appendix 6*.

It is advisable that the answer of the puzzle should be a word that does not appear in the lyrics so that it is not so obvious for students, however, it should be somehow connected with the meaning of the song and its story.

This activity can be done to practise vocabulary in class or it can be very suitable when being given to students as homework or a fun revision activity in the next lesson.

- *Making connections*

This exercise is based on more than one word expression and phrase. The principle of this activity suggested by Griffie (1992) is to match words into phrases as they occur in the song. Students are provided with two lines (two groups) of words, preferably in two columns. The students' task is to match these words together. These expressions can be either some fixed or common phrases, idioms, or even phrasal verbs.

#### **5.4.5.3 Pronunciation**

Practising this sub-skill is very closely connected with listening as students can hear and subsequently copy the pronunciation including rhythm and stress.

Songs can serve as good material for practising pronunciation as they provide authentic language including most of the problematic issues connected with pronunciation such as connected speech or rhythm.

As for the connected speech, songs can provide meaningful context in which words are linked together naturally. It seems to me, that in our education system most students especially at lower levels tend to be taught words individually and they are also used to pronouncing these words separately without any wider context. As a result, these words may sound very different when being pronounced alone or in a sentence. After all, connected speech is a very natural process as people in their everyday lives connect words in sentences, they do not form speech from separate words.

Music can be a useful tool to help introduce connected speech and to remember the pronunciation of specific words in a great way as the words are connected with the melody and with the rhythm which can be much more memorable for students.

- *Marking the stress*

While listening and looking at the lyrics, students mark the stressed words in the text where they hear them. The first part is rather passive and more connected with listening skills. After they hear the song (preferably twice), the teacher checks the correct answers and practises the right pronunciation with the students, making sure he or she emphasizes and slightly exaggerates the stress in words so that the students are aware of it. The same can be done with stressed syllables inside each word.

- *Rhyming words*

The students' task in this activity is to find rhyming words in a song. This can be done either by listening and noting these words down or by prepared worksheet where students match these rhyming words together. These worksheets can be approached creatively as there can be pictures instead of some words and students have to connect words with pictures of words that rhyme. A little bit more difficult is an option where students match only the pictures. However, this requires broader student vocabulary as they have to know these words that are depicted.

#### Variation 1

The students are given printed lyrics of a song with some words missing. These words rhyme with some other words in the text. The students' task is to find out these words and think of their own word that could fit in the gap both with the rhyme and its meaning. Teachers may help their students by underlining the key words so that students know to which word they should find the rhyme.

### **5.4.6 Other activities**

I have decided to create a specific chapter for activities that I found interesting but which cannot be categorized into the chapters mentioned above as they do not develop neither any of the four basic mentioned skills nor any of the subskills. They are rather more complex and they do not need to be used strictly for foreign language teaching.

- *Draw the song*

This is a very creative activity for expressing either feelings or meaning and story of lyrics. While listening to a particular song, students are asked to draw whatever they feel

like and whatever comes to their minds. Another possibility is to draw the words they hear and subsequently make a story from that. Students can make a comics from these pictures and can post these drawings in the class. This activity is also suitable for working in groups. In the first part, students can draw the pictures individually, therefore they can cooperate and discuss the meaning of the song and their feelings together and put their pictures in order and make a project from them. In this activity, students can practise both listening and speaking skills when working together in groups or pairs.

- Matching authors with their songs

Murphy (1992) suggests an activity where teacher plays several songs, or preferably just excerpts of songs to the students, providing them with photos of the authors. It is crucial that the songs are rather less popular so that students do not know the authors. Their task is then to guess which song belongs to which person. Students can compare their guesses or teacher can note these on the board counting how many students vote for which version. This activity can raise an interesting discussion where students have to support their guesses with appropriate arguments and therefore practise speaking skills. It can also be a great introduction when discussing different genres of music or the authors themselves.

- Acting the song

This activity is used mainly for younger learners but can be fun for older students as well. The principle of this activity is to connect the music with physical body and the movement. As moving to the rhythm of the music is a very natural thing, it eases the students' minds, makes them more relaxed, and therefore helps them remember the words and the lines.

Well-known and commonly used songs for this activities are for example: "If you're happy and you know it...", "Head and shoulders", "5 little monkeys jumping on the bed". However, any song with narrative lyrics or with lyrics that carries some story or simple meaning without many abstract words can be generally used to this method.

Some songs can be also acted out as role-plays. Based on the song, students divide their roles and think of suitable dialogues to act out the meaning of the song. Murphy (1992) suggests that students can write a story based on the lyrics and can illustrate it in addition.

## PRACTICAL PART

### 1 Introduction

The practical part of this thesis will be divided into two parts. The first one will deal with a textbook analysis with regard to the occurrence of song activities. The second part will include my own lessons taught in classes at lower secondary school level. These lessons are prepared according to the aims of The Educational Framework (RVP) and they will always be related to the topic, grammatical structures, or vocabulary which the students currently deal with in their regular lessons.

For the purposes of the analysis, I have chosen the textbook Project, Third Edition, published by Oxford University Press. This textbook is used for teaching the English language at the school where I did my teaching practise. The whole series of course books is comprised of 5 publications ranging from level A1 to B1. Each book corresponds to a specific age group, level of students, and a specific class. The first book, Project 1, is used for teaching English language to children in their 5<sup>th</sup> year, whereas the last publication, Project 5 is suitable for students of the 9<sup>th</sup> year. As I my field of study is concerned with issues of the lower secondary school level, I will deal only with the books starting with Project 2 through to Project 5, omitting the first part as it is used for the last year of primary school.

This series of textbooks is created and published in accordance with the Educational Framework and the requirements of the Ministry of Education. Together with student's books, there are also workbooks available for students to use and teacher's books with instructions, keys and additional photocopiable materials.

The aim of this analysis is to find out the occurrence of song activities in these textbooks, to analyse how these activities are organised, what particular skills or subskills they develop and how.

## 2 Textbook analysis

Every volume of the Project textbooks (Third Edition) includes 6 chapters and an Introduction preceding all the other chapters. These chapters attempt to develop all four skills: listening, speaking, reading and writing throughout the whole book. However, each chapter is specific and does not necessarily need to include all of these four skills. Together with these four skills, the three main subskills: vocabulary, pronunciation, and grammar are included as well.

Each chapter is divided in the contents of the book according to the above mentioned criteria into four subparts

1. Grammar
2. Vocabulary and pronunciation
3. Communication and skills
4. Culture, Across the curriculum, Projects

The last part, number four, is the crucial one for this analysis as it includes songs.

There is always one song in each chapter and can be found at the very end of each unit. I think this is a very good result as the occurrence of songs is very high in this textbook and it enables me to analyse the activities. The songs are always somehow connected to the unit, usually by the topic so that the vocabulary used in the song relates to the theme of the unit.

None of the songs used in the Project textbooks are “artificial”, i.e. they are not made only for educational purposes, but are authentic. The origin of the song is usually mentioned in the Teacher’s book under the “cultural background note” for each song. Most of the songs are popular pop songs that students may already know. Some of the songs included are rather folk songs that are not so well known. However, it is important to mention that all the songs recorded on the CD for the textbooks are just covers of these popular songs due to copyright. Also, the lyrics are sometimes slightly changed regarding a few words, shortened, or some paragraphs are omitted. Nevertheless, the main message and structure of the lyrics is always preserved.

In relation to the theoretical part in this thesis in which the activities are divided according to the particular skill they develop, the criteria for analysing the song activities in the textbook remain the same. I will analyse the songs occurring in the book considering these four skills and subskills.

A specific type of exercise according to the division in the theoretical part will be mentioned as well, e.g. if listening skills are being developed, I will mention whether the activity is rather pre-/post- or while-listening and whether the aim of each particular activity represents focused listening or listening for a gist.

Each song is represented in the student's book and lyrics are provided for the students, either in its full text or as a gap-fill exercise. Teachers can find more instructions, tips and ideas for further activities in the Teacher's book.

The main focus will be put on the skills or subskills represented by the songs and the aims of the activities. There are various ways according to which I have decided which are the dominant and which are the secondary skills or subskills. Some information is given in the TB under the category of "aims of the song" or "skills" which are always provided together with further details about the song. However, this does not always respond to the categories and terminology I use throughout my thesis. For this reason, even though the aims cited as they occur in the TB are sometimes provided as well, I could not depend only on the information and I have analysed the activities by myself. The final conclusions mentioned in the tables for each song are my own.

Each unit will be analysed separately providing detailed information about particular activities. "Instructions" mentioned with each activity in the table are always cited from the Student's books.

For each song activity, there will be a name of the song provided further with several other pieces of information, most importantly the aims of the song which will be further divided into four parts: primary skills, primary subskills, secondary skills/subskills, and others. Primary skills and subskills are those being developed directly by the song using the instructions as given in the student's or teacher's book. However, there are often optional variations and several tips for further activities which the teacher can do with the song and can therefore develop other skills. For this reason, I have also decided to mention these in a separate part. In others, I will mention mainly cross cultural, curricular, and further skills or areas going beyond the basic four language skills and subskills.

## 2.1 Project 2

This textbook is used in the 6<sup>th</sup> class, which is the first year of lower secondary school. Given this fact, the book contains lots of visual support and less text than the last part of the series, Project 5. Below, I will analyse the song activities in each unit according to several categories.

## 2.1.1 Introduction

Before the very first unit, there is a short introductory part which aim is to revise some basic knowledge of the language, ask students to introduce themselves, and use the basic greeting. However, the most important aim is to familiarize students with the textbook and to motivate them for further activities. At the end of this part, there is also a song included called Hokey Cokey. The TB notes that the aim of the song is to “revise names for part of the body”. Apart from this, I feel that its aim is mainly to make the students more relaxed as the activity requires physical movement. The integration of the physical exercise also known as TPR method can help students become more involved.

Basic information about the song activity can be found in the following table.

<i>Name of the song</i>		<b>Hokey Cokey</b>
	<i>Instructions</i>	Listen, sing and do the actions
<i>Aims of the song</i>	a) Primary skills developed	---
	b) Primary subskills developed	Vocabulary
	c) Secondary (optional) skills / subskills	Listening, pronunciation
	d) Others	Physical activity
	<i>Specific type of exercise</i>	---
	<i>Lyrics</i>	Full lyrics provided

## 2.1.2 Unit 1

The song called *Friday I'm in Love* is according to the Teacher's book used in this textbook with the aim to revise days of the week. While listening to the song, students should also identify specific sounds provided to them in the instructions and find these sounds in the text of the song. Based on the instructions and the nature of the exercise, this activity develops mainly listening skills. It could be further characterized as a while-listening activity, specifically focused listening, as students should focus their attention on particular sounds.

As for the subskills, vocabulary is the major one being developed by this activity as it is also mentioned in the Teacher's book. Students revise the words of days of the week. However, there is no specific exercise provided to practise this skill.

As a secondary subskill, I believe that pronunciation is being developed as well. Even though it is not explicitly mentioned neither in the SB or TB and despite the fact that the sounds are practised only passively, I think pronunciation is still an essential part of it and

as being read and checked with the teacher, students can hear the correct pronunciation and practise reading it in a correct way as well. The correspondence between phonemes and graphemes is crucial here as students need to find the sounds in the lyrics according to what they hear. In an optional follow-up activity that is suggested in the TB, students can develop their writing skills by writing another verse for the song.

<i>Name of the song</i>		Friday I'm in Love
<i>Instructions</i>		Find words in the song with these sounds /ed/ /u:/ /ae/ /a:t/
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Vocabulary
	c) Secondary (optional) skills / subskills	Pronunciation, writing
	d) Others	---
<i>Specific type of exercise</i>		While-listening activity - Focused listening
<i>Lyrics</i>		Full lyrics provided

### 2.1.3 Unit 2

The aim of the song according to the TB is “to revise the present simple and continuous”. Based on the text of the song, students should tell what the character does in the present simple or continuous tense. However, there are no further questions provided for students. This exercise practises a subskill of grammar and as for the skill, listening is mainly developed, especially focused listening as students listen for particular information. As an optional exercise suggested in the TB, the teacher can tell students to write an additional verse to the song thinking about another activity Kookaburra can do.

There is also a cultural background to this song mentioned in the TB. As this is an Australian song, it introduces students several interesting facts about this country such as what gumtrees and kookaburras are, where koalas live and what they eat.



