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THE USE OF POP SONGS IN THE EFL CLASSROOM

Diplomová práce

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ABBREVIATIONS AND DEFINITIONS

EFL – English as a Foreign Language, normally understood to be in a country where English is not the native language.

ESL – English as a Second Language, normally understood to be in a country where English is the native language.

Language acquisition – language that is acquired subconsciously (Krashen, 1982)

Language learning – language that is learned consciously (Krashen, 1982)

L1 – learner´s mother tongue

L2 - second or foreign language

MI theory – Multiple Intelligences Theory, introduced in 1983 by Howard Garner in his *Frames of Mind: The Theory of Multiple Intelligences*.

TPR – Total Physical Response, introduced in the 1960´s by James Asher

Pop music – modern music that is popular with young people and usually consists of simple tunes with a strong beat (*Longman Dictionary of Contemporary English*)

Popular vs. Pop song – according to Gammond (1991), the use of the word "popular" in relation to the lighter forms of music goes back to the mid-19th century. The abbreviation "pop" was adopted in the 1950´s as the umbrella name for a special kind of musical product aimed at a teenage market. In my diploma project, the terms "popular song" and "pop song" are used interchangeably.

Grammar school – type of school in the Czech Republic providing lower and upper secondary education and preparing students for university education.

ABSTRACT

Although using music and songs in language teaching is not a new idea, little research has been undertaken on the use of pop songs in the EFL classroom. In this study, I analyze the use and value of pop songs from a teacher´s point of view and students´ attitudes to a pop song based experiment. Furthermore, the inclusion of pop songs in lower secondary and upper secondary school textbooks has been analyzed. The research findings show that learning English through pop songs is very popular among teenagers. Teachers use songs regularly within the curriculum and commonly used textbooks include pop songs as well.

INTRODUCTION

I have chosen the topic of using pop songs in the EFL classroom because I strongly believe that working with pop songs is a highly motivational device. When I was a student at a lower and upper secondary school, listening to songs in English classes was my favourite activity. I have always wanted to be able to understand the lyrics of songs I listened to. Later, I realized that I have learned a lot from listening to pop songs and analyzing their lyrics. Therefore, in my diploma project, I would like to prove that using pop songs is a highly motivational device in teaching English with instructional value, and that students enjoy working with pop songs.

The theoretical part of this diploma project is based on relevant sources of background literature. In the first two chapters, the use of songs is described with regard to motivation and the Multiple Intelligences Theory. The third and fourth chapter deal with the reasons for using songs and their classification. In the last two chapters of the theoretical part, pedagogical principles of using pop songs in class, as well as the pros and cons of teaching through pop songs are presented.

The practical part is based on the findings of three surveys I have conducted in the field of using songs in the EFL classroom. In the first part of the research, I present an analysis of questionnaires which I distributed among English teachers at lower and upper secondary schools and grammar schools. In the second part of the research, I describe students´ attitudes to pop song based lessons which I taught during my teaching practice at grammar schools. In the third part of the research, I analyze the types of songs presented in commonly used textbooks at lower and upper secondary schools. In addition, I present a self-developed teaching material containing a list of pop songs suitable for the EFL classroom. In the last part of the practical part, I answer the research questions (see page 44) and provide some implications for my own teaching.

THEORETICAL PART

1 MOTIVATION

Motivation is one of the most challenging issues which teachers are facing today. It is one of the key issues in foreign language learning. According to Dörnyei (2001), language teachers often use the term "motivation" when they describe successful or unsuccessful learners. During the process of mastering a foreign or a second language, the learner´s enthusiasm, commitment and persistence are the key determinants of success or failure. Motivation is what matters; therefore, even though this diploma project deals with using pop songs in the EFL classroom, the first chapter is devoted to defining motivation and describing various kinds of motivation.

1.1 Definition of motivation

Motivation is an abstract, hypothetical concept which is used to explain why people think and behave as they do (Dörnyei, 2001). It is extremely important in everything we do or want to do because motivation is key to learning a subject in general (Brown, 2007). For educational and pedagogical purposes, it is essential to understand the source of motivation and development of motivation (Kang, 2000).

According to Marion Williams and Robert L. Burden (1997, p. 120) motivation is *"a state of cognitive and emotional arousal, which leads to a conscious decision to act, and which gives rise to a period of intellectual and/or physical effort in order to attain a previously set goal."* Harmer (2001, p. 51) defines motivation simply as *"some kind of internal drive which pushes someone to do things in order to achieve something."*

1.2 Different kinds of motivation

Motivation explains *why* people decide to do something, *how hard* they are going to pursue it and *how long* they are willing to sustain the activity (Dörnyei, 2001). Taking into consideration the length of time people pursue a course of action, motivation can be divided into **long-term motivation** and **short-term motivation**. Since language learning can be a life-long and never ending process, we need to build up and sustain long-term motivation in order to learn a language.

A distinction has been made in the literature between integrative and instrumental motivation and between intrinsic and extrinsic motivation. Each individual is motivated differently and the reasons for our actions fall into different categories of motivation.

Integrative and instrumental motivation

In 1972, R. Gardner and W. Lambert carried out one of the best-known and historically significant studies of motivation in second language learning. They introduced the concept of integrative and instrumental orientation to motivation. Integrative orientation to motivation is driven by the desire to identify with and integrate into the target-language culture. In contrast, instrumental orientation to motivation is described as the desire to learn the language for purposes of study or career promotion (Ur, 1996).

Gardner and Lambert´s research was carried out among learners of French in Canada, and was set in the ESL environment; which is quite different from the EFL environment. Therefore, Ur (1996) argues that research since, has cast doubt on the application of integrative and instrumental motivation to foreign language learners in general.

Intrinsic and extrinsic motivation

The distinction between intrinsic and extrinsic motivation is more useful for teachers in an EFL environment, claims Ur (1996). Intrinsic motivation is the urge to engage in the learning activity for one´s own sake. Intrinsically motivated behaviours bring about internally rewarding consequences such as the feeling of competence and success. On the other hand, extrinsic motivation is driven by the anticipation of a reward from the outside. Typical extrinsic rewards are money, prizes, grades or positive feedback from the teacher, parents or friends (Brown, 2007).

Most learners are motivated intrinsically and extrinsically at the same time. Both types of motivation play an important part in the foreign language classroom, and both can be at least partially influenced by the teacher.

In the research of which form of motivation is more powerful, Dörnyei and other researchers strongly favour intrinsic motivation, especially for long-term retention (Brown, 2007). Also, Maslow (1970) claimed, according to his hierarchy of needs, that intrinsic motivation is clearly superior to extrinsic.

Hardworking, concentrated and self-confident learners are most likely to study effectively and achieve good results at school. Therefore, having highly intrinsically motivated and aroused learners should be the ambition of each teacher.

1.3 Motivation in second language acquisition/learning vs. foreign language learning

Recently, a distinction has been made between second language acquisition/learning and foreign language study (Gardner, 2001). The second language learner lives in an environment where the second language is commonly used. Therefore, the learner has many opportunities to hear and use the language. Also, the learner is in contact with the authentic culture. On the other hand, the

foreign language learner learns a language of a group with which the individual has little or no contact. Mostly there is little opportunity to experience the language and the culture first hand.

Another distinction has been made between learning and acquisition. Learning refers to conscious processes for internalizing a second or foreign language; whereas acquisition refers to subconscious processes (Littlewood, 1984). We acquire our mother tongue or a second language in a bilingual environment.

Robert Gardner, the most influential L2 motivation researcher to date, argues that the dynamics and motivation involved in learning these two different types of language may be quite different. A second language learner has mostly a strong internal interest to learn the language so that one can integrate himself in the society using the second language. The foreign language learner´s intrinsic motivation is not that strong because the learner does not need the language to "survive" in the society. The learner gets in contact with the foreign language mainly in the formal classroom and the foreign language teacher is the only person, who presents the language. Therefore, foreign language learners need extra-motivational devices to increase their intrinsic motivation.

Many foreign language educators have claimed that the integration of language and culture could function as a positive attitude and further motivation to study a foreign language (Kang, 2000). Therefore, culture study should be incorporated into the foreign language learning. Several traditional activities such as "culture assimilator" (role plays based on the cross-cultural differences), mini drama, field trips, visits by native speakers, exchange programmes and utilizing authentic materials has been used for a long time. Also, the idea of using music and songs in the teaching of languages, which is the topic of my diploma project, is not a new one.

1.4 Sources of motivation in an EFL classroom

The motivation of English learners can be affected and influenced by a number of people and other factors. Since they form a part of the learning process it is worth considering what and who they are (adopted from Harmer, 2001).

The society we live in

Learners are influenced by attitudes to English language learning. How important is the learning of English in the context of the society? Is the language learning part of the curriculum of high or low status? Are the cultural images associated with English positive or somewhat negative? All these views of language learning will affect the student´s attitude and have a profound effect on the degree of motivation.

Parents, siblings, peers

The attitude of parents and older siblings is very crucial. Do they approve of English learning? Is the student´s success in English important to them? Also, the attitude of a student´s peers is crucial. They may discourage the learner from learning English if they are critical of the subject. However, they may take the learner along with them if they are enthusiastic learners.

The teacher

The teacher is clearly a major factor in the learning process and in the degree of motivation. What is the role of the teacher in the classroom? Does the teacher have the role of a facilitator or an authority figure? Also, the teacher´s own attitude to the language and to the task of learning is vital. An obvious enthusiasm for English and English language learning is a prerequisite for a positive classroom atmosphere.

The method

Success occurs when both teacher and students are comfortable with the method being used. In case the method does not suit the learner or the teacher is not convinced about the method, motivation may be disastrously affected. In the 1970´s and 1980´s, learning approaches such as Community Language Learning, The Silent Way or Lozanov´s Suggestopaedia, where music plays an important role, have had an important impact upon language learning. In the past two decades, considerable interest among teachers has provoked Gardner´s Multiple Intelligences Theory, Asher´s Total Physical Response and Cross-curricular approaches.

The learner

Some students are better at learning languages than others. Therefore, it is necessary to take an individual´s learner characteristics into consideration, such as different types of learner´s intelligences, learner´s aptitude, personality and learning styles.

Learning styles are simply different approaches or ways of learning. We each have our own preferred learning style and a way how we process information. According to the Neuro-Linguistic Programming, we take in information mostly through the eye, ear and movement. Michael Berman (1998) describes three different types of learners according to their learning styles:

- **Visual learners** learn through seeing. They might think in pictures and learn best when visual aids are used. In a classroom, visual learners prefer to take detailed notes to absorb the information.
- **Auditory learners** learn through listening. They learn best through verbal lectures, discussions and listening to others. They benefit from reading texts aloud and the use of a tape recorder. In a classroom, auditory learners need to hear the new language. Also, listening to music might be very helpful.

- **Kinesthetic learners** learn through moving, doing and touching. They learn best through a hands-on approach. In a classroom, they will probably respond well to TPR (Total Physical Response) activities, games and role-plays.

The awareness of learning styles has important implications for teachers. By identifying a student´s preferred learning style, the teacher can work towards the varied strengths, and take advantage of them in the process of learning. To motivate and reach everyone in the group, the aim of the teacher should be to teach multi-modally (Berman, 1998). A detailed knowledge about the Multiple Intelligences Theory (often abbreviated to MI theory) might help teachers in achieving this aim. Therefore, I would like to devote the second chapter of my diploma project to this popular theory.

2 MULTIPLE INTELLIGENCES

Current research shows that many students enter school unprepared to succeed in a conventional educational environment (Altan, 2001). Traditional teaching methods, favouring verbal and mathematical skills, do not seem to address the needs of these students. It is highly probable that many students, labelled as underachievers, have a learning style that differs from the prevailing teaching style.

As a possible answer to this problem, in 1983 the Harvard psychologist Howard Garner publishes *Frames of Mind: The Theory of Multiple Intelligences.* He suggested that a human does not possess only a single intelligence, but a range of intelligences, each with its own observable and measurable abilities. Gardner (1993, p. 7) defines intelligence as *"the capacity to solve problems, or to fashion products, that are valued in one or more cultural or community settings".* This new look at intelligences greatly differs from the traditional view, which usually

recognises only two intelligences, verbal and mathematical, covered by the Intelligence Quotient (Altan, 2001).

2.1 The categories of intelligence

Gardner identified seven original categories of intelligence – linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, interpersonal and intrapersonal intelligence – and has since added – naturalistic intelligence – and thinks about a ninth and tenth – existential intelligence and moral intelligence. They have not classified as "intelligences" so far. However, the list is not meant to be final or exhaustive.

Weinrich-Haste (1985) claims that many people are surprised at some of the intelligence categories that Gardner has selected because they do not think of the areas of bodily-kinesthetic and personal intelligences, which Goleman (1995) approaches under the term "emotional intelligence", as being related to "intelligence". They suggest referring to them more as talents or aptitudes.

However, the theory of multiple intelligences is revolutionary in the field of education and offers a new perspective on teaching styles where individual differences amongst students would be taken into account. Therefore, I would like to briefly describe each of the intelligence proposed by Gardner and presented by Altan (2001) and Christison (2005).

- **Linguistic intelligence:** the ability to use language effectively both orally and in writing.
- **Logical-mathematical intelligence:** the ability to understand the basic concepts of numbers and to use reason well.
- **Spatial/visual intelligence:** the ability to have sensitivity to form, space, colour, line, and shape.

- **Musical intelligence:** the ability to enjoy, recognize, perform, and compose musical pieces and have sensitivity to rhythm and pitch.
- **Bodily-kinesthetic intelligence:** the ability use fine and gross motor skills and express ideas and feelings through it.
- **Interpersonal intelligence:** the ability to understand, work effectively with and get along well with others.
- **Intrapersonal intelligence:** the ability to understand yourself, your strengths, weaknesses, moods, desires and intentions.
- **Naturalistic intelligence:** the ability to find patterns and recognize and classify plants, animals and minerals.
- **Other categories of intelligence:**

  Existential intelligence: the ability to locate oneself with respect to the furthest reaches of the cosmos and with respect to the most existential features of the human condition.

  Moral intelligence: the ability to figure out how intelligence and morality can work together to create a world in which a great variety of people will want to live.

The most important point here is to emphasize the plurality of our intellect. Everybody possesses all kinds of intelligences; however, we are born with diverse talents and aptitudes. Therefore, our intelligence profiles differ. This fact should be taken into consideration by all educators. It would make life easier for many students whose linguistic and mathematical intelligences are insufficient to succeed in our education system but they may excel in the other kinds of intelligences.

2.2 The implications of MI theory for ELT

Accepting Gardner´s theory of multiple intelligences, it becomes clear that it has far-reaching implications for EFL teachers in terms of choosing a suitable teaching style and lesson plan. They should think of all intelligences as equally important because as the MI theory states, all intelligences are needed to function productively in society.

Christison (2005) and Altan (2001) present some key points that teachers find attractive about the theory. Firstly, teachers can help students to understand their abilities. They can make the students aware of their strengths and weaknesses and show them how to use their abilities efficiently. Secondly, teachers can build up students´ confidence so they will be willing to take educational risks, which is one of the key points to success in learning a foreign language. Thirdly, they help students to learn more effectively by stimulating and developing several kinds of intelligences and providing meaningful experiences. The last key point, why teachers find the theory attractive, is a more accurate way to assess students. Altan (2001) mentions that teachers, in fact, are concerned about the way how to assess learners with regard to multiple intelligences. However, he believes, as well as Gardner (1993), that in order to assess learners fairly a holistic picture of what students know and can do is needed.

The challenge for the teacher is to incorporate as many different kinds of activities as possible into the lesson, so that all students can benefit from it. Berman (1998) and Christison (2005) offer a wide range of activities to promote each kind of intelligence starting with listening to stories, analysing grammar, making charts and maps, acting in short plays, using rhythm to learn, playing vocabulary games and ending with learning logs. Each of these activities addresses another kind of intelligence and can be used in the EFL classroom. Therefore, EFL teachers have the possibility to address and motivate all learners.