<i>Name of the song</i>		<b>Kookaburra sits in the old gum tree</b>
	<i>Instructions</i>	Listen. What things does the Kookaburra do? Listen again and sing
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Grammar
	c) Secondary (optional) skills / subskills	Writing
	d) Others	---
	<i>Specific type of exercise</i>	Focused listening
	<i>Lyrics</i>	Full lyrics provided

### 2.1.4 Unit 3

The main aim of this song according to the TB is to introduce some new vocabulary for trains. As the instructions to this song are quite vague, telling students only to “listen and sing” and not providing them with further activities it is rather difficult to tell what skills are being developed by this song. I feel that there is only a secondary focus on listening and it could be further defined as listening for gist, or, if putting emphasis on the vocabulary, focused listening.

In an optional activity, students can develop speaking skill as they should think of a train accident scenario and make interviews and roleplays acting as drivers, policemen, or firemen.

The skills and subskills practised by this song activity can be found in the following table.

<i>Name of the song</i>		<b>Runaway train</b>
	<i>Instructions</i>	Listen and sing.
<i>Aims of the song</i>	a) Primary skills developed	---
	b) Primary subskills developed	vocabulary
	c) Secondary (optional) skills / subskills	Listening, speaking
	d) Others	---
	<i>Specific type of exercise</i>	---
	<i>Lyrics</i>	Full lyrics provided

### 2.1.5 Unit 4

This activity is based on replacing pictures with words and students should revise food words by this exercise. Students do this before the actual listening to the song and

then check whether their answers are correct. It is a typical example of focused listening and a gap-fill exercise. Listening and vocabulary are the major skills and subskills represented in this song. Secondly, TB states that this song also revises affirmative present simple sentences. However, there is no exercise developing this grammatical structure included either in the SB or TB.

<i>Name of the song</i>		<b>Sausages with ice-cream</b>
<i>Instructions</i>		Replace the pictures with words to complete the song. Listen and check your ideas.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Vocabulary
	c) Secondary (optional) skills / subskills	Grammar
	d) Others	---
<i>Specific type of exercise</i>		Focused listening – gap fill
<i>Lyrics</i>		Not complete lyrics

## 2.1.6 Unit 5

This song is a typical example of a gap-fill exercise as there are words missing in the lyrics. To make the activity easier for the students, the missing words are provided. However, the TB also suggests for the higher level students to cover the words. The major focus is therefore put on the listening skill. On the level of subskills, vocabulary is developed by this activity as students encounter some geography related words. Apart from filling in the missing words, there is no further activity suggested for this song.

<i>Name of the song</i>		<b>This land is your land</b>
<i>Instructions</i>		Listen and complete the song with the words. Listen again and sing.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Vocabulary
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Focused listening (gap-fill)
<i>Lyrics</i>		Incomplete lyrics (gap-fill)

## 2.1.7 Unit 6

Apart from developing vocabulary related to film and show business, listening skills are developed as well. Students are provided with three questions checking their understanding of the song.

As an optional activity, students can mime the whole song. This could be considered as an integration of dramatic education elements into the class.

<i>Name of the song</i>		<i>Act naturally</i>
	<i>Instructions</i>	Listen and answer the questions
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Vocabulary
	c) Secondary (optional) skills / subskills	---
	d) Others	Dramatic techniques
	<i>Specific type of exercise</i>	Listening for a gist
	<i>Lyrics</i>	Full lyrics provided

## 2.1.8 Summary of skills and subskills within song activities in Project 2

In the following table, the occurrence of particular skills and subskills can be clearly seen. It is obvious from the table below that the main focus is put on the listening skill and this is the only skill being primarily developed by all the activities in this book. Nevertheless, there are also other skills involved, but rather secondarily, usually as a tip for further and additional activities mentioned in the Teacher's book. For example, writing or speaking can be developed by optional activities as well.

As for the subskills, it is also rather homogeneous as vocabulary is the predominant subskill represented in 5 of the all 6 units of the textbook. Songs mainly relate to the topic of the unit and therefore expand student's vocabulary. Practising grammar is the aim in only of the songs.

## Skills and subskills developed by song activities in Project 2

Unit	Skill	Subskill	Secondary skills / subskills
Introduction	---	Vocabulary	Listening, pronunciation
1	Listening	Vocabulary	Pronunciation, writing
2	Listening	Grammar	Writing
3	----	Vocabulary	Listening, speaking
4	Listening	Vocabulary	Grammar
5	Listening	Vocabulary	----
6	Listening	Vocabulary	----

### 2.2 Project 3

This textbook is used in the 7<sup>th</sup> class and also consists of 6 units plus an Introduction part. However, compared to the previous volume, the Introduction part in Project 3 does not include a song activity.

#### 2.2.1 Unit 1

The first song of this book is a typical gap fill exercise with words provided for the students so it is much easier for them to fill in the correct word. Even though it is not explicitly suggested either in the SB nor the TB, it would be possible to ask students to try to fill in the missing words even before the actual listening. I believe that from the context and by eliminating the words, the students would be able to complete the text and then check their answers by listening.

As a further activity, students are asked to match people in the picture below the lyrics with the particular lines in the text.

As the whole unit deals with the topic of my life, house, and family, the song also provides vocabulary related to these themes.

<i>Name of the song</i>		<b>Our House</b>
<i>Instructions</i>		Listen to the song. Complete it with the words. Match the people in the picture to lines in the song.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	Vocabulary
	d) Others	---
<i>Specific type of exercise</i>		Focused listening (gap-fill)
<i>Lyrics</i>		Incomplete lyrics (gap-fill)

## 2.2.2 Unit 2

This song relates to the topic of space and future that goes through the whole unit. The activity is based on putting the jumbled paragraphs of the lyrics into a correct order. Then, students should check their correct answers by listening to the song for one more time.

Apart from just ordering the lyrics, students also encounter new vocabulary. They are asked to think of the meaning of three rather colloquial expression: *till*, *gonna* and *ain't*.

As a follow-up activity, the teacher can ask students to write an email or a letter from space to their family, imagining they are Rocket Man.

<i>Name of the song</i>		<b>Rocket man</b>
<i>Instructions</i>		Listen to the song and put the parts in the correct order. Listen again and check.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	Vocabulary, writing
	d) Others	Colloquial language
<i>Specific type of exercise</i>		Global listening
<i>Lyrics</i>		Jumbled lyrics

### 2.2.3 Unit 3

For this song activity, the complete lyrics are provided. At first, students are just asked to listen to the song and then discuss the meaning and whether they liked the song or not. After the second listening, students should answer the questions.

Further, this song also develops grammar as it focuses on past tense. Students are asked to find verbs in the past tense in the lyrics, decide which of them are regular and irregular and which are in the past continuous.

<i>Name of the song</i>		Hole in my shoe
<i>Instructions</i>		Listen to the song. Answer the questions. Find all the past simple verbs in the song.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Grammar
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Focused listening
<i>Lyrics</i>		Full lyrics provided

### 2.2.4 Unit 4

As a pre-listening exercise, students are asked to match pictures to verses. Via this activity, they develop vocabulary related to building materials and tools such as nails, bricks, or girders which may be new to students. Then there are no further instructions for the students than to listen and read or sing the song. However, I do not think the vocabulary is the main aim of this activity. I find this activity rather just for fun as I think it does not primarily develop any skill or subskill.

This song can be used to get students involved physically using the method of TPR. According to the instructions in TB, students in pairs make a bridge by holding hands high enough so that other students can walk under the bridge. At the end of each verse, the bridge falls down around someone.

<i>Name of the song</i>		<b>London Bridge is falling down</b>
<i>Instructions</i>		Match the pictures to the verses. Listen and sing the song.
<i>Aims of the song</i>	a) Primary skills developed	---
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	Listening, vocabulary
	d) Others	Physical involvement
<i>Specific type of exercise</i>		---
<i>Lyrics</i>		Full lyrics provided

## 2.2.5 Unit 5

The first part of the song is simple focused listening with the task of answering given answers. In the second part, students are asked to find rhyming words in the lyrics which develops not only listening skills but students can also practise pronunciation.

<i>Name of the song</i>		<b>I'm only sleeping</b>
<i>Instructions</i>		Listen to the song. Answer the questions. Now listen again and find the words that rhyme. Listen carefully- they aren't all at the end of a line.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Pronunciation
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Focused listening
<i>Lyrics</i>		Full lyrics provided

## 2.2.6 Unit 6

The song activity in Unit 6 is a typical gap-fill exercise where all the words are provided for students. The TB suggests asking students to try to guess which words go into which gap before the actual listening. Further suggestions given in the TB are to ask the students to act out the lyrics or to write the story of the song as a fairy tale.

<i>Name of the song</i>		<b>On top of spaghetti</b>
<i>Instructions</i>		Complete the song with these words. Listen and check.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	Writing
	d) Others	Miming the lyrics
<i>Specific type of exercise</i>		Focused listening (gap-fill)
<i>Lyrics</i>		Incomplete lyrics (gap-fill)

### 2.2.7 Summary of skills and subskills within song activities in Project 3

The particular skills and subskills occurring in the song activities throughout the book Project 3 are depicted in the table below.

#### **Skills and subskills developed by song activities in Project 3**

<b>Unit</b>	<b>Skill</b>	<b>Subskill</b>	<b>Secondary skills / subskills</b>
1	Listening	---	Vocabulary
2	Listening	---	Vocabulary, writing
3	Listening	Grammar	---
4	---	---	Listening, vocabulary
5	Listening	Pronunciation	----
6	Listening	---	Writing

### 2.3 Project 4

As well as in the previous volume of Project book, no song is included in the Introduction part. However, there are again six units in the whole book and there is one song in each of them. The songs also generally relate to the topic of the unit.



### 2.3.1 Unit 1

This song primarily develops both listening skill and also a subskill of grammar as students are asked to fill in the correct form of a verb in the past tense. The TB suggests for the teacher to ask their students to read the verbs and the lyrics at first and then listen and complete the verbs in the past tense.

Further, students should look at two pictures linked to the song and find phrases related to these pictures in the lyrics.

Finally students should listen to the song one more time and find an answer to a question given in the instruction.

<i>Name of the song</i>		<b>Year 3000</b>
<i>Instructions</i>		Read and listen to the song. Complete it with the verbs in the past simple. Look at the pictures. What things can you see that are mentioned in the song? Listen to the song again. What did the singers see when they travelled to the year 3000?
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Grammar
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Focused listening (gap-fill)
<i>Lyrics</i>		Incomplete lyrics (gap-fill)

### 2.3.2 Unit 2

The TB defines this type of exercise as “*listening for general comprehension; categorizing*”, however, students are also asked to find words including given phonemes. By this exercise, pronunciation subskill can be effectively practised.

<i>Name of the song</i>		<b>Real to me</b>
<i>Instructions</i>		Read and listen to the song. What things are 'real' / are not 'real'? Read and listen to the song again. Find all the words with /i/ and /i:/ sound. Listen again and check your answers.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Pronunciation
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		General listening
<i>Lyrics</i>		Full lyrics provided

### 2.3.3 Unit 3

The song in Unit 3 includes several activities. At first, students are asked to think about the meaning of the song title. Students might not be familiar with the informal phrase "ain't" so it may be needed for a teacher to explain this term.

The lyrics of the song are incomplete and therefore represent a typical gap-fill exercise. Into the gaps, students should fill in the words of parts of the body. Students therefore practise both listening skill and also revise body-related vocabulary included in the whole unit.

There is also a table provided for the students with three columns including three phonemes. Students should find in the lyrics words including graphemes corresponding to these sounds.

<i>Name of the song</i>		<b>Ain't got no</b>
<i>Instructions</i>		Listen to the song. What does <i>ain't got no</i> mean? Listen again and complete the missing parts of the body.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Pronunciation, vocabulary
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Focused listening (gap-fill)
<i>Lyrics</i>		Incomplete lyrics (gap-fill)

### 2.3.4 Unit 4

In this song activity, students are asked to order the paragraphs in the lyrics as they are listening to the song. After putting the lyrics into correct order, students are asked about the content of the song to check whether they have understood the meaning. According to the lyrics, they should describe the hero who the singer sings about. It is not said either in the SB or TB whether students should talk about the hero or write the description, whether they are meant to practise writing skills or speaking. This exercise is an example of listening for gist.