2.3 Musical Intelligence

Although, it is undeniable that taking into account and fostering the different types of intelligences can improve learning, musical intelligence is too often ignored in the classroom (Vettorel, 2007). Musical intelligence could be stimulated by incorporating music and songs into activities or using background music. This would cater not only for learners with a developed musical intelligence, but also for learners who have a preference for auditory input. Furthermore, research has shown that listening to music can positively affect meaning-processing and long-term memory.

Berman (1998) presented a "Multiple Intelligences Checklist" which he adapted from an article by A. Christison. He describes a learner with a strong musical intelligence as someone who:

- can hum the tunes of many songs

- is a good singer

- plays a musical instrument or sings in a choir

- can tell when music sounds off-key

- often taps rhythmically on the table or desk

- often sings songs

In the EFL classroom, musical intelligence can be promoted through learning tasks that have to do with music, rhythm and rhyme such as listening to songs, playing background music during tasks, singing songs or rhythmical speaking to Jazz Chants. Through songs, we can tap not only into learner´s musical intelligence, but also cultivate other intelligences at the same time, such as linguistic intelligence (listening), mathematical (predicting), bodily-kinesthetic (Total Physical Response), interpersonal (group discussion) and intrapersonal intelligence (personal choice in songs). Using different kinds of activities with songs, the teacher can create a rich learning environment and offer students methods of learning using other intelligences, apart from musical intelligence.

2.4 Musical intelligence and the use of songs in the classroom

The idea of using music in language teaching is not a new one. Music and songs play an important role in the world and they play an extremely important role in the lives of teenagers and young people. Therefore, music and songs have a legitimate part in teaching a language.

Learners with a well-developed musical intelligence are sensitive to sounds. They often sing and hum a song and they are able to remember and reproduce melodies. Presenting these learners with songs will enhance the learning experience. However, all learners will benefit to some extent because everybody has a musical intelligence developed to some degree. Each person listens to songs and most people enjoy it. Moreover, songs create a relaxed and fun atmosphere in the classroom and often include lots of repetition, rhyme and large chunks of language which are more memorable[1]. Generally, learners are engaged in listening to songs and speaking activities designed from them. Therefore, using songs in language classrooms is a highly motivational and effective device in learning a foreign language, as long as some principles of how to work with songs, are followed.

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[1] British Council Hong Kong, *Multiple Intelligences and the Use of Songs in the English Classroom.* [cit. 2009-01-06]. Dostupný z WWW: <http://www.britishcouncil.org/hongkong-eltnetwork-article-july06.htm>.

3 THE CASE FOR USING MUSIC AND SONGS IN THE EFL CLASSROOM

Music speaks what cannot be expressed,
Soothes the mind and gives it rest,
Heals the heart and makes it whole,
Flows from heaven to the soul.

Hans Christian Andersen

"*Music is everywhere and all students have musical tastes*" (Murphey, 1992, p. 5). As Murphey (1992) points out, it is hard to escape music because music is all around us: in restaurants, cafés, bars, discos, shopping centres, at sports events, in our cars and even in operating theatres (for example for heart transplants and childbirth). The only place where music and song are slow to catch on is in schools.

The use of music and song in the classroom can stimulate very positive associations to the study of a language, which otherwise may be seen as a difficult and frustrating task. It is very common to forget almost everything from the foreign language lessons except the few songs that had been learned (Abott, 2002).

Songs stick in our minds for various reasons. Primarily, they are highly memorable because of the rhythm, rhyme and repetition of words and phrases. Songs in general, use simple and conversational language, however, they can be quite complex syntactically, lexically and poetically (Murphey, 1992). Moreover, they are relevant to students and according to Lo and Li (1998), they provide a break from regular classroom routines because they are relaxing and fun. Abott (2002) points out, that although some teachers consider using songs only as time fillers, in fact, music and song activities can be used in a variety of ways to appeal to a wide range of learning styles and preferences.

3.1 Music in life and music in the classroom

Music is one way of involving students in meaningful, enjoyable and relevant activities (Domoney & Harris, 1993). Murphey (1992) finds it useful to remind teachers of what we naturally do with music and songs and then to compare it to what we can do with it in the classroom.

A. What do people usually do with songs in everyday life?
1. Listen
2. Sing, hum, whistle, tap and snap fingers while listening
3. Sing without listening to any sound track.
4. Talk about the music
5. Talk about lyrics.
6. Talk about the singer/group
7. Talk about video clips
8. Use songs and music to set or change an atmosphere
9. Use songs and music to make a social environment
10. Read about singers or bands, concerts, producers and authors of music and songs
11. Use music in dreams
12. Use music and song to make internal associations with people, places and times in our lives
13. Some people also write or perform songs, make video clips, write articles, do interviews or surveys, make hit lists

(Adopted from Murphey´s book *Music and Song*, 1992)

B. What can we do with songs or texts about songs in the classroom?
1. Practise listening for specific information (gap-fill, cloze, correction....)
2. Study grammar
3. Translate songs

4. Dictate a song

5. Practise pronunciation, intonation and stress

6. Teach vocabulary

7. Teach culture

8. Discuss the song and the lyrics of the song

9. Integrate songs into project work

10. Energise or relax classes mentally and create a relaxing classroom atmosphere

11. Use background music for other activities

12. Break the routine

13. Have fun

(Adopted from Murphey´s book *Music and Song*, 1992)

The lists above suggest that there are many ways of exploiting music outside of classes and there is a wide range of activities that we can do with music and songs in the classroom as well. However, they are only a proposal of different kinds of activities and are not meant to be final or exhaustive. Murphey (1992) suggests that teachers have to be careful not to kill the material by doing too much serious work with music and songs in the classroom because the most important thing is to have fun with music and songs.

3.2 Research on using music and songs in language learning

During the past two decades, a number of articles have been published that provide English teachers with ideas about using music and songs in the classroom (Horner, 1993; Ward, 1993; Lowe, 1994; Saeki, 1994; Orlova, 1997; Lo & Li, 1998; Sanderson, 1998; Coffey, 2000; Jedynak, 2000; Nilsen, 2003; Goodger, 2005; Wingate, 2005; Jannuzi, 2006; Payne, 2006; Walker, 2006; Vettorel, 2007).

However, few studies have been conducted on the specific language gains attributable to the usage of music and songs.

D. Kramer (2001) argues that foreign language teachers need to shift from learning-based activities to more acquisition-based comprehensible input supported by pictures, authentic texts or realia. He points out, that songs in the foreign language classroom can help motivate students to learn the target language because songs are authentic texts representing various socio-political and historical aspects. Furthermore, songs may positively affect cognitive processing because music is processed in the right brain hemisphere and speech in the left brain hemisphere (Kramer, 2001). In other words, when we listen to music both brain hemispheres work simultaneously. As a result, learning can be accelerated because it is processed in both hemispheres.

According to Fisher´s (2001) research on early language learning with and without music, music can be used in a classroom to benefit students´ language development. His findings suggest that using music in class can positively affect students´ behaviour and enthusiasm.

Medina (1990) found out that music is a viable vehicle for language learning to the same degree as other non-musical means. With regard to this finding, he suggests that songs can no longer be regarded as entertaining devices only.

There is an agreement amongst researchers on the complementation of music and songs into the foreign language curriculum, but there are debates about the degree of incorporation of music and songs into the EFL curriculum. Medina (1990) is convinced that musical means of promoting language learning should occupy a more important role in the language learning curriculum than it does. Fisher (2001) supports this idea and suggests that songs should be based on the curriculum themes or language structures being taught, therefore, the addition of music and songs to a classroom must be planned very well. Maxwell (1999) thinks also that music and songs are a valuable teaching tool, however, he points out that music should be only one of many elements that make up a successful language learning program. In contrast, Kramer (2001) argues that when teachers regard songs as only one tool among many, they are employed only randomly. He

supports a music curriculum in the teaching of a foreign language which incorporates music and songs into an overarching pedagogical strategy.

3.3 Reasons for using songs in the EFL classroom

Songs have always been part of the human experience. Since the teaching methods have changed over the past decades in favour of the communicative and learner-centred approach, it is natural to encounter them in English classrooms as well. Using songs can be motivating to students who enjoy music, which most of them really do. Schoepp (2001) claims that songs have become an integral part of our language experience and that they can be of great value if used in coordination with a language lesson. They can be incorporated into a variety of activities fostering all language skills (listening, reading, writing and speaking), as well as language systems such as pronunciation, grammar and vocabulary. Furthermore, using songs can create a relaxing and pleasurable classroom atmosphere and significantly enhance pupils' intrinsic motivation to learn English.

A large amount of literature which discusses the value of using songs in EFL classroom is not based on research, but mostly upon teacher experience. However, the affective, cognitive and linguistic reasons for using songs which follow are all grounded in learning theory (Rahman[2]; Schoepp, 2001).

- **Affective reasons:** The Affective Filter Hypothesis is one of five proposed hypotheses developed by Stephen Krashen. This hypothesis is related to language acquisition and appeals to teachers because it provides a description of affective factors and an explanation of why some learners learn and others do not. According to Krashen, high "integrative" motivation,

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[2] RAHMAN, Maha Abdul. *A.M. Qattan Foundation.* Development of language through music in EFL classroom. [cit. 2008-11-05]. Dostupný z WWW: <http://www.qattanfoundation.org/pdf/1401_2.doc>.

self-confidence and low anxiety relate to success in learning a language. Krashen (1983) explains that for optimal learning to occur the affective filter must be weak, which means that a positive attitude towards learning is present. The practical application of the Affective Filter Hypothesis is that teachers should provide a positive classroom atmosphere so that effective language learning can take place (Schoepp, 2001). Songs are one method for achieving a weak affective filter and promoting language learning. Many researchers believe that songs provide enjoyment and develop language skills and language systems.

- **Cognitive reasons:** Songs also offer opportunities for developing automaticity, which is the main cognitive reason for using songs in the classroom (Rahman[2]). He refers to a definition of automaticity by Gatbonton and Segalwitz (1988), who describe automaticity as *"a component of language fluency which involves both knowing what to say and producing language rapidly without pauses."* Using songs definitely helps, thanks to their repetitive and rhythmical character and their ability to help students remember words, phrases or even whole sentences and so enhance the process of automaticity in language learning. Moreover, Rahman[2] points out that studies have shown that brain function is increased when listening to music and this promotes more complex thinking.

- **Linguistic reasons:** Of course, there are also linguistic reasons for using songs in the classroom. Songs provide many examples of colloquial English, different accents, grammar structures and topics for discussions. Cross[3] draws attention to the fact that songs are known to be a negative

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[3] CROSS, Doreen. *ELSA Net : Providers of English Language Services for Adults* [online]. Using Songs in the ESL/EFL Class. 2008 [cit. 2008-11-05]. Dostupný z WWW:<http://www.elsanet.org/ newsletters/Using%20songs%20%20full%20article.pdf>.

source of grammar input, therefore, they must be well chosen. On the other hand, through songs learners can be exposed to authentic language, which is an important factor in promoting language learning.

For these reasons, songs can be seen as a device having highly instructional, not only entertaining, value. Although only a few studies have been conducted in the field of using music and songs in the language classroom, the findings are cohesive and convincing.

4 THE USE OF DIFFERENT TYPES OF SONGS IN THE EFL CLASSROOM

In this chapter, a definition of songs will be presented, as well as a classification of songs which can be used in the EFL classroom. A special part will be devoted to using popular songs with teenagers.

4.1 Definition of songs

According to the Longman dictionary of contemporary English, a song is *"a short piece of music with words for singing"*. Although they have some elements in common with speech and poetry, they represent a unique form (Griffee, 1992). Songs are linguistically meaningful, have melody and can be listened to. What is special about them is the fact that songs have a personal quality that makes the listener react as if the song was sung for them personally (Griffee, 1992). This quality of a song is very important for teachers with regard to promoting motivation in EFL. Songs provide an inexhaustible amount of relevant topics for learners because of the personal quality each good song conveys.

4.2 Classification of songs

Different kinds of songs can be used in language classrooms. As Murphey (1990) points out, it is very difficult to decide which kind of songs are best for using in the EFL classroom because any song will usually be welcome and will work to some extent. However, some kinds of songs work better with a particular age group.

I will present three major categories of songs based on Murphey´s (1990) research:

- **Made-for-EFL songs:** Made-for-EFL songs are artificial songs created for the purposes of teaching English so that they best suit grammatical structures, sounds, vocabulary or topics being discussed in classes. Made-for-EFL songs can be found especially in older textbooks.

- **Traditional/folk songs:** Traditional/folk songs originated in the native environment and contain the vital concerns and characteristics of people of a certain nation and supply many notes and historical background of the songs (Murphey, 1990).

- **Contemporary songs:** Contemporary songs are popular songs which can be heard in the out-of-school environment of students. They can be of any music genre – pop, rock, hard rock, rock n´roll, R&B, rap, heavy metal, punk, reggae or others.

According to my experience I would like to add three other categories of songs:

- **Jazz chants** (made popular by Carolyn Graham): Jazz chants are easier for children than actual songs. They consist of time-stressed phrases of certain lengths that can be sung, read aloud or tapped out with foot, hand or pencil.

- **Action/TPR songs** (Total Physical Response was introduced in the 1960´s by James Asher): In action songs the music ties words and motion together, which increases memorability. The idea is that students sing, move and do what is sung or said.

- **Classical songs:** Classical songs are pieces of classical music, mostly without words. Cranmer and Laroy (1992) have found out that classical music is very effective for the purpose of stimulating images in the inner eye. Classical music may be used as background music for other activities.

4.3 Using popular songs with teenagers

Popular songs have a powerful impact on teenagers. No one has to force them to listen to popular music even though it is not sung in their mother tongue. They listen because they want to. Moreover, popular songs are part of what makes a generation a generation and the current "YouTube generation" is a global generation. The world is developing a common culture and popular songs are its backbone (Griffee, 1992).

Therefore, using popular songs in the classroom is a very powerful device in promoting motivation in the EFL classroom. According to my own research, which will be discussed in the practical part of the diploma project, students want to work with popular songs in English lessons. Therefore, it would be a pity to ignore this "I-want-to" phenomenon which is very rare at school.

As for the other types of songs, jazz chants and action songs are very effective, however, only with younger learners (Murphey, 1992). Generally, teenagers like neither classical music nor traditional/folk songs, which are seen as old-fashioned (Cranmer & Laroy, 1992). However, as Ward (1993) points out, they have several advantages; such as the fact that traditional songs will not be out of fashion next year and that they are no longer in copyright unlike popular songs. Made-for-EFL songs are created so that they best suit the classes; however, they sound artificial and awkward to teenagers. Therefore, contemporary popular songs seem to be the only type of songs relevant to teenage students.

5 PEDAGOGIC PRINCIPLES FOR USING POPULAR SONGS IN CLASS

In this chapter, the pedagogic principles for using popular songs in class will be presented. Attention will be paid to the criteria of song selection, transformation of songs into a learning task and to particular pre-listening, while-listening and post-listening activities.

5.1 Criteria of song selection

Murphey (1992) believes that any song can be useful and motivating to some extent. However, those that students already listen to and want to hear, which are mostly popular songs, will have the greatest impact on them. Often teachers do not use certain songs, such as rap or heavy metal songs, because the words are obscured by the thick instrumentation or the lyrics are offensive. Songs which are offensive should be generally avoided. Songs with meaningful lyrics but difficult to understand, can be used when teachers add some extra support to aid comprehension (Abbott, 2002).

There are no rules for selecting a song for classroom use, but there are several factors to take into consideration. They are listed below in six categories: the class, the teacher, the level of difficulty of the song and the lyrics, the curriculum, the pace and sequence of the lesson and the classroom.

- **The learner:** Primarily, the teacher should consider the musical interest of the students as well as their age and language level. Each group is specific and has its own musical likes and dislikes.
- **The teacher:** The teacher should choose those songs that appeal to him/her so that he/she can be enthusiastic about the song to pass his/her enthusiasm on to students.

- **The level of difficulty of the song and the lyrics:** Some factors to consider are tempo, clarity of pronunciation, stress, amount of repetition, language level, word order, vocabulary and the extent of metaphorical usage (Abbott, 2002). All these factors determine whether or not the song will provide meaningful and understandable input for students.

- **The curriculum:** The song should support the curriculum. In other words, the song should fit the grammatical structure, vocabulary or topic being taught, so that the selected song is a direct complement to the lesson.

- **The pace and sequence of the lesson:** Songs can affect the pace and sequencing of the lesson because they have the ability to energize or calm down the students. Therefore, songs should be carefully chosen according to the need of the teacher to stimulate or calm down students, time of the day or day of the week.

- **The classroom:** Obviously, teachers will need the appropriate equipment to play the songs and the music videos. The availability of resources, such as CDs, CD player, videos, overhead projector, the interactive whiteboard or the Web in the classrooms, needs to be considered when designing classroom music activities.

When selecting a song we should try to consider these questions (adopted from Hancock´s *Singing Grammar*, 1998):

1. Would most of the students like the song?
2. Are the lyrics of the song clearly audible?
3. Is the level of difficulty appropriate for the class?
   (If the answers 2 and 3 are *yes*, then the song would be probably good for a listening skills activity.)
4. Does the song provide a good illustration of a structure I want to present?
5. Does the song include a lexical field which fits well in the course?
6. Is the pronunciation natural enough to present a model?
   (If the answers 4, 5 or 6 are *yes*, then the song may be good for a language-form activity.)

7. Are there clear characters or an obvious plot in the lyrics?

8. Could you discuss the poetic images or the cultural background of the song?

   (If the answers to 7 or 8 are *yes*, then the song would be good for a theme-based activity.)

As already stated above, the teacher should choose those songs that not only appeal to the students, but also to him/her. In such case, the use of songs will be most effective. Therefore, in my diploma project on the use of songs in EFL, I am describing mainly the use of pop and rock songs because those are the music genres I like. However, I believe that also songs of different music genres can be very effective, as long as they appeal to the students and the teacher. To sum up, a good song to use in the classroom is a song which students like, the teacher likes and which fits the lesson (Griffee, 1992).

5.2 Transforming songs into a learning task

Once a song has been selected, the teacher´s real work starts. The teacher has to decide what the song is best suited for, design appropriate learning tasks and integrate the activities with each other and with the aims of the lesson and the curriculum (Horner, 1993).

Firstly, songs can provide practice in listening skills. Secondly, they can be used to focus on the form of the language, including grammar, vocabulary and pronunciation. In the third place, songs can provide topics for discussion and are often an excellent springboard into oral and written extension activities. As such, songs are a wonderful teaching device for communicative language teaching.

The activities suggested here are classified according to their focus on listening skills, form of language and topic, and are partly adopted from Hancock´s *Singing Grammar* (1998).

5.2.1 Listening

Prediction

- **Picture discussion:** Students describe pictures which illustrate the song and predict what the song is about from their point of view.

- **Key word discussion:** Students are given some key words from the lyrics and predict what the song is about. It may be transformed in the "Odd-One-Out" activity.

- **Snippets:** The teacher plays the first few seconds of a song and students predict from the mood of the music what the song is about.

- **Video clip:** The teacher plays a part of the video clip without sound and students predict what the song is about.

These activities are suitable for pre-listening activities.

Listening for gist

- **Picture selection:** Students select the picture which best fits the song from more alternatives.

- **Note-taking:** Students take notes of key words, main characters or main events.

- **Discourse–type recognition:** Students listen and identify the kind of discourse in the song. Is it a monologue, dialogue, narrative or does it address the listener?

- **Discourse-function recognition:** Students listen and identify the discourse function. Is the singer promising, complaining, daydreaming, confessing or telling a story?

These activities are suitable for while-listening activities.

Listening for detail

- **Gap-filling:** Students fill in the missing words into the lyrics.

- **Word-spotting:** The teacher presents some keywords from the lyrics (plus some which are not in the lyrics). Students circle the words they hear, and perhaps order them.

- **Word Bingo:** The teacher prepares bingo grids with words from the lyrics. Students mark off the words as they hear them in the song. The first person to check off all the words is the winner.

- **Error-finding:** Students are given a copy of the lyrics with some errors. They underline and correct the errors.

- **Sequencing:** Students put the lines or verses from the song into the correct order.

- **Picture-sequencing:** Students put pictures illustrating the song in the correct order.

- **Dictation:** The teacher plays a slow song several times. Students have to write the words from the song.

- **Questions:** Students answer comprehension questions.

- **True or false:** Students decide if the statements about the song are true or false.

Many listening-for-detail-activities can be used as pre-listening or while-listening activities (for example gap-filling or error-finding). Many activities can be done in pairs or groups to cooperate (for example dictation) or compete (for example word bingo or word-spotting).

5.2.2 Language

Grammar

- **Tense-selecting:** The verbs in the lyrics are erased leaving the infinitive by the gap. Students put the verbs into the appropriate tense. They listen and check.

- **Error-finding:** Students are given a copy of the lyrics with some grammatical errors. They correct them and listen to check.

- **Transformation:** Students transform the song entirely - from first person to third person, from present to past, from active to passive, from direct to reported speech. Or they are given a transformed version of the lyrics and put it back to the original and listen to check.

- **Word-ordering:** Students are given lines from the song with a jumbled word order. They place the words into the correct word order and listen to check.

Vocabulary

- **Lexical gaps:** Students fill in the gaps by looking at the context and listen to check.

- **Search:** Students search for lexically–related words (synonyms, antonyms, hyponyms or meronyms), idioms or unknown words.

- **Lexical transformation:** Students are given a copy of the lyrics, but with words replaced by an antonym if possible. Students convert the text to opposites and listen to check.

- **Translation:** Students translate the lyrics from L2 into L1.

The grammar and vocabulary activities are suitable for pre-listening activities. After completing the task, students listen to check. The exceptions are the "searching for words" activity which might be used as pre-listening or post-listening activity and translation which is suitable for post-listening activities.

Pronunciation

- **Sound search:** Students search the text for examples of a given sound.

- **Stress search:** Students search the text for words with a given stress pattern.

- **Rhyming words gaps:** Students fill in the gaps with rhyming words and listen to check.
- **Drilling:** Students repeat certain parts or words from the lyrics to practise pronunciation. Focus on particular features: difficult sounds, weak forms, contractions, stress time, intonation, liaison.
- **Singing along:** Students sing along to the song.
- **Karaoke singing:** Students sing the song using a microphone and following the words on a video screen.

The "sound search" and "stress search" activities can be used as pre-listening, while-listening or post-listening activities. "Filling in the rhyming words" is best suitable for a pre-listening activity after which students listen to check. "Singing along" is a typical while-listening activity and "drilling" a post-listening activity, when students listen and repeat after the singer or teacher.

5.2.3 Topic

Speaking
- **Discussion:** A controlled discussion of the topic can precede or follow a listening activity.
- **Video clip:** A discussion of the music video can follow a listening activity.
- **Role-play:** Students role play the characters from the song.

Writing
- **Letters:** Students write letters to or from the characters, giving advice for example.
- **Summarizing:** Students summarize the events in the lyrics.
- **Prior events/continuing:** Students imagine what events preceded or followed the song.

Reading

- **Reading comprehension:** Work with a song can lead to a reading comprehension task, where the topic of the text is related to the topic of the song. This task is very suitable for social topics such as abortion, domestic violence, poverty or religion. Students can also work on a reading comprehension task about the singer or the band.

Cultural background

- **Cultural reflection:** Students discuss how culture is reflected in the song. (For example: Could this also happen to you or in our country? Is there a message in the song?)
- **Singer/band:** Students find out more about the singer or the band. Can be done, for instance, in form of a reading comprehension or web quest.
- **Music style:** Students classify the music genre: pop, rock, punk, rap, folk or others. Students discuss their own preferred music genre.
- **Presentation:** Students present their own favourite songs.
- **Project work:** Students work on a project about their favourite music styles, singers, bands and songs.
- **Making a video clip:** Students make their own video clip to the song.

In general, topic-related activities are suitable for post-listening activities. However, a discussion or a reading task related to the topic of the song can be used also as a pre-listening activity.

To sum up, there are plenty of activities which can be done with songs. In general, you can work with the lyrics of a song in the same way as with any kind of a piece of text. More specific suggestions for using particular activities with particular songs will be demonstrated in the practical part of this diploma project.

5.3 Introduction/ Pre-listening activities

Songs, as such, are listening activities and need to be introduced in such a way that learners are helped to understand the song – both in terms of perception (indentifying the sound and words) and interpretation (Horner, 1993). In other words, pre-listening activities need to precede the actual listening task. In this case, the same types of activities can be used as are used to set up an ordinary listening comprehension.

- **Discussion:** Through the title or a line from the song, the teacher can introduce the topic of the song and encourage a discussion of the likely contents; which can be done in pairs, groups or with the whole class. By directing students towards particular areas, many of the problematic vocabulary items can be picked up in advance.
- **Pictures:** The teacher can introduce the theme of the song through pictures or photos. Students describe the pictures or match words with pictures.
- **Vocabulary:** The teacher can introduce the theme of the song directly through the key words of the song. The advantage of working with key words in advance is that students have the opportunity to work with the words and pronounce them before hearing them in the song.

All three ways of introducing a song or pre-listening activities are a great aid to aural perception as well as interpretation.

5.4 Listening/ While-listening activities

Working with a song in class means not only play the song and listen to the song. Teachers can choose from a wide range of activities suitable for while-listening situations, as described in the chapter on transforming songs into a learning task. For example: gap filling, word spotting, error-finding, sequencing, and dictation. When choosing a while-listening activity, the teacher should always

take these factors into account: the tempo of the song, the clarity of pronunciation of the singer and the language of the lyrics. The right choice is very important because a particular activity does not work well with all songs. For instance, a very fast song is not suitable for the sequencing activity, and a song where the singer´s pronunciation is not crystal clear is not suitable for word-spotting. However, the different possible tasks which can be done while listening to songs, are as infinite as the human imagination.

5.5 Follow-up/ Post-listening activities

Very often, working with a song ends with listening to it and answering questions, possibly singing it (Horner, 1993). It is a pity to work with a song as an isolated event without any post-listening activities. Songs should not be seen as simple fun interludes, but as part of the overall course structure. Therefore, they need to be integrated into the course as a whole, including pre-listening, while-listening as well as post-listening activities which fit the lesson and the curriculum.

As with while-listening activities, post-listening activities have to be chosen carefully. With post-listening activities it is important to consider the topic, plot and message of the song so that the task is a natural follow up of the song. A variety of speaking, reading, writing and cultural related tasks, which can follow listening to a song (for example a role-play, letter writing, reading comprehension or cultural reflection), was already described in the chapter on transforming songs into a learning task.

6 PROS AND CONS OF TEACHING THROUGH POP SONGS

In this last chapter of the theoretical part, the pros and cons of using pop songs in the EFL classroom will be discussed.

6.1 Advantages of using pop songs

Domoney and Harris (1993) argue that listening to popular music is students´ most frequent exposure to English outside their three or four hours a week of classes. Therefore, "*more time and attention to popular music in an EFL curriculum would increase student motivation because classroom activities would use their knowledge, their music and their language"* (Domoney & Harris, 1993).

Popular music is one way of involving students and their teacher in meaningful, enjoyable and collaborative learning tasks. Songs can be used for a variety of activities promoting all language skills – listening, speaking, reading, writing - and language systems – vocabulary, grammar, pronunciation and possibly also spelling (for example British and American spelling in lyrics). Songs give insight into the cultural background and values, not only of the English speaking countries, but also of the whole world because English language music is no longer restricted to English speaking countries. Popular songs mostly reflect on topics which are relevant to teenagers and with which they can identify. Therefore, it is more natural and authentic for students to talk to each other about pop music than many other topics. Students might be also more willing to do some creative writing resulting from the lyrics of a song because it will be a part of their interest or experience as well.

To sum up, dealing with popular music in the EFL classroom has a high added value, in terms of both successful learning and motivation. The fact that songs belong to the real lives of the students allows the teacher to support the idea that the language the students are learning can be used in the real world (Vettorel, 2007).

6.2 Disadvantages of using pop songs

As Murphey (1992) describes in his book *Music and Song*, there are some common concerns teachers express about using pop songs and problems they have experienced while working with them in the EFL classroom.

- **"Pop songs have poor vocabulary; there is too much slang and bad grammar."** Of course, bad pop songs exist. However, it is the teacher´s task to choose the good ones with rich vocabulary, good grammar examples and strong messages. There are plenty of good songs. (A list of pop songs suitable for the EFL classroom will be presented in the practical part of this diploma project.)

- **"Songs go out of date very quickly."** That is a matter of opinion. In comparison with traditional songs, pop songs really do go out of date very quickly, but some popular songs are played on the radio for many years. Nevertheless, if teachers want to use contemporary songs they have to be always on the search for new songs.

- **"Students will not sing."** They do not have to sing. There are plenty of other activities which can be done with songs. The teacher can encourage students to sing along to the songs which most students enjoy. It does not matter if students neither want to sing along nor speak to it because the song will probably "stick in their heads" anyway.

- **"Students do not like the songs the teacher chooses."** Sometimes, it might be a real challenge for the teacher to choose a song which students will enjoy. In such case, let students give you tips on songs they like. This can be done, for example, in form of a brainstorming activity or questionnaire about their favourite singers, bands and songs.

- **"Teachers cannot sing."** They do not have to sing the song if they do not want to sing.

- **Students think songs are a waste of time.** Many students, especially older ones, feel that they only learn from serious-looking activities. In such cases, teachers should explain the aims of the song-based activity carefully. Very motivated students need to know why they are doing a task before starting the activity.

- **"It takes away from the normal syllabus and time is lost."** Teachers need to incorporate pop songs into the syllabus, plan the work carefully and be sure about their aims and objectives. Furthermore, teachers need to be convinced about the positive effect of pop songs on students´ motivation. If so, time spent on working with song cannot be regarded as a lost time.

To sum up, there are many concerns among teachers about using pop songs. The above presented list of possible disadvantages is far from being complete. When working with pop songs, teachers need to be enthusiastic about the songs themselves so that they can pass on their enthusiasm to students. However, as with any other teaching method, some activities work well with one class and do not work with another class and vice versa. Therefore, it is important to know the class and their musical tastes and choose the right songs.

PRACTICAL PART

1 INTRODUCTION

The practical part of my diploma project is focused on the actual use of pop songs in the EFL classroom. My research regarding the use of using pop songs in the EFL classroom consists of three parts. In the first part of the research, I will focus on the use of pop songs from the teachers´ point of view. In the second one, I will present the results of an experiment with pop-song-based lessons, consisting of questionnaires returned by students. In addition, I will include self-developed teaching material containing a list of pop songs suitable for the use in the EFL classroom. In the last part of the research, I will analyze the songs presented in textbooks commonly used at lower secondary and upper secondary schools in the Czech Republic. The aim of my research is to answer the following research questions.

1.1 Research questions

1. Do teachers work regularly with pop songs?
2. Do young teachers (less than 35 years old) work with pop songs more often than older teachers (more than 50 years old)?
3. What is the teacher´s main aim when working with songs?
4. Are there enough resource books for teachers that deal with the use of songs?
5. Do students enjoy working with pop songs?
6. Would students like to work with pop songs regularly in English lessons?
7. Do textbooks used at lower and upper secondary schools include pop songs?
8. Is there a shift from made-for-EFL songs to pop songs in the lower secondary school textbooks?

2 RESEARCH PART ONE: SURVEY AMONG TEACHERS

The aim of the survey among teachers was to find out if and how teachers incorporate contemporary songs into the EFL curriculum. For this purpose, I have designed a questionnaire (see appendix 2) which is easy to fill out as well as interpret. It contains multiple choice questions and was handed to teachers in their mother tongue, so that it takes them only a few minutes to complete.