<i>Name of the song</i>		<b>Hold out for a hero</b>
<i>Instructions</i>		Listen to the song and put the parts (a-g) into the correct order. Listen again and check. Describe the hero that the singer needs.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	Speaking / writing
	d) Others	---
<i>Specific type of exercise</i>		Global listening
<i>Lyrics</i>		Jumbled paragraphs

### 2.3.5 Unit 5

This song is aimed at developing listening skills, especially listening for gist. Students are meant to understand the song in general and then answer the question in instructions naming environmental problems mentioned in the song.

In the next part, students should think about given shortened words: *parkin'*, *'em*, *wanna*, *givin'* and *cuz*. These informal expressions may develop students' vocabulary and familiarize them with colloquial language.

<i>Name of the song</i>		<b>Big yellow taxi</b>
<i>Instructions</i>		Read and listen to the song. What environmental problems is it about? Look at the song What are these words short for?
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	---
	d) Others	Colloquial language
<i>Specific type of exercise</i>		Global listening
<i>Lyrics</i>		Full lyrics provided

### 2.3.6 Unit 6

In the last unit, students are simply asked to listen to the song and focus on the meaning. It is a typical example of listening for a gist. Full lyrics to the song are provided and students do not have to fill in any missing words.

In the next part, students are given several words and are asked to write the opposites. Further, they are meant to think of other words with a negative prefix *un-* and also to think of other ways how to make opposites. Via this activity, students practise both vocabulary and grammatical rules for forming words with negative prefixes.

<i>Name of the song</i>		<b>Unwritten</b>
<i>Instructions</i>		Read and listen to the song. What is it about? Listen to the song again. Find the opposites of these words.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Vocabulary, grammar
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Global listening
<i>Lyrics</i>		Full lyrics provided

### 2.3.7 Summary of skills and subskills within song activities in Project 4

Skills and subskills practised in the song activities throughout this book are shown in the following table below. The listening skill is the main skill being practised here again as well as in the previous volumes of Project textbooks. However, regarding subskills, the

activities are a bit more varied compared to skills as both grammar, pronunciation, and vocabulary are included.

#### **Skills and subskills developed by song activities in Project 4**

<b>Unit</b>	<b>Skill</b>	<b>Subskill</b>	<b>Secondary skills / subskills</b>
1	Listening	Grammar	----
2	Listening	Pronunciation	----
3	Listening	Pronunciation, vocabulary	----
4	Listening	---	Speaking, writing
5	Listening	---	----
6	Listening	Vocabulary, grammar	----

## 2.4 Project 5

The textbook Project 5 is used for the last grade of the lower primary school and includes songs covering more advanced grammar and topics. Most of the songs deal with the topic of the particular unit and therefore the songs are connected thematically.

### 2.4.1 Unit 1

As the instructions ask students to find out what the singer has done, students need to listen to the text and get the main idea to be able to answer the question. Therefore it is an example of a global listening exercise. Apart from the listening skill, the song also develops grammar and students practise the past tense as they are asked to find out verbs in the past tense and then to think of their form in the present. The verbs are both regular and irregular.

<i>Name of the song</i>		<b>Trouble</b>
<i>Instructions</i>		Read and listen to the song. What do you think the singer has done? Find the words in the past simple. What is the base form?
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Grammar
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Global listening
<i>Lyrics</i>		Full lyrics provided

## 2.4.2 Unit 2

The questions that students should answer are rather general, therefore global listening is practised. Full lyrics are provided for the students so it makes it easier for them to understand the text, as they can read it and listen to it at the same time.

Emphasis is also put on pronunciation and focused listening as students are asked to identify specific sounds and then find words including this sound. In other words, to find corresponding graphical representations of the phonemes.

<i>Name of the song</i>		<b>Sunshine on a rainy day</b>
<i>Instructions</i>		Read and listen to the song. Answer the questions. Find the words with these sounds.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Pronunciation
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Global listening, focused listening
<i>Lyrics</i>		Full lyrics provided

## 2.4.3 Unit 3

In this song activity, students are asked to put the paragraphs of the song into correct order. Students then have to focus on the song in general, therefore global listening is practised. However, in the second part of the exercise, students have to focus on specific words, namely those words that rhyme. Focused listening together with the pronunciation subskill is being developed.

<i>Name of the song</i>		<b>Running the risk</b>
<i>Instructions</i>		Read and listen to the song. Put the parts in the correct order. You will hear some parts more than once. Find all the pairs of words that rhyme.
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Pronunciation
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Global listening, focused listening
<i>Lyrics</i>		Full lyrics provided

## 2.4.4 Unit 4

Full lyrics are not provided in this song activity and students can see only separate lines. This song activity practises listening skills as students have to focus on the given lines of the lyrics and identify who sings them. There are three options provided: either a man, a woman or both.

<i>Name of the song</i>		<b>Wouldn't it be good?</b>
<i>Instructions</i>		Listen to the song <i>Wouldn't it be good?</i> How many people are talking? Who says the following lines?
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	---
	d) Others	---
<i>Specific type of exercise</i>		Global listening, focused listening
<i>Lyrics</i>		Full lyrics provided

## 2.4.5 Unit 5

In this song activity, students are again asked to find answers to three questions in the lyrics. In the second part, they are asked to go even deeper into the lyrics as they should think about the singer's feelings about money. At this points, there could also be a place for discussion in the classroom about the personal values. The teacher can ask students about their priorities and whether they think money is the main thing.

Throughout the song, students also encounter several words connected with money. As talking about money is the main topic of the whole unit 5, this song secondarily develops the vocabulary subskill.

<i>Name of the song</i>		<b>Money, money, money</b>
<i>Instructions</i>		Read and listen. Answer the questions. Do you think money would make her happy?
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	Vocabulary
	c) Secondary (optional) skills / subskills	---
	d) Others	Personal values
<i>Specific type of exercise</i>		Global listening, focused listening
<i>Lyrics</i>		Full lyrics provided

## 2.4.6 Unit 6

The last song activity deals with the rather more complex issue of global problems. Students are asked to answer rather general questions in which they should think about the topic in a wider context and also give their own views, which can lead to a very interesting discussion in the class.

<i>Name of the song</i>		<b>Is this the world we create?</b>
<i>Instructions</i>		Read and listen to the song. Answer the questions. What do you think are the biggest problems with the world today?
<i>Aims of the song</i>	a) Primary skills developed	Listening
	b) Primary subskills developed	---
	c) Secondary (optional) skills / subskills	---
	d) Others	Global problems
<i>Specific type of exercise</i>		Global listening
<i>Lyrics</i>		Full lyrics provided



### 2.4.7 Summary of skills and subskills within song activities in Project 5

As in previous volumes of Project books, even in Project 5, the listening skill is the most common skill practised in song activities. Regarding the subskills, various among them are represented as can be seen in the table below.

#### Skills and subskills developed by song activities in Project 5

Unit	Skill	Subskill	Secondary skills / subskills
1	Listening	Grammar	---
2	Listening	Pronunciation	---
3	Listening	Pronunciation	---
4	Listening	---	---
5	Listening	Vocabulary	----
6	Listening	---	---

### 3 Lesson plans

In the following part, I will describe particular plans of lessons that I have prepared using songs. These lessons will be subsequently taught at the lower secondary school ZŠ and MŠ České Velenice in four different classes from the 6<sup>th</sup> grade to 9<sup>th</sup> grade. Apart from the plans including detailed description of the lessons and also my expectations, I will also provide follow-up reflection and evaluation of the lessons. I will therefore compare the theory with the practise of real teaching.

The main aim of this part is to put the theoretical background into the practise and use some of the song activities which I described previously in the theoretical part. I will try to find out ways to use songs effectively in language teaching and I will also focus on the skills being practised by each activity.

Regarding the lesson plans, I always put emphasis on pre-listening activities so that the students get motivated in the right way and have some idea what they can expect from the lesson. As I only have one lesson in each class and the students do not know me and are used to their usual English teacher, it is necessary to spend some time at the beginning of the lesson introducing myself and saying a bit about the purpose of me being there.

As well as including pre-listening activities in the lessons, I also find importance in post-listening activities. Therefore, one of my main aims was to find out how students felt while listening to the song, what they thought about the song, and discuss their opinions about the topic if possible.

I did not want my lessons to be completely out of context, my aim was to arrange the lessons so that they correspond somehow with the topic or grammatical structures students are dealing with during their usual English lessons. It is also important to mention that all the lessons are structured in accordance with The Educational Framework and often also meet the cross-curricular topics.

For all of the lessons I created my own worksheets using the lyrics of the song that are taken from the internet site [azlyrics.com](http://azlyrics.com). The worksheets can be seen in the Appendices at the end of this thesis. As I believe, visual stimulation is very important when dealing with new words, I also use pictures found on the Internet. The sources of the pictures are provided at the end of this thesis in the part Sources, after the list of literature

and electronic sources. As well as the sources of pictures, also the sources of songs that can be found on Youtube.com will be provided.

### 3.1 6<sup>th</sup> grade

As students in the 6<sup>th</sup> grade are currently dealing with the grammar of comparatives and superlatives, I have decided to choose a song according to this topic and practise mostly the subskill of grammar. It is a popular song called “*Accidentally in Love*” that is widely known from the famous movie Shrek. I guess most of the students are familiar with the song and therefore it may be easier for them to understand the song and it can be more motivating for them. Apart from the grammar, the activities also develop listening skills, especially focused listening, the writing skill, and the subskill of vocabulary.

To start the lesson, I decided to provide the students with just several words from the song, asking them to think of a story and trying to think what the song could be about. Later, when listening to the song, students can compare their stories with the original lyrics.

These words are: *problem, in love, snowball, spring, ice-cream, alone*

The story should be very short, a maximum 10 sentences. Students work in groups in which each person gets one word and thinks about a sentence with this word that could be a part of the story. As there are 6 words that the students should include in their stories, there should preferably be 6 students in each group. However, if there are more students, it is possible to give one word to two students. If there is less than 6 students, then some words will be left and students will think about these together. Students have 10 minutes for this activity. Together with explaining the instructions and then reading the students answers, the whole activity should take up to 20 minutes.

After this pre-listening activity, I will hand out the worksheets (*Appendix 7*) with the lyrics and gap-fill exercise to the students. There are two groups of words they have to focus on filling into the text. Students are asked to fill in the gaps in the lyrics using the six words they were dealt with in the previous exercise. Together with these, they should also use adjectives provided for them before the lyrics and put them in comparative forms.

Before I play the song, I need to be sure they understand all the adjectives they are going to fill in the gaps. For this purpose I created an exercise in which students should match the adjectives with their opposites. When they are finished I will check the answers with the students and quickly revise the rules for forming comparative forms of adjectives.

After giving the students the instructions, the actual listening can take place. I will tell the students that they are going to hear the song twice, during the first listening they are

asked to fill in the six words from their stories. However, when they fill in these words, there still will be several gaps in the lyrics. We will deal with these later in the second listening and I will explain the students that they should not get distracted by these but be aware of it. We will check the correct answers after the second listening. When students hear the song for the second time they try to fill in the missing adjectives and the words from previous exercise if needed.

Then we check the correct answers and go back to the students' stories they created at the beginning of the lesson trying to compare if some of them are similar to the actual lyrics and discuss the meaning. The whole listening part with the exercises should take about 15 minutes.

In the remaining 10 minutes, I ask the students whether they know this song and where they heard it, expecting them to mention the movie Shrek. I will hand out the students the second worksheet (*Appendix 8*) and tell the students to have a look at the picture of the characters from this story and ask them to think of sentences describing these characters. They should use the given adjectives in the last exercise and use them in comparative forms to compare two characters.

### 3.2 7<sup>th</sup> grade

The topic of the unit that the students are currently dealing in their lessons is experience and the focus is placed on the grammar of present perfect tense. Therefore I have decided to use this grammatical structure as the main point for choosing suitable a song.

The song I have chosen is called "*I've been everywhere*" and was sung by Johnny Cash. It is a rather fast but very enjoyable country song with a good example of the usage of present perfect tense. Apart from practicing the subskill of grammar, listening skills and mainly speaking skills are being practiced.