I prepared two versions of the questionnaire – a paper version and an electronic version. With the help of my classmates, the paper version was distributed during our teaching practice in April and October 2008 among English teachers at lower and upper secondary schools in Moravia. In order to obtain a considerable amount of completed questionnaires, I also e-mailed its electronic version to English teachers at lower and upper secondary schools in Moravia and received the completed questionnaire from about 10% of the respondents. Overall, I collected 100 completed questionnaires from English teachers at lower and upper secondary schools in Moravia. (See appendix 1 for a complete list of addressed schools.)

The questionnaire includes two parts – personal questions concerning the teacher and questions concerning the use of songs in the EFL classroom. The questions providing personal information about the respondent were aimed to find out the age group (less than 36, 36 to 50, more than 50 years old) of the teacher, the academic level he or she teaches at (lower secondary or upper secondary school) and the language level of his or her students (elementary, pre-intermediate, intermediate). When analyzing the questionnaires, I determined that only the information about age would be relevant for their interpretation.

The part of the questionnaire concerning the use of songs in the EFL classroom contains the following questions: Do you use songs in lessons? How often do you work with songs? Which type of songs do you use? What is your main goal when working with songs? Which types of song-based activities do you use? How important do you think songs are in the EFL curriculum? Do students

like working with songs? Are there enough resource books for teachers dealing with the use of songs in the EFL classroom?

2.1 Analysis of returned questionnaires

In total, I collected 100 completed questionnaires and I decided to analyze them with regard to the teacher´s age. I divided them into the following three age groups: young teachers (up to 35 years old), middle-aged teachers (36 to 50 years old) and older teachers (51 and older). Out of the 100 addressed teachers, 43 belong to the young group, 39 to the middle-aged group and 18 to the older group of teachers.

The questionnaire includes nine questions with multiple choice answers. Each question will be analyzed separately. In addition, figures representing the results of the questions are included in the appendices.

Question no. 1: Do you use songs in the EFL classroom?
The proposed answers were: a) yes or b) no.
100 respondents out of 100 replied positively. All addressed teachers incorporate songs into their lessons.

Question no. 2: How often do you work with songs?
The proposed answers were: a) regularly, once in two weeks; b) regularly, once in a month; c) only at special occasions (Christmas, Easter...); d) only when a song occurs in the textbook; e) other data.

18% of the respondents answered that they work with songs once in two weeks and 30% once in a month. 8% of the teachers use songs only at special occasions such as Christmas or Ester and 19% only when a song occurs in the textbook. 16% of the teachers work with songs when they occur in the textbook and at special occasions. 9% of the teachers work with songs irregularly. (See appendix

3, figure 2.1.) In total, almost one half of the teachers incorporate songs into their lessons on a regular basis (once in a fortnight or once in a month).

When analyzing the questionnaires with regard to the age groups, the results show a significant difference in the frequency of using songs between young, middle-aged and older teachers. Songs are being used on a regular basis by 68% of young teachers (see appendix 4, figure 2.2), 41% of middle-aged teachers (see appendix 5, figure 2.3) and only 17% of older teachers (see appendix 6, figure 2.4). These results show that younger teachers tend to use songs more often than older teachers. However, the teacher´s age, as a factor of affecting the work with songs, was for most questions not relevant.

Question no. 4: What kind of songs do you use?
The proposed answers were: a) songs from the textbook; b) contemporary songs (pop, rock ...); c) Jazz Chants; d) Christmas carols; e) other songs. Multiple answers were possible.

Out of 100 teachers, 91 work with contemporary songs, 89 work with songs from the textbook, 76 use Christmas carols and only 30 work with Jazz Chants. Among "other songs" teachers brought up made-for-EFL songs (3 teachers), folk songs (2 teachers), songs by The Beatles (2 teachers), Abba and Queen (1), songs from the 90´s (1), action songs (1), pop/rock classics such as songs by Diana Ross, Frank Sinatra, Tom Jones, Pink Floyd (1) and English songs by Miro Žbirka (1). (See appendix 7, figure 2.5.)

These results show that the majority of teachers use contemporary songs and songs from textbooks. Many teachers also work with Christmas carols, whereas Jazz Chants are used by less than one third of the addressed teachers at lower secondary and upper secondary schools. In detail, 43% of lower secondary school teachers work with Jazz Chants, whereas only 14% of upper secondary school teachers use them. This fact corresponds with the suitability of Jazz Chants for younger learners, especially at the primary level. I was very positively surprised by the fact that 91 out of 100 teachers work with contemporary songs in English lessons.

Question no. 5: What is your main aim when working with songs?

The proposed answers were: a) having fun; b) raising motivation; c) improving listening skills; d) improving pronunciation; e) widening vocabulary knowledge; f) other aim. Only one answer was possible.

I am aware of the fact that is it difficult to choose only one answer because all of the proposed aims are relevant when working with songs. However, when designing the questionnaire I wanted to prevent teachers from choosing all possible answers. Therefore, I asked the teachers to choose the main aim when working with songs.

35% of teachers inclined to raising motivation as being the main aim. For 31% of teachers, the improvement of listening skills is the most important aim. 10% of teachers use songs mainly for having fun in the EFL classroom. 4% of teachers tend to work with songs for the improvement of pronunciation and 2% of teachers for the purpose of widening the learner´s knowledge of vocabulary. 18% of teachers were undecided about their main aim when working with songs. (See appendix 8, figure 2.6.) According to these results, the main advantages of using songs in the EFL classroom are the increase in the learner´s motivation and the improvement of their listening skills. An important factor is also fun.

Question no. 6: What types of activities do you use with songs?

The proposed questions were: a) gap-filling; b) sequencing parts of the lyrics; c) answering questions; d) TPR activities; e) other activities. Multiple answers were possible.

Even though there are plenty of activities to be done with songs, it was my intention not to propose too many possible answers for this question. I wanted to receive the answers from the teachers and see how creative they are when working with songs.

All addressed teachers use the gap-filling activity. 47 out of 100 ask their students to correctly sequence parts of the lyrics while listening to the song. 32 teachers let students answer questions related to the lyrics and 18 teachers use TPR activities. Only 18 teachers use other activities than the proposed ones.

(See appendix 9, figure 2.7.) Among the other activities, teachers brought up the following ideas: singing, choosing the right word, gap-filling with first letters given, identification of words in the song, translation, correcting incorrect words in the lyrics, dramatization, bingo, picture drawing, looking for rhyming words, putting lines of the lyrics into the correct word order, as well as students´ own song presentations.

According to the various given answers, teachers seem to be creative when working with songs. However, according to the results, 25% of teachers use only the traditional gap-filling exercise when working with a song. This relatively high number shows that many teachers are not creative at all. Using only one traditional activity may quickly lose the students´ attention. Teachers should get familiarised with more types of suitable song-based activities.

Question no. 7: How important are songs in the EFL curriculum?

The proposed answers were: a) very important; b) rather important; c) rather not important, they are just for fun; d) not important. Only one answer was possible.

60% of the respondets think that songs are rather important and 16% think that they are very important. 24% of teachers rated songs in the EFL curriculum as being rather not important because they are just for fun. None of the respondents think that they are not important at all. (See appendix 10, figure 2.8.)

With regard to the age of the teachers, there is a slight tendency for young teachers to value songs more than older teachers. 21% of the young teachers think that songs are very important, while the same opinion is shared by 13% of middle-aged and only 11% of older teachers.

Question no. 8: Do your students enjoy the work with songs?

The proposed answers were: a) they like it and even expect it; b) they like it; c) they take it as a necessary part of the lesson; d) they do not like it. Only one answer was possible.

The majority of teachers think that their students have a positive attitude towards using songs in the EFL classroom. Out of 100 respondents, 49 teachers

replied that their students like and even expect working with songs and 48 believe that students like it. Only 3 of the respondents (2 young teachers and 1 older teacher) think that their students take the activities related to songs as a necessary part of the lesson. (See appendix 11, figure 2.9.)

These results show that students definitely appreciate working with songs and many students even insist on working with them. However, according to the remarks of teachers, each class of students is different. Therefore, in some classes, songs work better than in other classes.

Question no. 9: Do you think there are enough resource books for teachers dealing with the use of songs in the EFL classroom?

The proposed answers were: a) the selection is sufficient; b) I can manage to teach with the selection but I would welcome more; b) the selection is insufficient. Only one answer was possible.

In this question, the opinions of teachers differed significantly. However, the age was not a relevant factor. 56% of the respondents can manage to teach with the selection of resource books dealing with songs. Many commented that they prepare their own material. 15% think that the selection is sufficient whereas 29% think that the selection is insufficient and they would welcome more resource books dealing with the use of songs. (See appendix 12, figure 2.10.)

Since many teachers have to prepare the song-based material on their own, there might be a need for a new resource book on working with songs. I assume that many teachers would welcome a resource book with special regard to contemporary pop/rock songs because the majority (91%) of teachers use contemporary songs in the lessons.

2.1 Overview of research results

To summarize the research results of the 100 returned questionnaires for teachers, I would like to provide a brief overview of the most interesting research results.

- Each of the addressed teacher works with songs.
- In total, 48% of teachers work with songs on a regular basis (once in a fortnight or once in a month). 68% of young teachers, 41% of middle-aged teachers and only 17% of older teachers work with songs regularly.
- 91% of teachers work with contemporary songs (pop, rock ...). Contemporary songs are also the most used kind of songs in the EFL classroom.
- When working with songs, teachers mainly aim to raise students´ motivation and improve their listening skills.
- The traditional gap-filling exercise is used by all teachers when working with songs. 25% of teachers do only this activity when listening to a song.
- 60% of teachers think that songs are rather important in the EFL curriculum.
- The majority of teachers (97%) think that their students like working with songs.
- Almost one third of teachers regard the selection of resource books dealing with songs as insufficient and would welcome more sources to gather song-related activities from.

In conclusion, the research revealed that songs have a fixed part in the EFL curriculum and their value is recognized by teachers. However, the limited variety of activities they use with songs might be regarded as a problem. A workshop concerning how to work with songs might help teachers. Also, there might be a need for a new resource book dealing with contemporary songs, since many teachers have to prepare their song-based material on their own. To offer a little help for teachers, I will provide an overview of currently available resource books.

2.1.1 List of available resource books dealing with songs

Resource books with popular songs:

Easy English with Beautiful Music (Branam & Rynt, 1996) – 4 volumes

Heinemann ELT HITS – 10 original pop songs (Ludlow & Reilly, 1996)

The 60´s Pop Music Teaching Book (Banks & Svobodová, 1993)

Resource books with traditional English (children´s) songs:

Songs & Rhymes (Hughes, 2002)

Tune in to English – Learning English through familiar melodies – SingLing and LingoRap (Kind, 2003)

Resource book with made-for-EFL songs:

English Through Songs (Volín, 1997)

Jazz Chants by Carolyn Graham (various publications)

Raps! For learning English (Johnson & Stannett, 2003)

Singing Grammar – Teaching grammar through songs (Hancock, 1998)

Songs and Games for Children (Paul, 1996)

Theoretical resource books:

Creating Chants and Songs (Graham, 2006)

English Through Music (Paterson & Willis, 2008)

Music and Song (Murphey, 1992)

Musical Openings – Using music in the language classroom (Cranmer & Laroy, 1992)

Songs in Action (Griffee, 1992)

3 RESEARCH PART TWO: SURVEY AMONG STUDENTS

During my teaching practice, I also conducted a survey among students. This survey was carried out among 12 to 19-year-old grammar school students at the Slavonic Grammar School in Olomouc and the Grammar School in Zlín, Lesní čtvrť. The aim of my research was to find out if students enjoy working with contemporary pop songs in English lessons.

The survey was carried out as follows. I prepared song-based lesson plans and teaching materials (see appendices 13-18) which would suit the age and level of the students. I have chosen the following six songs: *"Dear Mr. President"* by Pink, *"If Everyone Cared"* by Nickelback, *"Perfect"* by Simple Plan, *"Fairytale Gone Bad"* by Sunrise Avenue, *"Home"* by Michael Bublé and *"Drops of Jupiter"* by Train. I worked with pop and rock songs because of the following reasons:

1. Pop/rock is the genre of music I enjoy.
2. Pop/rock is mainstream music.
3. The lyrics of pop/rock songs are generally more understandable than the lyrics of other genres of music.

In each class, I spent one whole lesson (45 minutes) working with a pop/rock song, listening to it and doing pre-listening, while-listening and post-listening activities. At the end of the lesson, I asked students to fill out a questionnaire (see appendix 18) concerning the song-based lesson. The questionnaire included the following questions: Did you like this song? Did you like this song more than the songs in your textbook? Would you like to buy a CD with this song or download it from the internet? Did you like the song-based activities? Would you like to work with songs regularly? How did this song make you feel? Have you already worked with pop songs in English classes? Furthermore, I asked the students to write down their age and sex so that I could analyze the returned questionnaires with regard to students´ sex and age.

3.1 Analysis of returned questionnaires

I conducted this experiment in nine classes and altogether 111 students of different age (11 to 19 years) and sex (59 girls and 52 boys) took part and returned their questionnaires. I worked with the following songs in the following classes:

- *"Dear Mr. President"* by Pink – two different 9th grades (14 to 15-year-olds), 10th grade (15 to 16-year-olds), 13th grade (18 to 19-year-olds)
- *"If Everyone Cared"* by Nickelback – 11th grade (16 to 17-year-olds)
- *"Perfect"* by Simple Plan – 8th grade (13 to 14 year- olds)
- *"Fairytale Gone Bad"* by Sunrise Avenue – 13th grade (18 to 19-year-olds)
- *"Home"* by Michael Bublé – 6th grade (11 to 12 year-olds)
- *"Drops of Jupiter"* by Train – 7th grade (12 to 13 year-olds)

I had chosen the mentioned songs according to these criteria:

- age of students
- English knowledge level of students
- suitability of the song for the present curriculum in the particular class
- appropriateness of the song for the particular class

With each song, I used different kinds of pre-listening, while-listening and post-listening activities and various teaching aids (see lesson plans and teaching materials in the appendices 13-18).

111 students (aged 12 to 19) returned their questionnaires – 59 girls and 52 boys. The first three questions of the questionnaire were personal questions about the student´s sex, age and class. Questions four to ten were based on the students´ opinions. I will analyze each question in detail. In addition, figures representing the results of the questions are included in the appendices.

Question no. 4: Did you like the song?

The proposed answers were: a) yes; b) rather yes; c) rather no; d) no.

The majority of respondents (94%) replied positively. 69% liked the song and 25% rather liked the song. 5% of students did rather not like the song and only 1% did not like the song at all. (See appendix 19, figure 3.1.) Surprisingly, there is no difference between boys and girls. I assumed that boys would be slightly more critical than girls, however, these results show that the songs were well chosen so that they appeal to boys and girls equally.

Question no. 5: Did you like the song more than songs in your textbook?

The proposed answers were: a) yes; b) rather yes; c) rather no; d) no.

83% of students definitely liked the pop song better than the songs from their textbooks. 14% replied that they rather liked the pop song better and 3% did not rather like the pop song more than the songs from their textbook. (See appendix 20, figure 3.2.)

The students which replied in the rather negative way were two students from the 6th grade (one girl and one boy) and one boy from the 7th grade. The 6th and 7th graders worked with the *Open Doors 1* textbook, which includes only very artificial made-for-EFL songs. Therefore, I was a little bit surprised by the fact that 14% of the 6th and 7th graders liked the made-for-EFL songs more than pop songs. This result shows that for a part of the younger secondary students, made-for-EFL songs are suitable. On the other hand, students older than thirteen are cohesively in favour of pop songs. In my opinion, this is a very interesting research result, which might be relevant for the creators of textbooks.

Question no. 6: Would you like to buy a CD with this song or download it from the internet?

The proposed answers were: a) yes; b) rather yes; c) rather no; d) no.

The aim of this question was to determine if students are likely to listen to the song again at home. The answers varied for this question. Altogether, 60% of students gave a positive reply. 24% would like to buy a CD or download the song

from the internet and 36% would rather think about it. 25% would rather not buy a CD or download the song and 15% of students do not think about it at all. (See appendix 21, figure 3.3.)

The fact that 60% of students would want or possibly want to buy the CD with the song or download the song from the internet is a very positive result. It shows that more than one half of the students were motivated to listen to the song again. When they purposely listen to the song again they will be exposed to the English language outside of the classroom, which is in fact one of the main goals of the EFL teachers.

Question no. 7: Did you like the song-based activities?

The proposed answers were: a) yes; b) rather yes; c) rather no; d) no.

The song-based activities varied from the traditional gap-filling to sequencing parts of the lyrics, correcting mistakes in the lyrics, translation, text interpretation or work with a video clip.

The majority of students (97%) enjoyed the song-based activities. 65% liked and 32% rather liked the activities. 4% did rather not like the song-based activities. (See appendix 22, figure 3.4.) The 4% are represented by two students (one boy and one girl) from the 6th grade and two boys from the 7th grade. It is more difficult to choose an entertaining pop song based activity for lower level students because their English knowledge is very limited.

Question no. 8: Would you like to work with pop songs regularly in English lessons?

The proposed answers were: a) yes; b) rather yes; c) rather no; d) no.

Over two thirds of the respondents (69%) would definitely like to work with pop songs regularly in English classes. 26% of students would rather like to work with pop songs regularly and only 5% would rather not like to work with pop songs regularly. (See appendix 23, figure 3.5.) The 5% are represented by three students (two girls and one boy) from the 6th grade and two students from the 13th grade (a boy and a girl). Some 6th graders might not be keen on popular music yet

and some 13th graders may not appreciate mainstream music. Still, I believe that the fact that 69% of students would definitely like to work with pop songs regularly in English classes is a very good argument for a regular implementation of pop songs into the EFL curriculum.

Question no. 9: How did this song make you feel?

The proposed answers were: a) great; b) pleasant; c) neutral; d) bored; e) other feeling.

Music can have a great impact on people´s feelings and emotions. Therefore, I wanted to find out how students feel while listening to a particular song. The songs I have chosen made 17% of students felt great, 64% pleasant, 15% neutral and only 1% bored. 3% of students replied that they did not enjoy the music because it was not their favourite kind of music. (See appendix 24, figure 3.6.) However, they found the lyrics of the song *("Dear Mr. President"* by Pink and *"If Everyone Cared"* by Nickelback) very interesting.

According to humanistic theorists, learners´ positive feelings are as important as their cognitive abilities. Harmer (2001) claims that students feeling hostile towards the subject of study, the materials, or the teaching methods, will be unlikely to achieve much success. Therefore, the use of songs in the EFL classroom is valuable because music can create a positive classroom atmosphere which facilitates the learning process.

Question no. 10: Have you already worked with pop songs in English classes?

The proposed answers were: a) yes; b) no.

74% of students had already worked with pop songs in English classes while 26% had not. The 26% are represented by students from the 6th grade and the 7th grade who had listened to a pop song in an English class for the first time. (See appendix 25, figure 3.7.)

3.2 Overview of research results

To summarize the research outcomes of the 111 returned questionnaires for students, I would like to provide a brief overview of the most interesting research results.

- Boys and girls appreciate the work with songs equally.

- 69% of students really liked the song and 25% rather liked the song.

- Only 3% of students did rather not like the pop song better than the songs in their textbook. These 3% are represented by 11 to 12-year-old students from the 6th and 7th grade.

- 24% of students would definitely like to buy a CD with the song or download the song from the internet and 36% of students think about.

- The majority of students (97%) enjoyed the song-based activities - 65% liked and 32% rather liked the activities.

- 69% of students would definitely like and 26% would rather like to work with pop songs regularly in English classes.

- The song made 64% of students feel pleasant and 17% feel great.

- Altogether, 74% of the addressed students had already worked with pop songs in their English classes. The students who had experienced working with a pop song for the first time were mainly from the 6th and 7th grade.

According to the research results, this experiment based on the use of pop songs in the EFL classroom was a success. Students really want to work with popular songs and the songs motivate them to be exposed to English outside the classroom as well. As described in the chapter about disadvantages of pop songs, teachers are concerned that students will not like the song they have chosen. The songs I had chosen for my experiment were rated positively by 94% of students. Therefore, in the case that the teacher presents a nice song with interesting lyrics, these concerns are ungrounded. A further complaint of teachers is that students will not sing the song. In my opinion, the students should not be forced to sing the

song. If they want, they can sing along, which is fun and improves pronunciation. During my experiment, I experienced that the majority of students really sang along while listening to the song.

The fact that 97% of students like pop songs more than the songs from textbooks could be a very interesting research result for textbook creators. This result shows that textbooks should include popular songs rather than other kinds of songs.

3.3 List of popular songs suitable for teaching EFL

In this chapter I will provide a self-developed teaching material which includes a list of songs (mainly pop rock songs) suitable for using in the EFL classroom. The songs will be divided into several categories containing grammar-based songs, vocabulary-based songs, pronunciation-based songs, topic-based songs and songs with very comprehensible and simple lyrics. A general purpose for which the song might be used is provided.

3.3.1 Grammar-based popular songs

Purpose for Use	Song Title	Singer/Band
Present simple continuous	*"Leaving on a Jetplane"*	John Denver
Past simple	*"Summer of ´69"*	Brian Adams
Present perfect	*"Look What You´ve Done"*	Jet
Present perfect	*"I Still Haven´t Found What I´m Looking For"*	U2

Purpose for Use	Song Title	Singer/Band
Different tenses – present simple and continuous, present perfect	*"Tom´s Diner"*	Suzanne Vega
"Used to"	*"It´s All Over Now"*	Rolling Stones
Could, would, should	*"Could You, Would You, Should You"*	Shaun Baker
2nd conditional	*"Change"*	Tracy Chapman
Informal English	*"Perfect"*	Simple Plan

3.3.2 Vocabulary-based popular songs

Purpose for Use	Song Title	Singer/Band
Days of the week	*"Friday I´m In Love"*	The Cure
School subjects	*"What a Wonderful World This Would Be"*	Sam Cooke
Food (breakfast)	*"Milk and Toast and Honey"*	Roxette
Planets and space	*"Drops of Jupiter"*	Train
American slang	*"Stan"* (controversial lyrics)	Eminem & Dido

It is disputable if it is appropriate to present songs by controversial singers such as Eminem at schools. He is often criticized because his lyrics include taboo topics such as domestic violence or the exclusion of minorities. Therefore, there are many reasons to refuse Eminem´s music. However, his songs are very popular among teenagers. As Moorman and Surkamp (2003) point out, teachers should take the challenge to work with controversial songs. Students should analyze the lyrics so that they know what they listen to. *"Stan"* by Eminem and Dido can be used with older students as a short narrative story.

3.3.3 Pronunciation-based popular songs

Purpose for Use	Song Title	Singer/Band
"th" sound	*"With or Without You"*	U2
"w" sound	*"Words"*	Boyzone
"p" vs. "b" sound	*"Push the Button"*	Sugababes
- ful (adjectives)	*"Beautiful"*	Patrick Nuo

3.3.4 Topic-based popular songs

Purpose for Use	Song Title	Singer/Band
Abortion	*"Papa Don´t Preach"*	Madonna
Being not perfect	*"Make Me Pure"*	Robbie Williams
Being not perfect	*"Perfect"*	Simple Plan
Blame, responsibility	*"Sorry, Blame It on Me"*	Akon
Broken relationship	*"Fairytale Gone Bad"*	Sunrise Avenue
Domestic violence	*"Behind the Wall"*	Tracy Chapman
Domestic violence	*"Luka"*	Suzanne Vega
Domestic violence	*"Two Beds and a Coffee machine"*	Savage Garden
Divorce	*"Because of You"*	Kelly Clarkson
Divorce	*"Family Portrait"*	Pink
Earth	*"Earth Song"*	Michael Jackson
Education, individuality	*"Another Brick in the Wall"*	Pink Floyd
Father-son relationship	*"Cats in the Cradle"*	Cat Stevens
Father-son relationship	*"Father and Son"*	Harry Chapin
Friendship	*"You´ve Got a Friend"*	Carole King
Guilt	*"Behind Blue Eyes"*	Limp Bizkit

Purpose for Use	Song Title	Singer/Band
History	*"We Didn´t Start the Fire"*	Billy Joel
Homelessness	*"Nobody´s Home"*	Avril Lavigne
Homesickness	*"Home"*	Michael Bublé
Irony	*"Ironic"*	Alanis Morissette
Life of a rockstar	*"Rockstar"*	Nickelback
Life of a superstar	*"Lucky"*	Britney Spears
Life of a superstar	*"Real to Me"*	Brian McFadden
Longing for somebody	*"When You´re Gone"*	Avril Lavigne
Love	*"Picture"*	Kid Rock feat. Sheryl Crow
Love and unfaithfulness	*"Unfaithful"*	Rihanna
Martin Luther King	*"Birthday"*	Stevie Wonder
Making mistakes	*"How Could This Happen To Me"*	Simple Plan
New York lifestyle	*"Englishman in New York"*	Sting
Outsider	*"I´m Just a Kid"*	Simple Plan
Peace, longing for a better world	*"If Everyone Cared"*	Nickelback
Rockstar	*"So What!"*	Pink
Self-confidence	*"All This Time"*	Maria Mena
Self-confidence	*"Ugly"*	Sugababes
Self-esteem	*"Hey, Hi, Hello"*	Shaun Baker
Social issues	*"Dear Mr. President"*	Pink
Taking risks	*"All Star"*	Smash Mouth
Winner	*"We Are the Champions"*	Queen

3.3.5 Popular songs with comprehensible and simple lyrics

It is difficult to choose a song for elementary students because their English knowledge is very restricted. Therefore, I have made a list of pop songs with very comprehensible lyrics which might be used with elementary students as well.

Purpose of Use	Song Title	Singer/Band
Comprehensible lyrics	*"Big Big World"*	Emilia
Comprehensible lyrics	*"Father and Son"*	Cat Stevens
Comprehensible lyrics	*"Home"*	Michael Bublé
Comprehensible lyrics	*"Luka"*	Suzanne Vega
Comprehensible lyrics	*"Lemon Tree"*	Fool´s Garden
Comprehensible lyrics	*"Yesterday"*	The Beatles
Comprehensible lyrics	*"Your Song"*	Elton John

Each teacher knows his/her class best and should therefore decide which pop song is suitable for each class. For elementary students, songs should be chosen very carefully so that the lyrics are comprehensible enough. For higher level students, almost every song can be used if the song-based activity is adjusted to their level of English knowledge. It is also very important that the topic of the song is relevant to the students according to their age. The topic-based songs can introduce a discussion on a difficult topic such as abortion, domestic violence or social issues. I hope that this list of popular songs suitable for using in the EFL classroom might help those teachers, who find it difficult to find appropriate pop songs.

4 RESEARCH PART THREE: TEXTBOOK ANALYSIS

In this chapter I will analyze textbooks with regard to which type of songs they include. Generally, textbooks are the most important teaching aid in the EFL classroom. Therefore, the type of songs the textbooks include is very important for the students´ motivation.

Firstly, I will analyze the Project textbooks by Tom Hutchinson using a diachronic approach. I will compare the three editions of the Project textbooks. The first edition (*Project English 1*, student´s book), was published in 1985, the second edition (*Project 1*, student´s book) in 1999, and the third edition (*Project the Third Edition 1*, student´s book) in 2008.

Secondly, I will analyze contemporary textbooks used at lower secondary and upper secondary schools in the Czech Republic. The selection of textbooks for schools is very broad, therefore, I will analyze only the most commonly used textbooks. At lower secondary schools, the most widespread textbooks are *Project* (Oxford), *Open Doors* (Oxford) and *Way to Win* (Fraus). Commonly used textbooks at upper secondary schools are *Matrix* (Oxford), *Maturita Solutions* (Oxford) and *English File* (Oxford). I worked with these textbooks during my teaching practice.

4.1 Analysis of different Project editions (diachronic approach)

Project English 1 Student´s Book (1985)	Project 1 Student´s Book (1999)	Project the Third Edition 1 Student´s Book Czech Ed. (2008)
NO SONGS	*"ABC song"* (made-for-EFL song)	*"There were ten in the bed"* (traditional English song)

"Head, shoulders, knees and toes" (action song)	*"My Bonnie"* (traditional English song)
"Song for Sandy" (made-for-EFL song)	*"My favourite dayǔ* (made-for-EFL song)
"My favourite day" (made-for-EFL song)	*"If you´re happy and you know it"* (action song)
"Free time" (made-for-EFL song)	*"Our town"* (made-for-EFL song)
"Our town" (made-for-EFL song)	*"Head, shoulders, knees and toes"* (action song)

Project English 2 Student´s Book (1986)	Project 2 Student´s Book (1999)	Project the Third Edition 2 Student´s Book Czech Ed. (2008)
NO SONGS	*"Auld Lang Syne"* (traditional Scottish song) *"If you´re happy and you know it"* (action song) *"Doctor, doctor"* (made-for-EFL song) *"Sausages with Ice cream"* (made-for-EFL song) *"Going home"* (made-for-EFL song)	*"Friday I´m in Love"* by The Cure (popular song) *"Kookaburra sits in the old gum tree"* (traditional Australian song) *"The runaway train"* (made-for-EFL song) *"Sausages with Ice cream"* (made-for-EFL song) *"This land is your land"* (traditional American song) *"Act naturally"* (made-for-EFL song)

Project English 3 Student´s Book (1987)	Project 3 Student´s Book (2000)	Project the Third Edition 3 Student´s Book Czech Ed. (2008)
NO SONGS	*"Every day"* by Buddy Holly in the 1950´s (popular song) *"I´m only sleeping"* by The Beatles in 1966 (popular song) *"I saw her standing there"* by The Beatles (popular song) *"Bring it all back"* by S Club 7 in 1999 (popular song) *"Not fade away"* originally by Buddy Holly in the 1950´s, by Rolling Stones in 1964 (popular song)	*"Our house"* by Madness (popular song – 1982) *"Rocket Man"* by Elton John (popular song – 1972) *"Hole in my shoe"* by Traffic (popular song – 1967) *"London bridge is falling down"* (traditional song) *"I´m only sleeping"* by The Beatles (popular song) *"On top of spaghetti"* (traditional song)

This analysis of the three editions of Project textbooks shows that there is a significant change in including songs between the first edition and the second and third edition. Whereas the first Project edition did not contain any songs, the second and the third edition contain a song at the end of each unit. The second and third Project editions contain approximately the same kind of songs. There is a slight trend in replacing made-for-EFL songs by traditional and pop songs with familiar tunes.

Student´s book 1 of the second edition includes five made-for-EFL songs and one action song. Student´s book 1 of the third edition includes two made-for-EFL songs, two action songs and two traditional songs. Some made-for-EFL songs from the second edition are replaced by traditional songs in the third edition.

Student´s book 2 of the second edition contains three made-for-EFL songs, one action song and one traditional song. Student´s book 2 of the third edition

contains three made-for-EFL songs, two traditional songs and one popular song. Action songs from the second edition are replaced by traditional songs and a pop song in the third edition.

Student´s book 3 of the second edition contains five pop songs, whereas student´s book 3 from the third edition contains four pop songs and two traditional songs. In student´s book 3 of the third edition one pop song is replaced by a traditional song and another traditional is added.

According to my research among students, some 11 and 12-year-old students still like made-for-EFL songs more than pop songs. With regard to this result, the distribution of songs in the student´s books 1, 2 and 3 of the third edition is well done. Student´s book 1 of the third edition, which is recommended to be used with 10 to 11-year-old students (5th grade), includes made-for-EFL, action and traditional songs. Student´s book 2 of the third edition, which is recommended to be used with 11 to 12-year-old students (6th grade), still contains made-for-EFL songs, traditional songs and also one popular song. Student´s book 3 of the third edition, which is recommended to be used with 12 to 13-year-old students (7th grade), already includes only popular songs and traditional songs and no longer includes made-for-EFL songs.