At the beginning of the lesson, I will introduce the topic of the lesson to the students and tell them we are going to talk about travelling. I will ask them whether they like traveling and few more questions about travel. I will do this by a simple activity of asking the questions and telling students to stand up if their answer is yes. The questions are following:

- *Do you like travelling?*
- *Do you enjoy travelling by bus?*

- *Do you like travelling with your parents?*
- *Do you prefer winter holiday?*
- *Do you like packing?*
- *Do you like exotic countries?*
- *Have you ever been to America?*

My last question is the most connected with the theme of the song and also with the grammar. Therefore I will write this question on the board so that the students can see the structure of present perfect tense. If some students answers this question by saying yes, I will ask them further questions to find out where they exactly went and when. This introductory part should take about 5 minutes.

Then I will tell the students they will hear a song of a famous singer who travelled around many places in America. I will hand out the worksheets with the lyrics (*Appendix 9*) and tell the students that while listening to the song, they should fill in the gaps in the lyrics by putting a correct form of the present perfect tense. I will play the song twice and by the second listening, when the students should be already more familiar with the contents of the song, I will ask them to underline the places mentioned in the song which they know. After the second listening I will check the correct answers with the students and ask them whether they know why the present perfect tense is used there and I will revise the rules if needed. However, they should already be familiar with the basics of this tense from previous lessons. This listening phase should be approximately 10 minutes long. If the explanation of grammar will be needed, it might take about 5 more minutes.

When we are finished with the song, I will hand out the worksheets with table for “Find someone who...” (*Appendix 10*) and explain the students they should go around the class and ask their classmates whether they have ever been to particular destinations written in the table. I will emphasize the usage of the present perfect tense in the question they will ask. If so, they should write their name next to the destination and continue with asking the others. The aim is to have at least one name in every destination. However, as I am not really sure whether students of the 7<sup>th</sup> grade have travelled so much, not all destinations might be represented in the class. If there is someone who manages to fill in the whole table with names, the one is the winner and I will stop the activity to check their answers and discuss their travelling destinations. If students cannot find anyone for some destinations, I will stop the activity after 10 minutes. We will go through the destinations

and I will try to find out from the students who visited these places, asking these students further questions in the past tense about when, where and who with they went there. I will emphasize the difference between the present perfect tense in the first question and the rest of the questions in the past tense.

After making sure students understand this difference, I will hand out the third worksheet (*Appendix 11*) and explain the students that this activity has two parts. In the first part, they should fill in information about themselves, i.e. about their holiday. In the second part, they will work in pairs asking each other questions to find out their partner's destination – e.g. *Have you ever been to an exotic country? Have you ever been to Africa? Have you ever been to Egypt?*

Once they have found out the correct destination, they should ask the follow-up questions in the past tense to find out more details about the holiday.

### 3.3 8<sup>th</sup> grade

For a lesson with the students from the 8<sup>th</sup> grade, I have decided to choose the song from their Student's books. The song is called *Big Yellow Taxi* and it deals with global environmental problems, which is also the topic that goes throughout the whole of Unit 5 in the book. As already mentioned in the textbook analysis, this song practises mainly listening skills and also provides students with several colloquial English expressions. At the end it also practises close reading as students are asked to find key words and phrases in the lyrics.

The main aim of the lesson is to deal with the topic of environmental problems, revise the vocabulary connected with this topic and discuss these issues. The skills practised in the lesson are mainly listening and speaking.

It is also important to mention, that this topic matches the cross-curriculum topic Environmental education and expected outcomes in the thematic topic of nature according to the Educational Framework.

As a pre-listening exercise, I have decided to activate the students' knowledge of the topic – environmental problems – and find out what they already know about. It should be a kind of revision for them as they should already be familiar with this topic from previous lessons and students should have appropriate vocabulary to be able to communicate about these problems. I chose to do this revision through brainstorming, asking the students to think of as many words and expressions connected with this topic.

The students should write the words a first in small groups around 3-5 students. This pre-listening part should take up to 15 minutes.

After this introductory part, I distribute the worksheets (*Appendix 12*) with the lyrics of the song and additional exercises. I have prepared the worksheet based on the lyrics of the song modifying slightly for the vocabulary activity. I decided to use the cover of this song sung by Counting Crows instead of the original as I think the melody is catchier and I believe the students could like it more and appreciate that. I have created the exercises by myself using the instructions in the Project 4 SB and using pictures found on the Internet. All the definitions of the words used in the worksheet are from the online Cambridge Dictionary<sup>12</sup>.

Before the listening, I will ask the students to go quickly through the text so that they have at least a rough idea what it is about. While the listening, they will be asked to underline the correct words they hear will in the lyrics.

Then the actual listening takes place and students listen to the song while reading the lyrics and focusing on the words they hear. During the listening, students should also try to concentrate on the meaning of the lyrics and answer the question given in the instructions of the song activity: "What environmental problems is the song about?"

After the first listening, I will discuss the answers to the question with students and check the correct answers. Then I will go with the students through the unknown words and ask them to complete the vocabulary exercise where they should match the words with the pictures and their definitions. I will also ask students about the colloquial shortcuts used in the song and try to find out whether they know or can figure out what they mean. This part including listening and the following activities should take up to 15 minutes.

After making sure students understand the lyrics, I will play them the song again, asking them to find and highlight the part of the song, the line or just words that they think carry the main idea of the song and are the most important. I suppose the main line is "*you don't know what you've got till it's gone*" and I expect students to underline this part. However, this is of course not the one and only answer and I want the students to discuss more possible answers, ask them what they mean and how they feel about the lyrics of the song. As a follow-up activity to this post-listening exercise, I will also ask the students to try

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<sup>12</sup><http://dictionary.cambridge.org/>

to answer few more questions about the song that are given in the worksheet. The aim of this activity is to make the students think about the topic and the meaning of the song more deeply and discuss these issues. I would like to put the emphasis especially on speaking in this last activity at the end of the lesson and I suppose it will take 15 minutes

### 3.4 9<sup>th</sup> grade

As students of 9<sup>th</sup> grade should deal with the topic of money that time, I have chosen a song concerned with this topic. In their Student's Book, they have a popular song from Abba – *Money, Money, Money*. Even though I think this song is really good, I have decided to choose a different song called *Price Tag* from Jessie J which I believe is a bit more modern and therefore students might be more interested in it and I also think the song offers more possibilities.

This lesson should be very complex regarding the skills and subskills included as students should practice both focused and global listening, speaking skill, and also the subskill of vocabulary. Apart from these language skills, I believe that Personal and Social Education as a cross-cultural topic mentioned in the Educational Framework is being represented by this topic as students should think about their own values in life. As well as this cross-cultural topic, also the Personal and Social core competence together with competence of communication is being represented.

I have decided to start the lesson with one of the most crucial phrases from the song: *Money can't buy us happiness*. I will write this phrase on the board asking the students to write this sentences into their notebooks or on a paper using either "can" or "can't", depending on what is true for them. I will also ask the students to give reasons for their opinions and try to make them think and talk about this issue and asking them what things they can buy that make them happy. This introductory part should take about 8 minutes.

After introducing the topic and motivating students for the rest of the lesson, I will hand out the copies with vocabulary exercise (*Appendix 13*) asking them to match the words with correct pictures. Although there might be some words the students have never encountered before, I believe this activity does not take too much time even if I need to explain them some words. Right after this activity, I will also ask the students to go through five short phrases below the vocabulary exercise and asking them if they understand what they mean. I think this should take about 8minutes.

Then, I will explain them that they are going to listen to a song but they will not have the lyrics so they need to listen to the song very carefully. Their task during the listening to



tick the words from the vocabulary exercise that they hear in the song. They should also do the same with the phrases.

As the song is rather fast and some parts might be quite difficult to understand, I will play the song twice. After the first listening, I will ask the students how many words and phrases they caught in the song, expecting there probably will not be much as they will have heard the song for only the first time. After the second listening, we will check the answers and write the words and phrases occurring in the song on the board. This part should take 10 minutes.

Then I will provide the students with the lyrics of the song (*Appendix 14*), playing the song for them for the third time and asking them to fill in the words they have just ticked into the gaps. I believe that after the first two listening, it will be a rather easy task for them and there will be no need to play the song again. I expect this last listening part together with checking the correct answers will take 6 minutes. As my aim is to make the students think about the main idea of the song, I do not think it is necessary for them to understand every single word of the lyrics. To check their understanding of the song, I will ask the students to answer the three questions below the lyrics. I suppose this whole post-listening activity together with the last listening and checking the answers could take up to 10 minutes.

For the final part of the lesson, I have prepared five quotes about money (*Appendix 15*) cut into halves. I will divide the students into 10 groups, giving each group one half of the quote and asking them to find the group that has the second part. When everyone finds their matching halves, they should read their quotes aloud and tell whether they agree with the statement or not and why. Depending on how much time will be left, students can discuss these quotes together. I expect there could be at least 5 minutes left for this activity.

## 4 The reflection of the practical application

All the lessons started with a short introduction. As I did not know the students very well, I asked them at the beginning of each lesson to write their names on a piece of paper. As some students had already got their name tags, they just took them out and we did not have to waste time with that. However, this whole introductory part always took about 3 minutes.

All the classes are normally divided into 2 groups for language lessons according to their level of English. In the 6<sup>th</sup> and 9<sup>th</sup> grade, I taught the higher level groups, whereas in the 7<sup>th</sup> and 8<sup>th</sup> grades, I had the lower level students.

### 4.1 6<sup>th</sup> grade

This lesson originally consisted of 4 parts. However, I managed to do only three of these parts in the lesson, giving the last part to the students as their homework. The first part dealt with writing and the second part focused on the subskill of grammar, particularly on comparative adjectives. Listening skills were practiced in the third part and the last, fourth part, was focused on grammar again, practicing the students' understanding of it and their own application of this grammatical structure in their own sentences.

In this class, I started the lesson as planned, with writing activity. The aim of this part was to introduce the song through particular vocabulary and mainly to practice students' writing skills. I had already written 6 chosen words from the song on the board before the lesson started. I showed these words to the students and asked them to think of a short story, of maximum 10 sentences, using these words. The students had been already familiar with all the words so I did not even lose any time with explanation. As there were 11 student in the class, I divided them into 2 groups, one of 5 students, the second of 6 students. I told them they had 10 minutes for that and each of the students should take one word and think of a sentence that would contribute to the whole story. In the group of 5 students, I asked the students to think about the usage of the last sixth word together. However, they tended to work all together, thinking of all the words, alternatively helping others with their words if needed. Despite the fact the students did not stick to their own words, I believe it was useful telling them they should keep one word as it made them working a bit faster knowing they have individual responsibility in the group.

In the beginning it took the students little time to start writing, but after ensuring them several times that the story does not have to be really sophisticated and should be really short, each group wrote about 5 sentences. They managed to finish this activity in

the planned 10 minutes and together with reading the stories and correcting a few mistakes it did not take more than 15 minutes all together. The aim of this activity was to introduce the vocabulary from the song. Students then had the possibility to use these words in context. Based on the fact that the students had already known, that these words were from the lyrics, another aim was for the students to guess what the song might be about and create their own stories. They mostly made up love stories involving melting ice-cream and somebody falling in love.

After the students' stories we moved to another activity dealing with the grammar of comparative adjectives. I handed out the worksheets and asked the students to have a look at the adjectives written in the first exercise and try to match the opposites. At first, I asked the students to match the words without explaining any words. They managed to match most of the words, however, as some of the adjectives had more than one meaning, such as "*light*" and "*close*", it was a bit tricky for them. After 2 minutes that I gave them to try to finish the activity by themselves, we checked the answers together and explained or translated the words that were difficult for the students.

Then, I checked whether the students were familiar with the comparative forms of adjectives by asking them to translate few sentences with comparative forms of the words from the exercise. All the students knew this grammar so this whole part took only about 5 minutes and we could smoothly move to the song itself.

After practicing the subskill of grammar, the actual listening took part. The aim of the following gap-fill exercise was to practice focused listening.

Before playing the song, I warned the students that the song is rather fast and they do not need to worry if they do not manage to fill in all the missing words as it is almost impossible.

After the first listening, most of the students managed to fill in about the half of the missing words. When I played the song for the second time, the students were even more successful and they had only about 2 or 3 gaps left.

After listening to the song for the second time, we read the lyrics and checked the correct answers together with the students. We did not translate the song, but we rather focused on the parts with comparatives, as this grammar was the main aim of the lesson. This whole listening part together with checking the answers took us about 18 minutes.