4.2 Analysis of contemporary textbooks (synchronic approach)

I will analyze three textbooks commonly used in the 8th grade at lower secondary schools (*Project the Third Edition student´s book 3*, *Open Doors 2*, *Way to Win 8*) and three pre-intermediate level and three intermediate level textbooks commonly used at upper secondary schools (*New Matrix*, *Maturita Solutions*, *New English File*).

4.2.1 Analysis of textbooks used at lower secondary schools

Open Doors 2 Student´s Book (1994)

12 made-for-EFL songs

Way to Win 8 (2007)

"We are the Champions" by Queens in 1977 (popular song)

"Ebony & Ivory" by Paul McCartney & Stevie Wonder in 1982 (popular song)

Project the Third Edition 3 Student´s Book Czech Ed. (2008)

"Our House" by Madness in 1982 (popular song)

"Rocket Man" by Elton John in 1972 (popular song)

"Hole in My Shoe" by Traffic in 1967 (popular song)

"London Bridge Is Falling Down" (traditional song)

"I´m Only Sleeping" by The Beatles (popular song)

"On Top of Spaghetti" (traditional American song)

All three of the analyzed textbooks include songs. The *Open Doors 2* textbook contains only very artificial made-for-EFL songs, whereas *Way to Win 8* and *Project 3* include mostly pop songs. The reason for this is probably the fact that *Open Doors 2* was published in 1994, which is more than ten years earlier than the other two textbooks. There are six songs (four pop songs and two traditional songs) in *Project 3* while *Way to Win 8* contains only two popular songs.

4.2.2 Analysis of textbooks used at upper secondary schools

New Matrix pre-intermediate (2007)

"I Feel Fine" by The Beatles in 1964 (popular song)

"Pure Shores" by All Saints in 2000 (popular song)

"I Want to Break Free" by Queen in 1984 (popular song)

New Matrix intermediate (2006)

"Imagine" by John Lennon in 1975 (popular song)

"Wordy Rappinghood" by Tom Tom Club in 1981 (popular song)

"You Can Get It If You Really Want" by Jimmy Cliff in 1973 (popular song)

"Nobody Does It Better", James Bond soundtrack in 1977 (popular song)

"Our House" by Madness in 1982 (popular song)

"Turn" by Travis in 1999 (popular song)

Maturita Solutions pre-intermediate (2007)

"Sk8er Boi" by Avril Lavigne in 2002 (popular song)

"Nobody Does It Better", James Bond soundtrack in 1977 (popular song)

"I Wish I Knew How It Would Feel to Be Free", originally by Nina Simone in 1967,
    later by Lighthouse Family in 2001 (popular song)

"Paperback Writer" by The Beatles in 1966 (popular song)

Maturita Solutions intermediate (2008)

"Somebody´s Watching Me" by Rockwell in 1984 (popular song)

"Hero" by Enrique Iglesias in 2001 (popular song)

"Everything I Own" by Bread in 1972 (popular song)

New English File pre-intermediate (2005)

"Ain´t Got No/I´ve Got Life" by Nina Simone in 1968 (popular song)

"Imagine" by John Lennon in 1975 (popular song)

"White Flag" by Dido in 2003 (popular song)

"True Blue" by Madonna in 1986 (popular song)

"We Are the Champions" by Queen in 1977 (popular song)

"Wouldn´t It Be Nice" by The Beach Boys in 1966 (popular song)

"It´s All Over Now" by Rolling Stones in 1964 (popular song)

"I Say a Little Prayer" by Aretha Franklin in 1968 (popular song)

New English File intermediate (2006)

"We Are Family" by Sister Sledge in 1979 (popular song)

"You Can Get It if You Really Want" by Jimmy Cliff in 1973 (popular song)

"Our house" by Madness in 1982 (popular song)

"Sk8er Boi" by Avril Lavigne in 2002 (popular song)

"Holding Out or a Hero" by Bonnie Tyler in 1982 (popular song)

"Ironic" by Alanis Morissette in 1995 (popular song)

All analyzed textbooks, which are being used at upper secondary schools, do not include made-for-EFL songs or traditional songs but only popular songs. The authors of the textbooks tried to choose a pop song from various decades so that students get to know number one hits from earlier times (for example from the 1960´s, 70´s, 80´s and 90´s). Many of these older songs can be still heard on the radio. Each textbook also includes at least one contemporary popular song.

The choice of popular songs in all three analyzed textbooks (*New Matrix*, *Maturita Solutions* and *New English File*) is very good. However, the song-based activities in *New Matrix* and *Maturita Solutions* are limited to gap-filling and answering questions. In the *New English File* teacher´s book, there is a worksheet for each song with some background information about the singer or band and the song. The song-based activities are also very resourceful. Therefore, out of the analyzed textbooks for upper secondary schools, *New English File* is the best textbook with regard to the selection of songs and the song-based activities.

4.3 Research results

The results of these textbook analyses show that there is a developing tendency to include more songs into textbooks. Furthermore, textbook authors also try to include contemporary pop songs into the English curriculum. All analyzed textbooks, with the exception of the first edition of Project published in 1984, include songs. Most of the textbooks include one song per unit. There is a difference between textbooks used at lower secondary schools and upper secondary schools in the type of songs they include. Textbooks used at lower secondary schools tend to use made-for-EFL songs, action songs and traditional songs. However, in higher level student´s books of the lower secondary school textbooks, there is a documented shift towards the use of pop songs. Textbooks used at upper secondary schools contain only popular songs.

Concerning textbooks used at lower secondary schools, I would suggest a shift from made-for-EFL songs to pop songs with comprehensible and easy lyrics and also from older to newer pop songs. Many of the included pop songs in lower secondary school textbooks are more than thirty years old.

As for the analyzed upper secondary school textbooks, I assess the choice of pop songs as being very good. The included pop songs are mostly older than ten years; however, many of them can be still heard on the radio. Therefore, the textbooks provide the English teachers with valuable song material. However, it is up to the teacher to bring contemporary pop songs, which are number one hits at that moment, into the EFL classroom and in this way raise students´ intrinsic motivation.

5 CONCLUSIONS AND CLASSROOM IMPLICATIONS

In this last part of my diploma project, I would like to restate my theory and answer the research questions, which were specified in the introduction of the practical part. Furthermore, I would like to derive some practical implications for my own teaching.

Using songs in the EFL classroom can be seen as a device having highly instructional, not only entertaining and motivational, value. They can be incorporated into a variety of activities fostering all language skills and systems. Using songs creates a relaxing and pleasurable classroom atmosphere and significantly enhances pupils' intrinsic motivation to learn English. Moreover, we can tap into learner´s musical intelligence. To benefit as much as possible from the work with songs, their selection and transformation into a learning task has to follow some pedagogic principles. There are several types of songs which can be worked with in the EFL classroom. Pop songs seem to be the most suitable type of songs for motivating teenagers.

According to the research outcomes, teachers work regularly with pop songs and their main aim when incorporating songs into the curriculum is to raise learners´ motivation and improve their listening skills. Young teachers work more often with pop songs than older ones. Many teachers think that the selection of resource books dealing with songs is sufficient; however, since many teachers have to prepare their own pop song based material, they would welcome a resource book dealing with pop songs. Based on the song based experiment, the majority of students enjoy working with pop songs and they would like to work with them regularly in English lessons. Textbooks which are commonly used at lower secondary schools and upper secondary schools include pop songs. In lower secondary school textbooks there is a slight shift from made-for-EFL songs to pop songs. Upper secondary school textbooks include only pop songs.

Andrews (2008) points out that if a teacher is convinced by an activity type or technique, he or she will also be able to persuade the students of its value. Even

before writing this diploma project I was convinced about the benefits of using pop songs in the EFL classroom. Now I am even more aware of their value. I believe that I will be able to convince my future students of the fact that working with pop songs is fun, motivational and instructional at the same time. I hope this diploma project will serve as a little help to those teachers who are not sure how to use pop songs in the EFL classroom, or to those who are unaware of their value.

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APPENDICES

LIST OF APPENDICES

Appendix 1:

List of schools where the research among teachers has been conducted

ZŠ Demlova, Olomouc	Slovanské gymnázium Olomouc
ZŠ Hálkova, Olomouc	Gymnázium Čajkovského Olomouc
ZŠ Hodolany, Olomouc	Gymnázium Olomouc - Hejčín
ZŠ Heyrovského, Olomouc	Obchodní akademie Olomouc
ZŠ Holečkova, Olomouc	Gymnázium Šternberk
ZŠ Komenium, Olomouc	Gymnázium Jiřího Wolkera, Prostějov
ZŠ Milady Horákové, Olomouc	Reálné gymnázium a základní škola
ZŠ Mozartova, Olomouc	města Prostějova
ZŠ Nedvědova, Olomouc	Gymnázium Jakuba Škody, Přerov
ZŠ Spojenců, Olomouc	Gymnázium TGM Zlín
ZŠ Stupkova, Olomouc	Gymnázium Zlín, Lesní čtvrť
ZŠ sv. Voršily, Olomouc	Gymnázium Kojetín
ZŠ Zeyerova, Olomouc	Gymnázium Krnov
ZŠ Bohuňovice, Olomouc	Purkyňovo gymnázium Strážnice
ZŠ Lutín, Olomouc	Gymnázium Brno, třída Kapitána Jaroše
ZŠ Náměšť na Hané, Olomouc	Gymnázium, Brno, Vídeňská
ZŠ Bludov, Šumperk	Střední průmyslová škola strojnická
ZŠ Postřelmov, Šumperk	Vsetín
ZŠ Drahotuše, Hranice	
ZŠ Přerov, U Tenisu	
ZŠ Přerov, Trávník	
ZŠ Kvítková, Zlín	
ZŠ Frenštát pod Radhoštěm, Tyršova	
ZŠ Šafaříkova, Valašské Meziříčí	

Appendix 2: Example of the questionnaire designed for teachers

DOTAZNÍK pro učitele

Vážení kolegové, učitelé cizího jazyka,
jmenuji se Lenka Ornerová a studuji na Pedagogické fakultě Univerzity Palackého v Olomouci, obor Učitelství AJ a NJ. Ve své diplomové práci se věnuji tématu „Využití popových a rockových písní ve výuce AJ". Chtěla bych Vás požádat o vyplnění tohoto dotazníku, který bude součástí mého výzkumu pro diplomovou práci. Děkuji Vám předem za poskytnuté informace. Dotazník je samozřejmě anonymní.

A. Základní informace o učiteli:

1. Je mi	☐ do 35 let	☐ 36 – 50 let	☐ 51 a více let
2. Cizí jazyk učím na	☐ 2.stupni	☐ 3.stupni	Škola:_____
3. Moji žáci/studenti jsou	☐ začátečníci	☐ mírně pokročilí	☐ pokročilí

B. Otázky týkající se využití písní ve výuce cizího jazyka:

1. Používáte písničky ve vyučování?   ☐ ANO   ☐ NE

2. Pokud ano, jak často pracujete s písničkami?
          A) pravidelně, minimálně jednou za 2 týdny
          B) pravidelně, jednou za měsíc
          C) jen při výjimečných událostech (Vánoce, Velikonoce…)
          D) tak často, jak se objeví písnička v učebnici
          E) jiný údaj: …………………………………………………………

3. Pokud ne, proč ne?
          A) v hodinách mi nezbývá čas na písničky
          B) písničky nepovažuji za efektivní výukový prostředek
          C) žáci/student nemají o písničky zájem
          D) nemám žádné materiály k využití písniček
          E) jiný důvod: ……………………………

4. Jaký typ písniček využíváte? (více možných odpovědí)
          A) písničky z učebnice
          B) současné písničky (pop, rock …)
          C) "Jazz Chants"
          D) Vánoční koledy
          E) jiné písničky: …………………………………………………_____

5. Jaký je Váš <u>hlavní</u> záměr při práci s písničkami? (<u>pouze 1 odpověď</u>)
 A) zábava
 B) motivace žáků/studentů
 C) zlepšení poslechových dovedností
 D) zlepšení výslovnosti
 E) rozšíření slovní zásoby
 F) jiný záměr: ………………………………………………………

6. Jaké doplňující jazykové aktivity používáte při práci s písničkami?
 A) doplňování chybějících slov do textu písně
 B) seřazování částí textu do správného pořadí
 C) odpovídání na otázky (správně nebo špatně?)
 D) pohybové aktivity
 E) jiné aktivity:
………………………………………………………………

7. Jak důležité jsou podle Vás písně ve výuce?
 A) velmi důležité
 B) spíše důležité
 C) spíše nedůležité, jsou pouze pro zábavu
 D) nedůležité

8. Jak reagují žáci/studenti na práci s písničkami?
 A) baví je to a dokonce sami vyžadují další písničky
 B) baví je to
 C) berou je jako nutnou součást vyučování
 D) nebaví je to

9. Jak vnímáte nabídku pomocných materiálů (publikací) týkajících se písní ve výuce, které jsou v současné době na trhu?
 A) na trhu je dostatečné množství materiálů
 B) vystačím si s dostupnými materiály
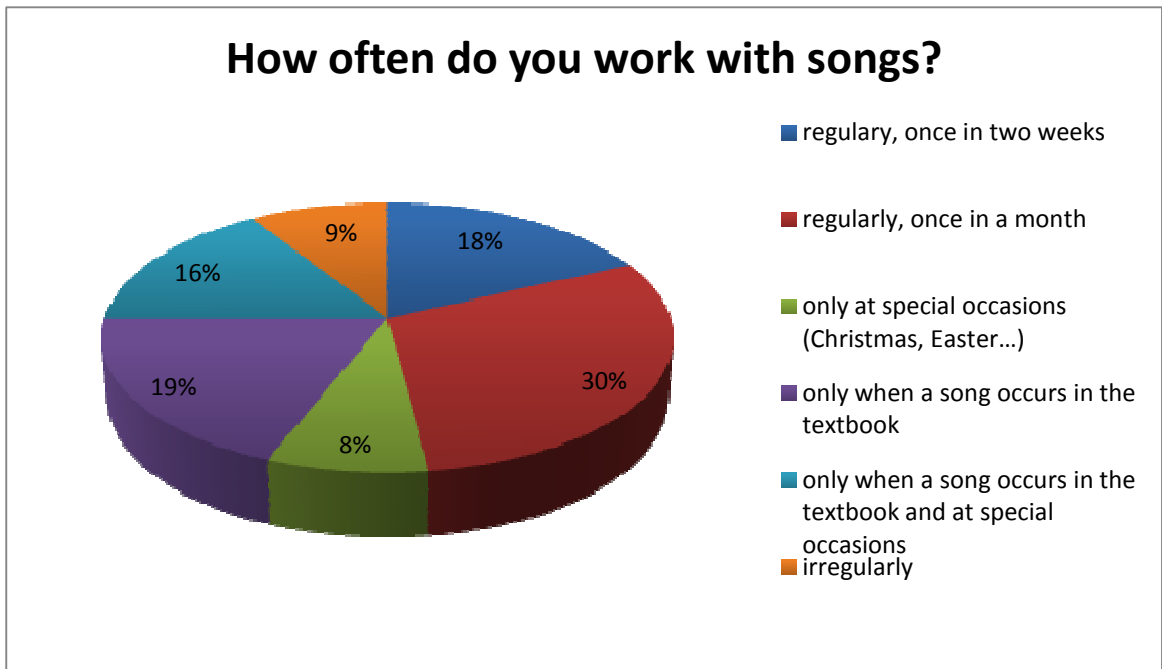 C) na trhu není dostatečné množství materiálů, uvítal/a bych víc

Pokud pracujete s nějakou publikací týkající se písniček ve výuce, uveďte prosím její název.

Poznámky týkající se využití písní ve výuce obecně:

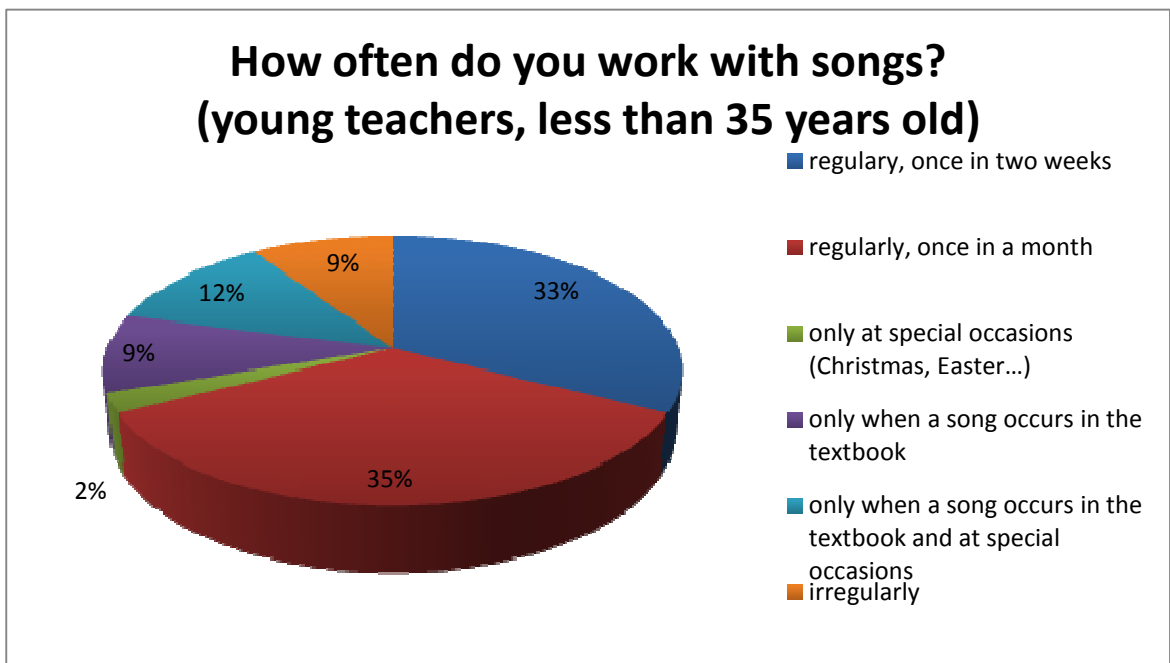**Děkuji Vám za vyplnění dotazníku. Lenka Ornerová, e-mail: <u>lenka.ornerova@centrum.cz</u>**

Appendix 3:

Figure 2.1: Frequency of using songs by teachers

How often do you work with songs?

- regulary, once in two weeks — 18%
- regularly, once in a month — 30%
- only at special occasions (Christmas, Easter…) — 8%
- only when a song occurs in the textbook — 19%
- only when a song occurs in the textbook and at special occasions — 16%
- irregularly — 9%

Appendix 4:

Figure 2.2: Frequency of using songs by young teachers

How often do you work with songs?
(young teachers, less than 35 years old)

- regulary, once in two weeks — 33%
- regularly, once in a month — 35%
- only at special occasions (Christmas, Easter…) — 2%
- only when a song occurs in the textbook — 9%
- only when a song occurs in the textbook and at special occasions — 12%
- irregularly — 9%

Appendix 5:

Figure 2.3: Frequency of using songs by middle-aged teachers

How often do you work with songs?
(middle-aged teachers, 36 - 50 years old)

- regulary, once in two weeks
- regularly, once in a month
- only at special occasions (Christmas, Easter...)
- only when a song occurs in the textbook
- only when a song occurs in the textbook and at special occasions
- irregularly

8% · 33% · 8% · 23% · 18% · 10%
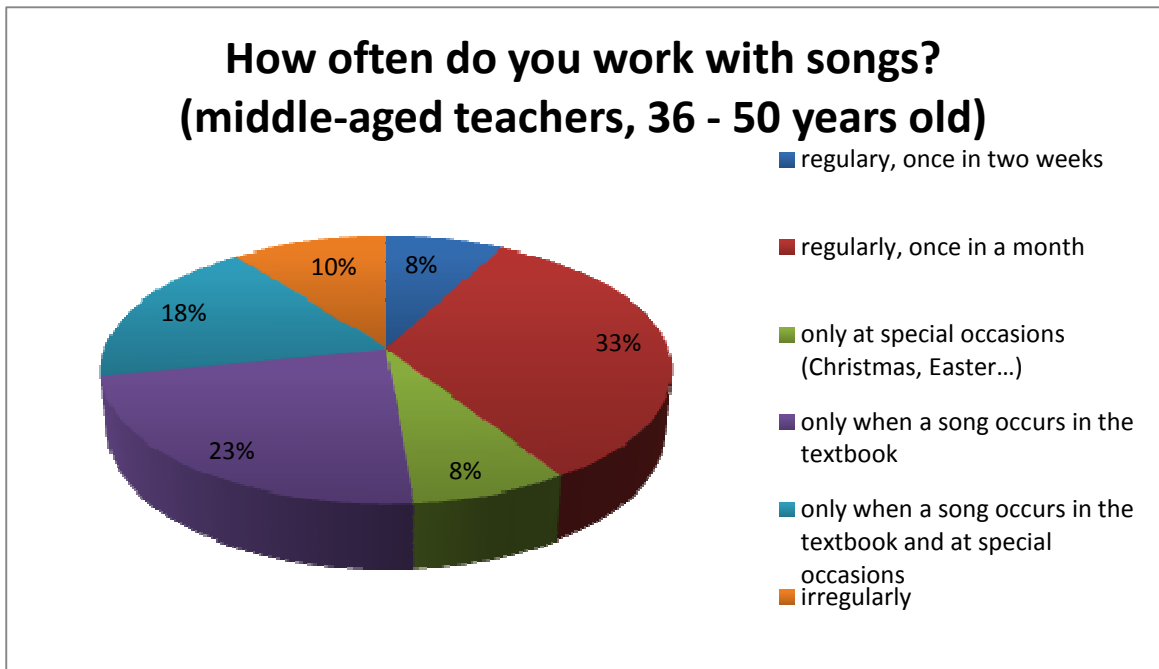
Appendix 6:

Figure 2.4: Frequency of using songs by older teachers

How often do you work with songs?
(older teachers, more than 51 years old)

- regulary, once in two weeks
- regularly, once in a month
- only at special occasions (Christmas, Easter...)
- only when a song occurs in the textbook
- only when a song occurs in the textbook and at special occasions
- irregularly

6% · 6% · 11% · 22% · 33% · 22%
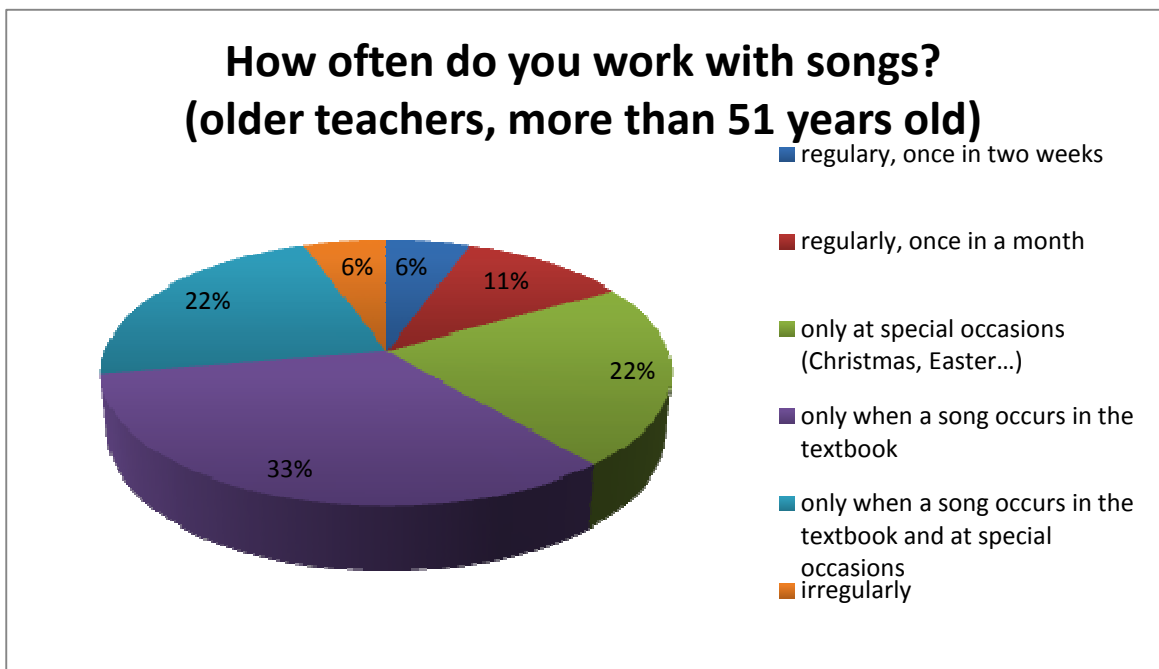
Appendix 7:

Figure 2.5: Types of songs teachers use

Which type of songs do you use?

songs from textbooks	contemporary songs (pop, rock…)	Jazz Chants	Christmas carols	other songs
89	91	30	76	12
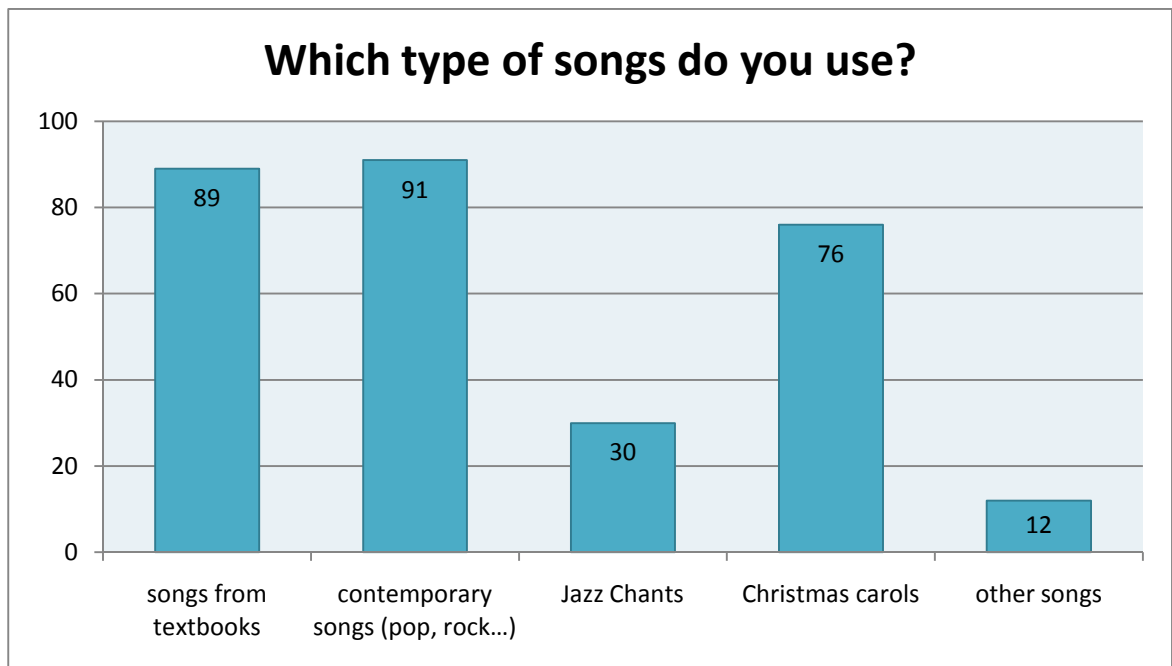
Appendix 8:

Figure 2.6: Teachers´ main aim when working with songs

What is your main aim when working with songs?

- having fun — 10%
- raising motivation — 35%
- improving listening skills — 31%
- improving pronunciation — 4%
- widening vocabulary — 2%
- do not know — 18%
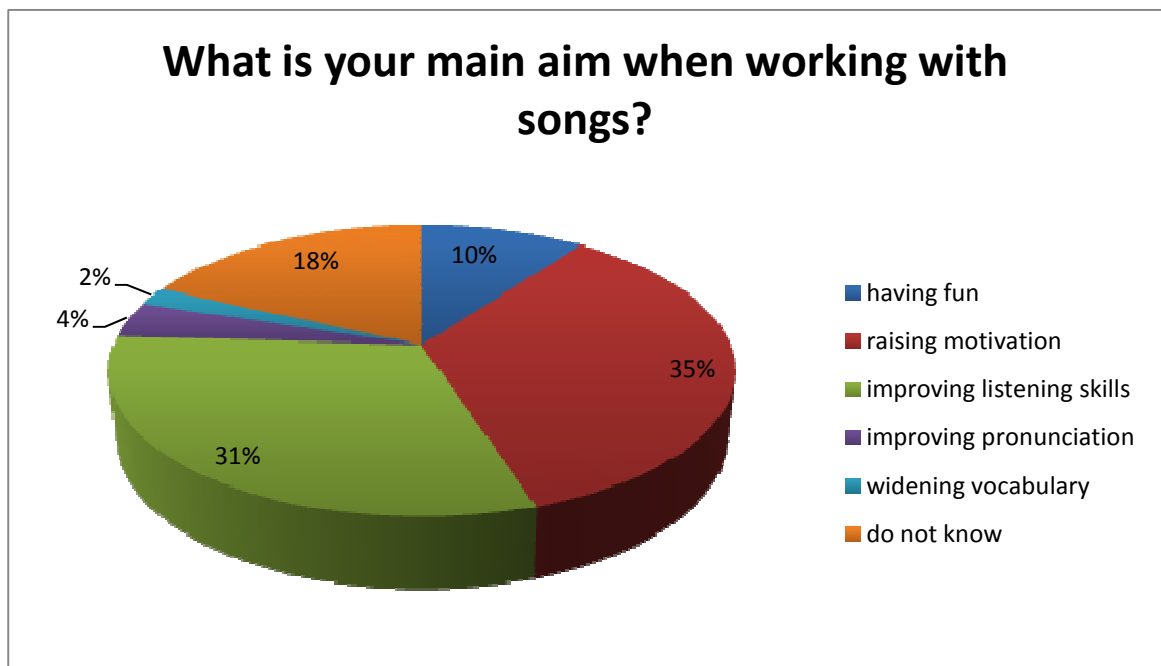
Appendix 9:

Figure 2.7: Types of song-based activities teachers use

Which song-based activities do you use?