When the students had completed all the words in the lyrics, I played the song for the last time so that they could focus on the words they did not hear before.

As there was not enough time at the end of the lesson for any further discussion and also for the last activity with the picture of characters from the movie Shrek, I gave this worksheet to the students as their homework. Their task was to describe the characters from the movie using comparative forms of adjectives.

To summarize this lesson, everything went according to the plan except the last activity that was left out because of the lack of time. However, I expected this a little and that is why I put this activity at the end as I knew, it would also be suitable as homework. As I supposed, most of the students already knew the song and associated the song with the movie Shrek. In general, I was very satisfied with the lesson and with the way the students worked. I think I covered all the skills and subskills I wanted to practise and I was satisfied with all the techniques used. Therefore, I would not change anything about the lesson.

#### 4.2 7<sup>th</sup> grade

I divided this lesson into four basic parts starting with a pre-listening activity based on speaking. By asking the students questions about travelling, I tried to fulfil my aim of activating their current knowledge of this topic and motivating them for further activities. By the final question in discussion I smoothly connected the speaking activity with the subskill of grammar by asking the students a question in the present perfect tense and further quickly revising the rules of the usage of this tense. The actual listening then took place combining both practising listening skills, especially focused listening, and grammar of the present perfect tense. The last two parts were dealing with further practising the grammar, but through communication, and practising speaking skills.

There were 14 students in this class. I started the lesson with the discussion about travelling as I intended to do. However, instead of the planned five minutes, we spent more time on this topic and discussed it for about twelve minutes. To start the discussion I asked the students whether they liked travelling in general or not, asking them to raise their hands. The same was done with the question about means of transport to find out who prefers travelling by bus, train etc. After the students had become less shy and more familiar with the topic of the lesson, I continued with further questions trying to find out the reasons why they prefer the means of transport mentioned. When it came to the last

question in the present perfect tense, I asked the students whether they were already familiar with this tense, finding out that they already knew this grammar quite well.

After ensuring that the students were familiar with this tense, I followed with the listening activity. I provided the students with the lyrics, telling them they were going to listen to a song about a man who travelled around the whole of America. Their task was to fill in the three missing verbs in the present perfect form. Most of the students managed to do so during the first listening. However, I played the song for the second time for those who did not catch everything and I instructed those who were already finished, to underline the places in the lyrics that they know or have already heard about. This listening part took ten minutes.

After checking the correct answers, I continued with the speaking activity focused on the grammar of present perfect questions. I handed out the "Find someone who..." worksheets asking the students to go around the class asking each other and trying to find someone who had already visited the places mentioned in the table. Before the activity itself, we revised the present perfect tense for asking questions. However, I came across a problem that students tended to communicate in their native language instead of English. Therefore, it took me more effort to control the students and I tried to urge them to ask questions only in English. In this activity, students managed to fill in all the lines except America. There was no student in the class who had visited this part of the world. This part took the students about 10 minutes. During the next five minutes I asked students further questions about their travels in the past tense, such as when they went there, who with, and where exactly.

Unfortunately, there was not enough time for the last speaking activity. However, I handed out the copies, telling students to fill in the information about their own holiday. In this exercise, students were dealing both with the present perfect and past simple tense and the aim of this activity was for them to realize the difference between these two tenses. Most of them managed to answer at least the first two questions in this activity and I instructed them to finish this at home as their homework and ask their classmates about their holidays.

Despite the time issue and the problem with students speaking in Czech, I would say that this lesson fulfilled the plan for the most part. Students were already familiar with the present perfect tense before the lesson so it was not difficult for them to form basic

questions such as “Have you ever been to...” and answer them. They also already knew the difference between the present perfect and past simple tense. My lesson was more of a revision exercise for them, however, the students practised the skills of speaking and listening and the subskill of grammar as planned.

#### 4.3 8<sup>th</sup> grade

This lesson focused mainly on the topic of environmental problems and its aims were to broaden vocabulary connected with this topic and practise skills such as speaking and listening.

The whole lesson consisted of 3 parts. The aim of the first introductory part was mainly to motivate the students and activate their knowledge about the topic by the simple activity of brainstorming. The second part was dealing with the actual listening to the song. The students practised both focused listening by choosing the correct words in the lyrics and global listening by answering several questions related to the song. In the third part, the students were asked to deal with the words from the lyrics and practise the subskill of vocabulary.

There were fifteen students in this class. Right before the beginning of the lesson, I was told there was one student who was hearing-impaired and was wearing a hearing-aid. This student had her own assistant who helped her. Unfortunately, the song activity was not very suitable for this student. However, this listening part represented just about one third of the whole lesson and the rest of the lesson was devoted to speaking activities that I believe were much better for her.

I started the lesson with brainstorming, as planned and with a word “environment” written on the board. I have to admit, I was a bit worried how this activity would go as I have experience from my teaching practise that students who are not used to this activity cannot do very well. They are generally rather hesitant to write any ideas as they worry they might be stupid and not correspond to the topic. Because of this, I really tried to emphasize many times that no ideas are wrong and that the students could write anything that would come into their minds. I continued to motivate and encourage them during the time they were thinking about the words and writing them down on paper. I gave the student eight minutes to write their ideas. After that, I asked them how many words or phrases they had written. Some students wrote just about five words, but there were also those who wrote about fifteen or eighteen. I asked the student with most of the words to write them on the board. Other students then added other words they had come up with.

This whole introductory activity, together with the initial instructions, clearly encouraging the students to speak, and so the following discussion took a bit more time than I had expected and we spent about twenty minutes with this part.

Then followed the listening activity with the song aimed at focused listening. I told the students that they were going to listen to the song. I handed out the copies of the worksheet with the lyrics, telling the students to listen to the song and try to choose the correct word they would hear in the song. Also, while listening, students were meant to concentrate on the meaning of the song and find out which environmental problem the song was dealing with. After the first listening, almost all the students managed to choose the correct words in the lyrics. When I asked them what issues they thought the song was about, they answered: deforestation, chemicals in agriculture, urbanisation, and consumerism.

After the students had already heard the song, I wanted to make sure they would understand the lyrics. For this purpose, I asked them to have a look at the vocabulary exercise and match the words to the pictures and to their correct definitions. Together with this, we went through the colloquial expressions used in the song. The students knew, or were at least able to deduce, their meaning and I suppose this exercise was not too difficult for them. This first listening part took about fifteen minutes

Then the second listening took part focusing on gist listening and understanding the meaning of the song more deeply. Before playing the song for the second time, I told the students to concentrate on the lyrics even more. Given the fact that they should have already understood most of the words, they were asked to underline the words or lines in the lyrics they found most important for the meaning. Among the most common lines the students underlined were these:

- *They paved paradise and put up a parkin' lot*
- *You don't know what you got till it's gone*
- *Hey, farmer put away your DDT*

We discussed these sentences after the listening and as it was almost the end of the lesson, I instructed the students to have a look at the rest of the questions below the lyrics at home, trying to answer them as their homework.

According to the students' reactions and their feedback, I believe they enjoyed the lesson. I further discussed the issue of the hearing-impaired student with the assistant after

the lesson, asking her about her opinion if the lesson was beneficial for the student. I got some positive feedback and I was told that the student enjoyed the lesson anyway.

#### 4.4 9<sup>th</sup> grade

This lesson consisted of four basic parts. The first pre-listening exercise was focused mostly on motivation. By asking the students several questions, I tried to fulfil the aim of making them think about the topic. The students also dealt with the words and phrases from the lyrics in the next part to practise the subskill of vocabulary. The listening part took most of the lesson as the students listened to the song altogether three times, practising mainly focused listening. The last part was aimed at the speaking practice.

After the general introduction, I started the lesson with the sentence *“Money can / can’t buy us happiness”* that I had written on the board before the start of the lesson. My main aim was to make the students think about the meaning of money and make them speak. I asked the students to read this sentence, think about it and tell me whether they would rather choose “can” or “can’t” in the sentence. From the total of eleven students, only two raised their hands saying that they thought that money “can” buy us happiness. However, they admitted that it is not true all the time and of course there are things we cannot buy with money. I continued the discussion by asking the students what things they could buy which would make them happy. Among the students’ answers, there were things like clothes, cars, or a football stadium. This introductory part consisting of mainly discussion took eight minutes.

Then the vocabulary practise took part. I handed out the worksheets and asked the students to try to match the words with the pictures in the first exercise. The only words that the students did not know were the colloquial expressions *“cha-ching”* and *“ba-bling”*. However, when I asked them whether they could deduce the meaning of *“cha-ching”* from the picture, one student guessed correctly that it is a sound of a cash register. After checking these words, students read the phrases below and we discussed them briefly. This part took about five minutes.

After practising the vocabulary, the listening part followed. I told the students that they would listen to the song twice and their task was to tick the words and the phrases they would hear. The students did not look at the lyrics yet and they were meant this just by focused listening. From all the ten pictures on the worksheet, six of them were mentioned in the song. After the first listening, the students answered that they have heard five of them, one student even said that he had heard six. Regarding the phrases, there



were only two of the five mentioned in the song and after the first listening, all the students heard them. I have to admit that I was pleasantly surprised as I did not expect the students would manage to do so well for the first listening. The second listening was aimed more at checking and reinforcing the vocabulary.

After checking the words and phrases from the first two listening parts, I asked the students to turn the page to have a look at the lyrics of the song. I told them I would play the song for the last time and their task was to fill in the words they had ticked in the first exercise into the lyrics. In this moment, I realized I had made a small mistake when I had copied the lyrics on one piece of paper but on both sides. Students, therefore, needed to turn the page to see the words they had to fill in. I apologized to the students and asked them to rewrite the words from the first page to the other one. The last listening with filling in the missing words was very easy for the students and they all managed to complete the exercise correctly. This whole listening part took about seventeen minutes.

Because I felt we did not have much time at the end and I wanted to manage the last activity with matching the quotes, I asked the students to have a look at the three questions below the lyrics at home as their homework and try to answer these questions.

In the remaining time, I followed with the last activity focused on speaking. As there were eleven students in the class, and I had prepared five quotes about money cut into halves, I gave each student one piece of paper and asked each pair of students to take one piece of paper. Then the students walked around the class looking at each others' sentences, trying to find the missing halves. They managed to do so in about four minutes. What pleasantly surprised me was the fact that the students were very organized. When they found their partners, they moved to the side, in front of the blackboard to show they were already finished. Students read their quotes aloud and we managed to briefly discuss their meanings before the end of the lesson. I felt the students truly enjoyed this lesson and it was very pleasant for me that they were very communicative and wanted to discuss this topic.

## 5 Conclusion

On the basis of the theoretical background provided in the first part of this thesis, in the second part I have dealt with the practical application of this topic through textbook analysis and my own lesson plans that I further put into practise and reflected upon. I put emphasis on the type of exercises and especially on the skills and subskills that were developed by particular song activities.

One of the main aims of the practical part was to find out in what extent the English textbooks deal with songs and what the number of song activities being represented in this textbook is. Attention is also put on the character of these song activities and how they can be used in the class.

For the analysis I have chosen the Project 3<sup>rd</sup> edition textbooks, namely volumes Project 2 to Project 5 as they are used at the lower secondary school level in which I further used my lesson plans. Each of these textbooks corresponds to a specific grade, Project 2 is used in 6<sup>th</sup> grade and the last, Project 5, is used by students of the 9<sup>th</sup> grade. These textbooks represent a perfect example of a book series that deals very well with this issue as song activities are included in each unit. Every book consists of six units and an introductory unit. There is generally no song in the introductory part, except for the Project 2 volume.

It is also very beneficial that these songs are not artificially created only for educational purposes and most of the songs are not old. There are many modern and trendy songs which students may be familiar from their everyday lives. I believe this motivates the students much more to work with the songs and the textbooks in general.

The lyrics of the songs are generally provided for the students either in their full forms or as gap-fill exercises.

I have also worked with the Teacher's Book, where more instructions and further additional ideas are provided. Together with these details, there is also some information provided about the aims of the songs and skills being developed by the songs. However, this is not provided for all song activities and the terminology used there does not correspond to the expressions used in my thesis. Therefore, I mostly had to analyse the songs according to the skills by myself and not to rely only on this source.

As one song does not usually develop only one skill or subskill and the skills and subskills are mostly connected and linked together, I divided them into four categories:

primary skills, primary subskills, secondary skills/subskills, and others. I distinguished the main, or dominant, skills and subskills being developed by the songs primarily as those that are mostly given in the instructions. Then the other skills and subskills being practised secondarily are mentioned as those that are rather optional and suggested as further activities. The last category – *the others*, include mainly cross cultural, curricular and further skills or areas. These skills generally go beyond the basic four language skills and subskills, therefore, they are mentioned only in the tables within each unit analysis, not in the final summary of the particular book.

As for the skills, it was not very surprising for me, that the songs mostly deal with the listening skills as I expected this a little bit. Many songs are provided with full lyrics and further questions checking students understanding and they therefore deal mainly with gist listening skills. Few song activities are created as gap-fill exercises where focused listening is being practised. Secondly, speaking and writing skills were also developed within further activities.

In my teaching practise, I put the song activities into practise. I used some of the activities mentioned in the theoretical part and adjusted the types of exercises so that they would fit the specific purposes of the classes. I properly prepared the lessons in accordance with the educational aims and the level of the students. For all four lessons, I prepared my own worksheets and adjusted the lessons either to the topic or the grammar the students were dealing with in their English lessons at that time. In most cases, except one lesson, I chose songs on my own and did not use the ones in the textbooks.

There were around eleven to fifteen students in the classes and I always put emphasis on speaking activities so that students could express themselves and share their opinions on the given topics. I used Ss – Ss interaction such as groupwork, pairwork, or all together interaction, as well as T – Ss interaction.

I feel most of my lesson plans worked out well without any significant complications. I only encountered a problem with time planning in one of my lessons in 7<sup>th</sup> grade where I did not manage to complete all the activities I had planned.

Two of my lessons were based mostly on the thematic topic, whereas the other two lessons with song activities were chosen rather to practise specific grammatical structures. Apart from the listening skills, that were developed by all these activities, in both focused

and global listening, I mostly included speaking activities, and only secondarily writing and reading. As for the subskills, mainly grammar and vocabulary were represented.

I also planned the lessons in accordance with Educational Framework so that I could meet some cross-curricular topics and core competencies. I dealt for example with the topic of environmental education, and personal and social core competencies were represented in my lessons as well.

Through all these song activities, I believe, that I managed to fulfil the main aim of this thesis which is to show that songs can be used for various purposes and can develop many language skills and subskills.

After putting the song lessons into practice, I have proven to myself the assumption that songs can represent a very suitable tool in language learning and can be very useful in language acquisition. Moreover, it is fun for most of the students and the motivation they get is simply much more effective than what the ordinary exercises in their textbooks can offer.

## 6 Resumé

Tato diplomová práce se zabývá studiem písní a jejich implementací ve výuce anglického jazyka. Práce je rozdělena na dvě části – teoretickou a praktickou. V teoretické části popisuji a rozvíjím základní pojmy jako píseň, hudba a rytmus společně s metodikou výuky a hudebními aktivitami, které mohou být použity ve výuce anglického jazyka. Dále se zabývám tím, jaký vliv má hudba na studenty, a atmosférou ve třídě, která je ovlivněna právě hudbou.

V dnešní době lze poměrně snadno získat studie zabývající se účinky hudby na psychiku člověka. Za tuto skutečnost může zejména digitální revoluce ve výpočetní technice, která nabízí snadné sdílení hudby pomocí digitalizace. V našich životech tak hraje hudba nemalou roli. Vždy jsem věřila, že hudba a písně mají na psychiku člověka pozitivní efekt. Tuto skutečnost jsem si dále potvrdila nejen teoretickými podklady v této práci, ale především vlastními zkušenostmi ze své praxe.

V teoretické části práce jsem například zjistila, že pozitivní vliv hudby na člověka je způsoben zejména emočním nábojem obsaženým v písních, nebo také ztotožněním se posluchače s textem písně. Velký vliv také mají obrazy a pocity, které se v našem mozku tvoří při poslechu hudby.

Dalším zjištěním v teoretické části mé práce bylo, že rychlé skladby dokážou zaktivizovat studenty, přivést do výuky náboj a podnítit studenty v rychlejší práci, zatímco pomalé skladby navozují spíše pocit relaxace, a přimějí studenty k hlubšímu ponoření se do textu písně a jeho významu. Za důležité považuji především to, aby si těchto účinků hudby byli vědomí samotní učitelé a uměli je využít ve svůj prospěch.

Takto silný vliv hudby je v mnohých publikacích vysvětlován především tím, že hudba je již od nepaměti přirozenou součástí našich životů. S hudbou se setkáme nejen v obchodě, v čekárně u lékaře, či v práci, ale dokonce ji vnímáme dříve, nežli spatříme světlo světa, tedy v lůně matky. Různé zdroje dokonce uvádějí, že hudba je mnohem starší, že je tu s námi od samotného počátku lidské rasy. Překvapujícím, spíše alternativním názorem, na který jsem v průběhu psaní své práce narazila, je teorie, která vychází z předpokladu, že zpěv dokonce předcházela řeči.

Dalším bodem teoretické části mé diplomové práce bylo zkoumání podobnosti písní s básněmi, a to proto, že sdílí stejnou strukturu a prvky jako melodii, rytmus či text. Existují

názory, že písně nesou menší obsažnost informací než básně. Jiné studie však toto tvrzení vyvracejí.

Z důvodu těsné vazby k tématu mé práce jsem zmínila v teoretické části také metodu sugestopedie. Sugestopedické principy jsem nicméně do vlastní výuky nezařadila.

Jedním z hlavních důvodů proč písně ve výuce využívat je fakt, že hudba je dobře zapamatovatelná, a písně také přenášejí pohled do jiné kultury a myšlení. V teoretické studii jsem narazila na skutečnost, kterou považuji za velmi přínosnou, a tou je právě melodičnost jazyka. V souvislosti s hudbou tak mohou studenti zpracovávat jazyk daleko přirozeněji, protože intuitivně spojují melodii jazyka a písně dohromady.

Kromě přínosu užití písní a hudby ve výuce anglického jazyka jsem se zabývala i opačným pohledem, a to obavami učitelů ze začleňování písní do výuky. Mezi nejčastější obavy se řadí například strach ze zesměšnění, pokud učitel neumí zpívat, obava z nadměrného hluku ve třídě, či nedostatku času pro zařazení takových aktivit. Další skutečností, kterou mnozí učitelé považují za problematickou je fakt, že písně a jejich texty užívají často hovorový jazyk s nesprávnou gramatickou strukturou.

Pedagogové se často obávají, že písně obecně představují jistý způsob relaxace, a nejsou tedy vhodné jako seriózní výukový prostředek. Toto zdůvodnění chápu jako částečně opodstatněné pouze v případě, že učitel nepřipraví k písni vhodné aktivity, které odrážejí úroveň a schopnosti žáka pro pochopení dané problematiky. V souvislosti s tímto bych chtěla zdůraznit jak klíčová je pak vhodná volba skladby. Je vhodné, aby zapadla do kontextu učebního plánu.

Dle vlastních zkušeností mohu potvrdit, že písně jsou velmi vhodným nástrojem při výuce v mnoha ohledech. Domnívám se, že studenti jsou daleko více motivováni. Při poslechu si žáci broukali melodie či poklepávali prsty rytmus písně, a celkově se při poslechu cítili uvolněně a koncentrovaně. Z vlastní praxe mohu dosvědčit, že výsledný efekt užití hudby a písní ve výuce anglického jazyka je velmi pozitivní. Studenti přijímají takové lekce s radostí a motivací a těší se na další aktivity spojené s výukou.

V praktické části této práce jsem se věnovala rozborům učebnic z hlediska využití písní. Dále jsem zpracovala vlastní učební plány, které jsem uvedla do praxe. Důraz jsem kladla především na řečové dovednosti a jazykové prostředky, které byly danými aktivitami rozvíjeny.

Jedním z hlavních cílů praktické části bylo zjistit, do jaké míry učebnice angličtiny pracují s písněmi, a jaké je zastoupení písňových aktivit v učebnicích. Pozornost byla upřena na povahu těchto písní a na to, jak mohou být dále využity ve výuce ve třídě.

Pro tuto analýzu jsem zvolila 3. edici učebnice Project. Jmenovitě pak díly Project 2 až Project 5, které jsou používány pro výuku anglického jazyka na druhém stupni (konkrétně v 6. až 9. třídě) ZŠ České Velenice, kde jsem následně odučila i vlastní plány svých hodin. Při analýze písňových aktivit jsem též pracovala s Teacher's Book, kde je možné nalézt instruktážní část a další informace o metodice výuky.

Prostřednictvím analýzy jsem zjistila, že tyto učebnice představují výborný vzorek učebnicové série, jelikož písňové aktivity jsou obsaženy v každé lekci. Výběr písní v učebnicích není pouze uměle vytvořený pro výukové účely, ale jsou zde zahrnuty současné a moderní písně, ke kterým mají žáci bližší vztah. Věřím, že taková struktura skladeb dokáže mnohem lépe motivovat žáky pro používání učebnice a práci s ní. Texty písní jsou zpravidla uvedeny celé, ale také formou doplňovacích cvičení.

Vzhledem k tomu, že písně obvykle nerozvíjí pouze jednu řečovou dovednost či jazykový prostředek, ale jsou spíše propojeny navzájem, rozdělila jsem dovednosti do čtyřech kategorií. Rozlišuji zpravidla hlavní či dominantní dovednosti a jazykové prostředky, které jsou rozvíjeny písněmi primárně a jsou obsaženy v instruktážní technice, a dále druhotné dovednosti a jazykové prostředky, které jsou spíše volitelné a doporučené jako další aktivity. Kromě těchto jazykově zaměřených kategorií jsem se věnovala rovněž charakteru písní a vlastnostem, které přesahují tuto jazykovou stránku. Mezi ně patří zejména oblasti doplňující učební plán jako klíčové dovednosti, nebo průřezová témata.

Co se základních dovedností týče, příliš mě nepřekvapilo, že písně se nejvíce soustředí na rozvoj poslechových dovedností. Mnoho písní je uvedeno s plnými texty a dodatečnými otázkami prověřující pochopení textu. Taková cvičení jsou zaměřená spíše na celkové poslechové dovednosti (tzv. global listening). Několik písní obsahuje mezery v textu pro doplňování výrazů a slov. Tato cvičení jsou naopak zaměřená spíše na tzv. focused listening. Mluvené a písemné dovednosti byly druhotně rozvíjeny v dalších aktivitách.

V mé výukové praxi jsem se snažila zakomponovat písně do učebního plánu. Použila jsem aktivity z teoretické části a upravila typy cvičení tak, aby se hodily ke konkrétnímu účelu výuky ve třídě. Pečlivě jsem provedla přípravu lekce v souladu s osnovami, RVP a úrovní studentů. Pro všechny čtyři lekce jsem připravila pomocné pracovní listy a cvičení.

Hodiny byl zaměřeny buď tak, aby rozvíjely gramatické struktury, kterými se žáci ve svých hodinách zabývali, nebo tak aby tematicky odpovídaly probíranému tématu. Zabývala jsem se například průřezovým tématem environmentální výuky, a také rozvíjením osobní, občanské a sociální klíčové kompetence.

Dvě lekce byly zaměřeny tematicky, zatímco další dvě se soustředily na konkrétní gramatické struktury. Kromě poslechových dovedností, které byly nejvíce rozvíjeny v těchto aktivitách, a to jak prostřednictvím tzv. focused listening, tak i global listening, jsem zařadila také komunikativní aktivity, a jen druhotně aktivity procvičující psaní a čtení. Při procvičování jazykových prostředků jsem se nejvíce soustředila na gramatiku a slovní zásobu.

Se studenty jsem zpravidla rozvíjela komunikační dovednosti tak, aby měl každý student prostor k vyjádření svého názoru, aby mohl sdílet svůj pohled na dané téma. Využívala jsem nejenom interakce učitel-žák, ale také skupinové a párové aktivity. Velký důraz jsem kladla na tzv. „pre-listening activities“, které měly za úkol žáky správně namotivovat a připravit je na samotnou písňovou aktivitu.

Ve všech třídách bylo 10 až 15 studentů. Všechny lekce proběhly dle plánu, až na jednu, v 7. třídě, kde jsem nestihla provést všechny naplánované aktivity. Ve většině případů jsem použila píseň dle vlastní volby, nikoli uvedenou v učebnici.

Pevně věřím, že se mi prostřednictvím všech výukových aktivit podařilo naplnit cíle této diplomové práce, především prokázat prospěšnost využití písní a hudby ve výuce anglického jazyka, kde slouží mnoha účelům, a velmi dobře rozvíjí řečové dovednosti, a taktéž jazykové prostředky.

Díky vlastní praxi jsem si potvrdila předpoklad, že písně mohou být pro výuku jazyků velmi vhodným nástrojem. A co více, pro většinu studentů představují písně druh zábavy a přirozeného projevu, a motivují je k učení více než standartní učebnicové cvičení a texty.



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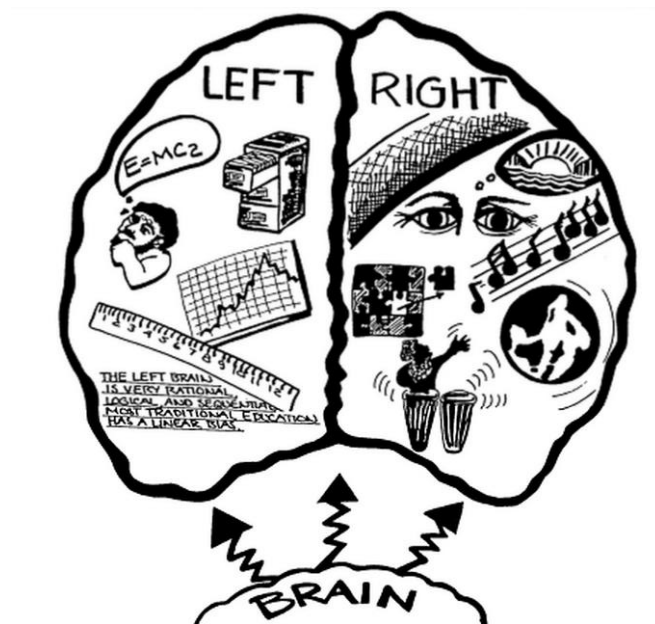
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## Appendices

### Appendix 1



Maple (1996:18)

## Appendix2

### SAMPLE MATERIALS 1

#### Voices: What do you think about the music kids are listening to today?

**Billy Williams, 58**  
Assistant Principal  
Oak Ridge, Tenn.

As a parent, I would be more cautious about the kind of music they are listening to. I was never too concerned about the music my kids listened to in the mid-'60s and '70s, and I wish I had been. If there's nothing but a color code, music should be labeled to warn parents about what they purchase for minors.

**Gloria Jean Barber, 47**  
Secretary  
Vancouver, Wash.

On the whole, I don't think it's bad. I'm not into heavy rock, but most of the music is no worse than what I listened to when I was growing up. As a matter of fact, I heard some of the same complaints. I don't see any sense in warning labels on records because who reads labels anyway? Few people do.

**Willa Mae Cochran, 64**  
Homemaker  
Columbus, Ohio

Some of the music is immoral. Kids should be listening to sensible music with messages like staying away from drugs or staying in school. There are some rap songs that are all right. But all this sexual stuff is not good. Songs can have a beat that kids can dance to without all the profanity.

**Carol Schibi, 39**  
Networking coordinator  
Pilot Grove, Mo.

I have three teenagers and, overall, they have good music. We've discussed Guns 'N' Roses, and we don't play that type of music in the house. I don't think that banning music is the answer, but parents have to be responsible for what their children listen to. I don't see anything wrong with rating music.

**Michael Phillips, 17**  
Student/studio musician  
Mount Vermont, N. Y.

I like music a lot – the harmonies and the way it's played. But I'm really interested in jazz. Everything comes from jazz. There is a lot of negative music out there, and if people listen to it enough, it sticks in your head and brings out the negative side in you. I think there should be warning labels on some of the songs.

**Shawn Mulhern, 49**  
Radio personality  
Green Bay, Wis.

The music is probably way too violent. And it doesn't make a whole lot of sense as far as the lyrics are concerned. If it doesn't damage your mind, it certainly would damage your ears. I have respect for anybody's music. But it just seems that there's never any end to how far record producers want to take it.

Murphy (1992:62)



### Appendix3

#### SAMPLE INTERVIEW

**Interviewer ...?**

**A** Well my family is rather boring, actually.

**Interviewer ...**

**A** My father's a lawyer and my mother a housewife.

**Interviewer ...?**

**A** No, I'm an only child.

**Interviewer ...?**

**A** Well, being alone a lot, I had to make up my own games. I had a lot of conversations with myself and started

writing them down when I was eight or nine. Songwriting just kind of came out of that.

**Interviewer ...?**

**A** No, I don't really like touring. I prefer working in the studio and writing new songs.

**Interviewer ...?**

**A** I guess Simon and Garfunkel had the biggest influence on me when I was growing up. But lately I'm more into jazz.

Murphy (1992:54)

## Appendix 4

### SAMPLE QUESTIONNAIRE 1

#### Part A

- 1 Age? ...
- 2 M/F? ...
- 3 Mother tongue? ...  
Other languages spoken? ...  
Example:  
*Do you play an instrument?*
- 4 play/instrument? Which one(s)? ...
- 5 sing/choir? ...
- 6 read/music? ...
- 7 sing/shower? ...
- 8 wake up/music? ...
- 9 go to sleep/music? ...
- 10 study/listen/music? ...
- 11 play/played/band? ...
- 12 take/dance lessons? What kind? ...
- 13 do/aerobics? ...
- 14 write/song(s)? ...
- 15 read/pop music magazines? Which ones? ...

#### Part B

Give answers in minutes and/or hours per day.

Example:

*How many minutes/hours a day do you listen to the radio?*

- 16 listen/radio? ...
- 17 listen/cassettes/CDs/LPs? ...

18 watch/music videos on TV? ...

19 watch/other programmes on TV? ...

20 What percentage (approximately) of the songs that you listen to are:

- instrumentals? ... %
- in English? ... %
- in other languages? ... %

#### Part C

Circle the answer which is true for you.

21 Do you play the same song several times?

- never
- sometimes
- often
- very often

22 Do you choose music to suit your activity?

- never
- sometimes
- often
- very often

23 Do you use music just for background?

- never
- sometimes
- often
- very often

24 Do you listen to classical music?

- never
- sometimes
- often
- very often

25 Does music ever disturb you?

- never
- sometimes
- often
- very often

If yes, when and why? ...

#### Part D

Example:

*How often do you buy an LP record?*

(once a week/fortnight/month/year/never)

26 buy/LP record? ...

27 buy/CD? ...

28 buy/single? ...

**SAMPLE**  
**QUESTIONNAIRE 2**

- |   |  |
|---|--|
| <b>1</b> Do you play an instrument? Which one(s)? ...             | <b>12</b> Do you read pop music magazines? Which ones?...                    |
| <b>2</b> Do you sing in a choir? Have you ever sung in a choir?   | <b>13</b> Do you like to sing karaoke?                                       |
| <b>3</b> Can you read music?                                      | <b>14</b> How often do you use a Walkman? (never/sometimes/often/very often) |
| <b>4</b> Do you sing in the shower or bath?                       | <b>15</b> Do you listen to music:  |
| <b>5</b> Do you wake up to music?                                 | a. less than an hour a day   |
| <b>6</b> Do you go to sleep with music?                           | b. more than an hour a day   |
| <b>7</b> Do you study with music?                                 | c. more than two hours a day?  |
| <b>8</b> Do you play in a band? Have you ever played in a band?   | <b>16</b> Do your parents like the music you listen to?                      |
| <b>9</b> Do you take dance lessons? What kind? ...                | <b>17</b> Of the songs that you listen to are:                               |
| <b>10</b> Do you go to discos? (never/sometimes/often/very often) | a. less than 25%   |
| <b>11</b> Have you ever written a song/songs?                     | b. more than 25%   |
|   | c. more than 50%   |
|   | d. more than 75% in English?   |

Murphy (1992: 25-26)

### Music survey

First name \_\_\_\_\_ Last name \_\_\_\_\_

Date \_\_\_\_\_ Class \_\_\_\_\_

Sex \_\_\_\_\_ Age \_\_\_\_\_ Country \_\_\_\_\_

What kind of music do you like? Rate first with 1, second with 2, etc.

Pop \_\_\_\_\_ Rock \_\_\_\_\_ Country \_\_\_\_\_ Jazz \_\_\_\_\_ Disco \_\_\_\_\_

Classical \_\_\_\_\_ Easy listening \_\_\_\_\_ Folk \_\_\_\_\_ Other \_\_\_\_\_

What radio station do you listen to most? \_\_\_\_\_

Do you listen to music videos on TV? Yes No What is the name of the programme? \_\_\_\_\_ What channel? \_\_\_\_\_

Where do you usually listen to music? Check 1, 2, 3, etc.

your room \_\_\_\_\_ coffee shop \_\_\_\_\_ car \_\_\_\_\_ friend's house \_\_\_\_\_  
on bus, train, bicycle (walkman) \_\_\_\_\_ restaurant \_\_\_\_\_ other \_\_\_\_\_

List three favourite singers or groups

[1] \_\_\_\_\_

[2] \_\_\_\_\_

[3] \_\_\_\_\_

What are your three favourite songs?

[1] \_\_\_\_\_

[2] \_\_\_\_\_

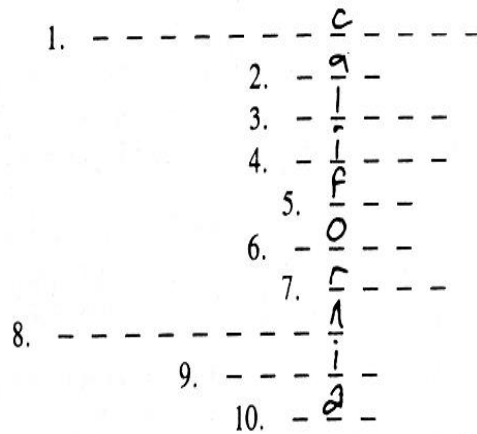
[3] \_\_\_\_\_

How much (%) do you listen to music in English \_\_\_\_\_ Other \_\_\_\_\_

## Appendix 6

### In class

Hand out the puzzle. Ask students to write in the answers and discover the secret word.



#### Clues

1. city on the west coast of USA
2. large body of water
3. to be by yourself
4. moving air
5. can't see well in it
6. where the heart is
7. where all <sup>oa</sup> roads lead to
8. when people don't think of me
9. a city with the nickname of 'city of light'
10. not happy

#### Answers

- San Francisco  
bay  
alone  
windy  
fog  
home  
Rome  
forgotten  
Paris  
sad

*What is the secret word? (California)*

## Appendix 7

6<sup>th</sup> grade – Accidentally in Love – lyrics

# *Accidentally In Love*



So she said what's the \_\_\_\_\_  
baby  
What's the problem I don't know  
Well maybe I'm \_\_\_\_\_ (love)  
Think about it every time  
I think about it  
Can't stop thinking 'bout it

How much \_\_\_\_\_ will it take to  
cure this  
Just to cure it cause I can't ignore it  
if it's love (love)  
Makes me wanna turn around and  
face me but I don't know nothing  
'bout love

Come on, come on  
Turn a little \_\_\_\_\_  
Come on, come on  
The world will follow after  
Come on, come on  
Cause everybody's after love

So I said I'm a \_\_\_\_\_ running  
Running down into the \_\_\_\_\_  
that's coming all this love  
Melting under blue skies  
Belting out sunlight  
Shimmering love

Well baby I surrender  
To the strawberry \_\_\_\_\_  
Never ever end of all this love  
Well I didn't mean to do it  
But there's no escaping your love

These lines of lightning  
Mean we're never \_\_\_\_\_,  
(Never \_\_\_\_\_), no, no

Come on, Come on  
Move a little \_\_\_\_\_  
Come on, Come on  
I want to hear you whisper  
Come on, Come on  
Settle down inside my love

Come on, come on  
Jump a little \_\_\_\_\_  
Come on, come on  
If you feel a little \_\_\_\_\_  
Come on, come on  
We were once  
Upon a time in love

We're accidentally in love  
Accidentally in love [x7]

Accidentally

I'm In Love, I'm in Love,  
I'm in Love, I'm in Love,  
I'm in Love, I'm in Love,  
Accidentally [x2]

Come on, come on  
Spin a little \_\_\_\_\_  
Come on, come on  
And the world's a little \_\_\_\_\_  
Come on, come on  
Just get yourself inside her  
Love ...I'm in love

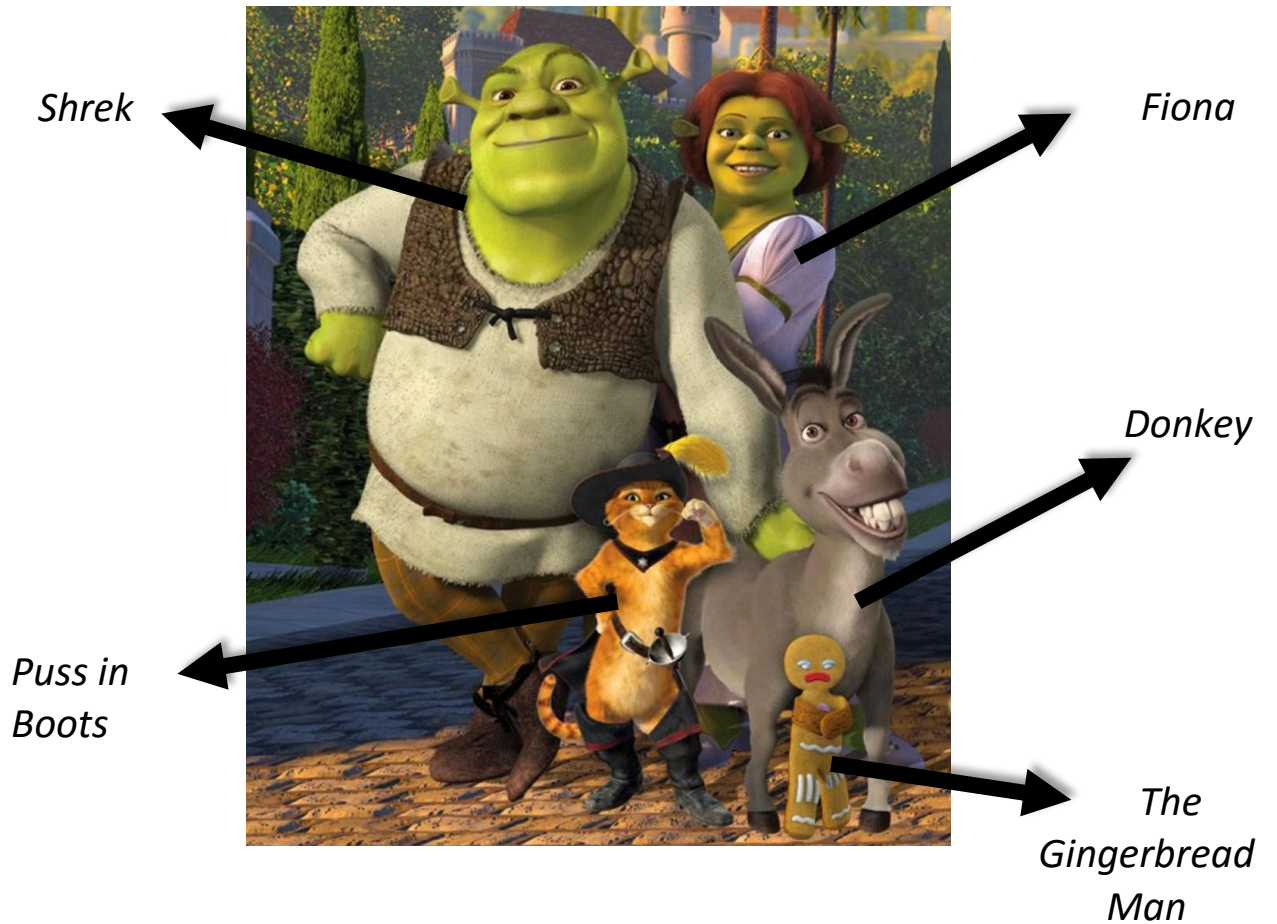
**Appendix8**

6<sup>th</sup> grade – Shrek – picture

**Describe the characters using these adjectives in comparative forms.**

**tall      fat      funny      beautiful      small      old**

*e.g.: Shrek is taller than Fiona.*



**Appendix 9**

7<sup>th</sup> grade – I've been everywhere – lyrics

➤ Fill in the missing verbs in correct form:



BE

BREATH

TRAVEL

## "I've Been Everywhere" Johnny Cash



I was totin' my pack along the dusty  
Winnemucca road,  
When along came a semi with a high an'  
canvas-covered load.  
"If you're goin' to Winnemucca, Mack, with  
me you can ride."  
And so I climbed into the cab and then I  
settled down inside.  
He asked me if I'd seen a road with so much  
dust and sand.  
And I said, "Listen, I've \_\_\_\_\_ every road  
in this here land!"

[Chorus:]

I've \_\_\_\_\_ everywhere, man.  
I've \_\_\_\_\_ everywhere, man.  
Crossed the desert's bare, man.  
I've \_\_\_\_\_ the mountain air, man.  
Of travel I've had my share, man.  
I've \_\_\_\_\_ everywhere.

I've been to:

*Reno, Chicago, Fargo, Minnesota,  
Buffalo, Toronto, Winslow, Sarasota,  
Wichita, Tulsa, Ottawa, Oklahoma,  
Tampa, Panama, Mattawa, La Paloma,  
Bangor, Baltimore, Salvador, Amarillo,  
Tocapillo, Baranquilla, and Perdilla, I'm a  
killer.*

[Chorus]

I've been to:

*Boston, Charleston, Dayton, Louisiana,  
Washington, Houston, Kingston, Texarkana,*

*Monterey, Faraday, Santa Fe, Tallapoosa,  
Glen Rock, Black Rock, Little Rock,  
Oskaloosa,  
Tennessee to Tennesse Chicopee, Spirit Lake,  
Grand Lake, Devils Lake, Crater Lake, for  
Pete's sake.*

[Chorus]

I've been to:

*Louisville, Nashville, Knoxville, Ombabika,  
Schefferville, Jacksonville, Waterville, Costa  
Rica,  
Pittsfield, Springfield, Bakersfield,  
Shreveport,  
Hackensack, Cadillac, Fond du Lac,  
Davenport,  
Idaho, Jellico, Argentina, Diamantina,  
Pasadena, Catalina, see what I mean-a.*

[Chorus]

I've been to:

*Pittsburgh, Parkersburg, Gravelbourg,  
Colorado,  
Ellensburg, Rexburg, Vicksburg, Eldorado,  
Larimore, Atmore, Haverstraw, Chatanika,  
Chaska, Nebraska, Alaska, Opelika,  
Baraboo, Waterloo, Kalamazoo, Kansas City,  
Sioux City, Cedar City, Dodge City, what a  
pity.*

[Chorus]

(I've been everywhere)



## Appendix10

7<sup>th</sup> grade – find someone who

Find someone who...



	NAME
<i>... has been to France</i>	
<i>... has been to the UK</i>	
<i>... has been to Germany</i>	
<i>... has been to Slovakia</i>	
<i>... has been to Italy</i>	
<i>... has been to Asia</i>	
<i>... has been to Africa</i>	
<i>... has been to America</i>	

**Appendix 11**

7<sup>th</sup> grade – pairwork (holiday)

**My holiday**

I have been to .....



- When:
- Where:
- What / do:
- Who with:
- How:

\_\_\_\_\_’s holiday  
She / he has been to .....

- When:
- Where:
- What / do:
- Who with:
- How:

## Appendix12

8<sup>th</sup> grade – Big yellow taxi

Listen to the song and choose the correct words that you hear.  
What environmental problem is the song about?

### "Big Yellow Taxi"

They paved paradise and put up a parkin' lot  
With a pink <sup>1</sup>house / hotel / bell, a boutique, and a swinging hot spot

CHORUS:

*Don't it always seem to go  
That you don't know what you got till it's gone  
They paved paradise and put up a parkin' lot*

They took all the trees, and put 'em in a <sup>2</sup>tree museum / park / gallery  
And they charged the people a <sup>4</sup>pound / penny / dollar and a half to see them  
No, no, no

CHORUS

Hey <sup>3</sup>farmer / father / waiter put away your DDT  
I don't care about spots on my <sup>6</sup>tomatoes / trees / apples,  
Leave me the birds and the <sup>7</sup>trees / fleas / bees, Please

CHORUS

Listen, late last night, I heard the screen door slam  
And a big yellow taxi took my girl away

CHORUS (repeated)

I don't wanna give it  
Why you wanna give it  
Why you wanna giving it all away  
Hey, hey, hey  
Now you wanna give it  
I should wanna give it  
Now you wanna giving it all away

...

➤ Look at the song. What are these words short for?

parkin'      'em      wanna      cuz

➤ Match these words with the pictures and correct definitions.  
**TO PAVE**      **TO CHARGE**      **PARKIN' LOT**      **DDT**

1) a poisonous chemical for killing insects



2) to cover an area of ground with a hard, flat surface of pieces of stone, concrete, or bricks



3) an outside area of ground where you can leave a car for a period of time



4) to ask an amount of money for something, especially a service or activity



### QUESTIONS:

- What is the main message of the song? Highlight the line /words that you find most important in the lyrics.
- Who is the singer singing about when he says "they"?
- Why did they put the trees in the tree museum?
- What will the place look like in the future?



## Appendix 13

9<sup>th</sup> grade – Money can /can't buy us happiness – vocabulary exercise



### Phrases:

- Money can't buy us happiness.
- Money grows on trees.
- You can't put a price on a life.
- It's only about money.
- Everybody needs money.

## Appendix 14

9<sup>th</sup> grade – Price tag - lyrics

➤ Which of these words and phrases can you hear in the song?

### "Price Tag" (Jessie J feat. B.o.B)

Seems like everybody's got a price, I wonder how they sleep at night When the _____ comes first And the truth comes second. Just stop for a minute and smile	[Pre-chorus:]
Why is everybody so serious? Acting so damn mysterious? Got your shades on your eyes And your _____ so high That you can't even have a good time	[Chorus:]
[Pre-chorus:] Everybody look to their left Everybody look to their right Can you feel that (yeah) We're _____ing with love tonight?	[B.o.B] Yeah, yeah Well, keep the price tag And take the cash back Just give me six strings and a half stack And you can, can keep the cars Leave me the garage And all I, yes, all I need Are keys and guitars And guess what? In 30 seconds I'm leaving to Mars Yeah, we leaping across These undefeatable odds It's like this, man You can't put a price on a life We do this for the love So we fight and sacrifice Every night So we ain't gon' stumble and fall Never Waiting to see or send a sign of defeat Uh uh So we gonna keep everyone Moving their feet So bring back the beat And then everyone sing It's not about the money
[Chorus:] It's not about the money, money, money We don't need your money, money, money We just wanna make the world dance, Forget about the _____ Ain't about the (uh) _____ (2x) Ain't about the (yeah) _____ (2x) Wanna make the world dance, Forget about the _____(OK)	[Chorus 2x]
[Jessie J] We need to take it back in time, When music made us all unite! And it wasn't low blows and video hoes, Am I the only one getting tired?	[Jessie J – Outro] Yeah, yeah Oh-oh Forget about the price tag, yeah
Why is everybody so obsessed? Money can't buy us happiness Can we all slow down and enjoy right now? Guarantee we'll be feeling alright	

- **After listening to the song, answer these questions:**
- Does the singer think money can buy us happiness?
  - What/Who does the singer criticize in the song?
  - What is important for her if it's not money?

**Appendix 15**

9<sup>th</sup> grade – quotes about money

**Quotes about money**

<p><i>A successful man is one who makes more money than his wife can spend.</i></p>	<p><i>A successful woman is one who can find such a man. (Lana Turner)</i></p>
<p><i>Everyone wants to ride with you in the limo,</i></p>	<p><i>but what you want is someone who will take the bus with you when the limo breaks down." (Oprah Winfrey)</i></p>
<p><i>Money often</i></p>	<p><i>costs too much. (Ralph Waldo Emerson)</i></p>
<p><i>Money never made a man happy yet, nor will it. The more a man has,</i></p>	<p><i>the more he wants. (Benjamin Franklin)</i></p>
<p><i>Save money</i></p>	<p><i>and money will save you. (Jamaican proverb)</i></p>