Activity	Value
gap-filling	100
sequencing parts of the lyrics	47
answering questions	37
TPR activities	32
other activities	18
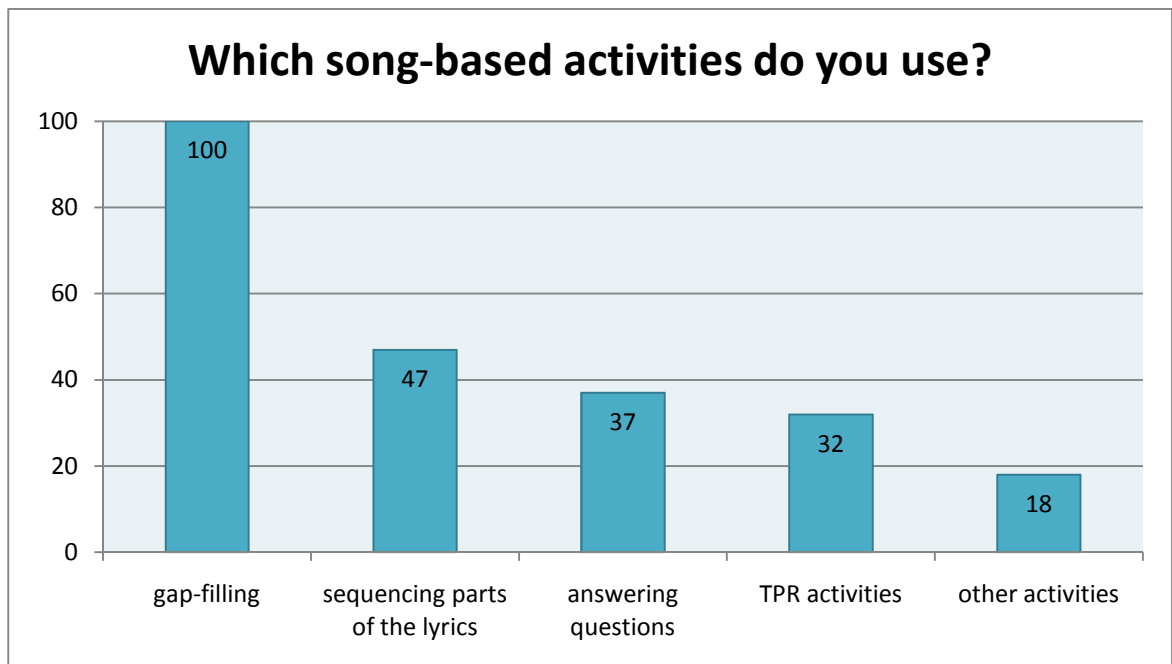
Appendix 10:

Figure 2.8: Teachers´ opinions about the value of songs

How important are songs in the EFL classroom?

- very important: 16%
- rather important: 60%
- rather not important, they are just for fun: 24%
- not important: 0%
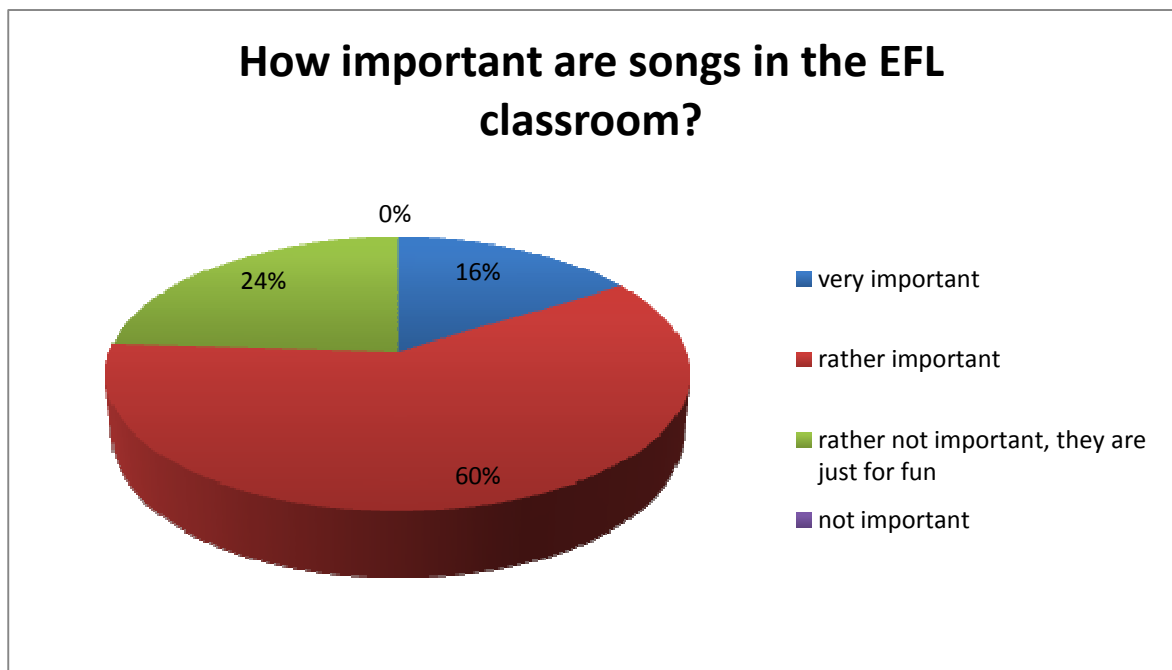
Appendix 11:

Figure 2.9: Teachers´ opinions about how students like working with songs

Do your students enjoy the work with songs?

- they like it and even expect it
- they like it
- they take it as a necessary part of the lesson
- they do not like it

3% 0%

49%

48%
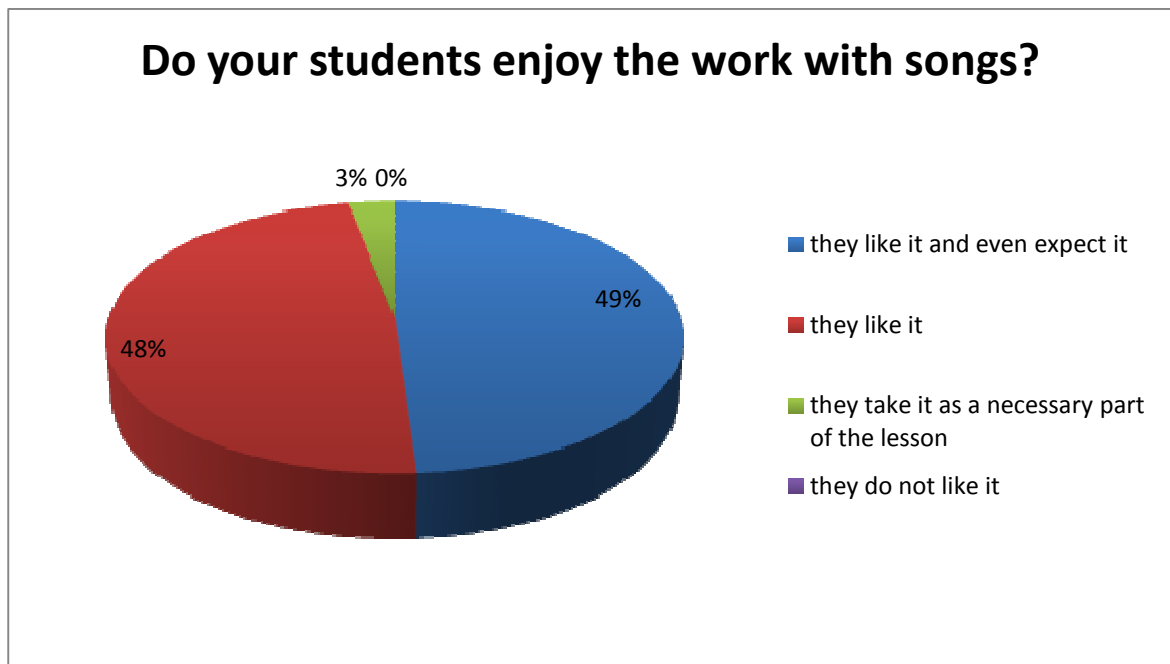
Appendix 12:

Figure 2.10: Teachers´ opinions about the available resource books dealing with songs

Do you think there are enough resource books for teachers dealing with the use of songs in the EFL classroom?

- the selection is sufficient
- I can manage to teach with the selection but I would welcome more
- the selection is unsufficient

15%

29%

56%
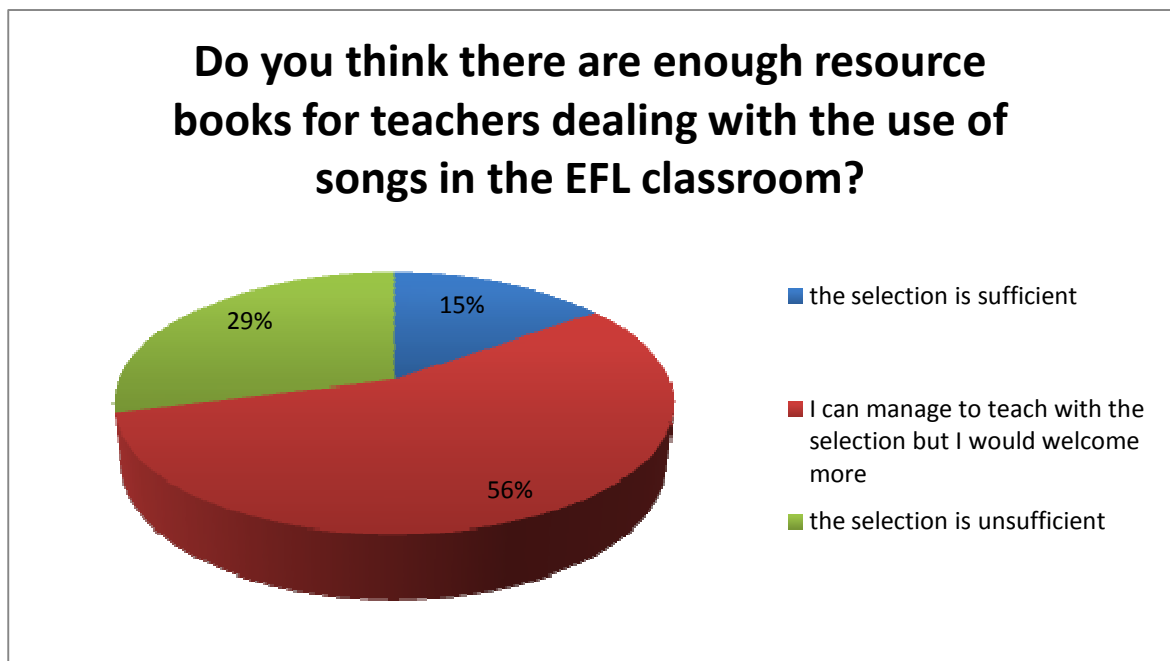
Appendix 13: Lesson plan + teaching materials

LESSON PLAN – *"DEAR MR. PRESIDENT"* BY PINK

Teacher:	Lenka Ornerová	Date:	Fri, October 10, 2008	
School:	Gymnázium Zlín, Lesní čtvrť	Class:	Kvarta B (4.KB)	
Time:	8:00 – 8:45	No. of pupils:	13	
Aims:	▪ to practise making questions ▪ to practise listening for specific information ▪ to practise speaking about social issues	Seating arrangement:		WB
Textbook:	New Matrix Pre-Intermediate	Teaching Aids:	Whiteboard(WB),CD, handouts, CD player	
Topic:	Song: *"Dear Mr. President"* by Pink	Skills:	Listening, speaking, Writing	

Outline of the procedure of the lesson:

Timing:	Activity:
3 min	Hangman: Guess the title of the song! (Dear Mr. President)
10 min	Speaking: What do you know about Pink? Pieces of information about Pink on the whiteboard, students ask questions to find out what the different pieces of information stand for (f.e. 2000, Judaism, 28, 14, I´m Not Dead, Middleground, guitar, keyboard, drums, …)

| Timing:	Activity:
5 min	1st listening: Students listen and underline incorrect words in the lyrics
13 min	2nd listening: Students listen and correct mistakes in the lyrics – the correct words will be checked on the whiteboard (students write the correct word on the whiteboard)
12 min	Speaking: Group work – students have to find controversial topics in the lyrics (for example: homosexuality, war, poverty, homeless people, ...)
2 min	Filling out questionnaires for my diploma project

Lesson evaluation:

Some students were really fast at guessing the name of the song. I asked them not to let the name out right away so that others could think about it as well. After the hangman activity, one of the boys told me that he does not like this song because it is boring and they had already listened to it in class before. I was quite puzzled about this. However, I told the class that we were going to work with this song anyway and maybe they will find out something new about the song. During the lesson, I found out that they did not know the lyrics at all and they seemed to be interested. After this short incident at the beginning of the lesson everything went well. However, I was still a little bit puzzled. At the end of the lesson I asked the students if they liked the song. They told me that it was really interesting for them because they did not know that it was a protest song. Also, according to the questionnaires which I passed out at the end of the lesson, they really liked the song and also the song-based activities we did with the song. I was happy after the lesson that it turned out to be good, even though the start of the lesson was not the best one. It was a precious experience for me, because next time I will not be puzzled when students tell me that they already know the song.

The speaking activity, when students had to guess what the different pieces of information about Pink mean, worked well. Students did not have problems with spotting the mistakes in the lyrics while listening to the song. However, it was necessary to listen twice to the song so that they could underline and correct the mistakes. Students were interested in the lyrics and tried to find the controversial issues in the lyrics. They really could find them and discuss most of them. The song and the song-based activities worked very well.

Title: _____by _____
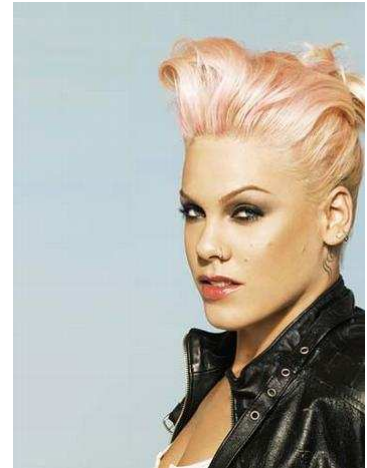
Dear Mr. President,
Come take a talk with me.
Let's pretend we're just two friends and
You're not better than me.
I'd like to ask you some questions if you can
speak honestly.

What do you feel when you see all the homeless
on the street?
Who do you pray for at night before you go to
sleep?
What do you feel when you watch in the mirror?
Are you proud?

How do you sleep while the rest of us cry?
How do you dream when a father has no chance
to say goodbye?
How do you walk with your head held high?
Can you even look me in the eye
And tell me why?

Dear Mr. President,
Were you a lonely boy?
Are you a lonely boy?
Are you a lonely boy?
How can they say
No child is left behind?
We're not dumb and we're not kind.
They're all sitting in your cells
While you pave the street to hell.

What kind of father would take his own
daughter's rights away?
And what kind of father might rate his own
daughter if she were gay?
I can only imagine what the first lady has to say
You've come a long way from whiskey and coke.

How do you sleep while the rest of us cry?
How do you dream when a father has no
chance to say goodbye?
How do you walk with your head held high?
Can you even look us in the eye?

Let me tell you 'bout hard work
Minimum salary with a baby on the way
Let me tell you 'bout hard work
Rebuilding your home after the bombs
took them away
Let me tell you 'bout hard work
Building a bed out of a snowboard box
Let me tell you 'bout hard work
Hard work
Hard work
You don't know anything 'bout hard work
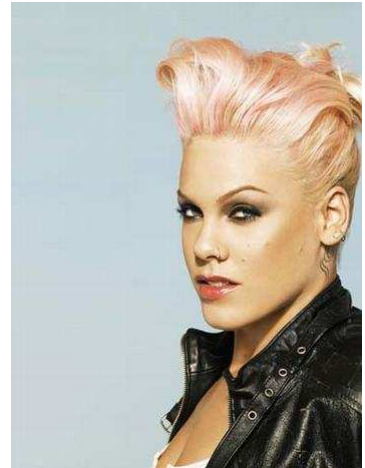Hard work
Hard work
Oh

How do you sleep in night?
How do you walk with your head held high?
Dear Mr. President,
You'd never make a walk with me.
Would you?

? mistakes

Dear Mr. President by Pink

Dear Mr. President,
Come take a **talk** (walk) with me.
Let's pretend we're just two **friends** (people) and
You're not better than me.
I'd like to ask you some questions if **you** (we) can speak honestly.

What do you feel when you see all the homeless on the street?
Who do you pray for at night before you go to sleep?
What do you feel when you **watch** (look) in the mirror?
Are you proud?

How do you sleep while the rest of us cry?
How do you dream when a **father** (mother) has no chance to say goodbye?
How do you walk with your head held high?
Can you even look me in the eye
And tell me why?

Dear Mr. President,
Were you a lonely boy?
Are you a lonely boy?
Are you a lonely boy?
How can **they** (you) say
No child is left behind?
We're not dumb and we're not **kind** (blind).
They're all sitting in your cells
While you pave the **street** (road) to hell.

What kind of father would take his own daughter's rights away?
And what kind of father might **rate** (hate) his own daughter if she were gay?
I can only imagine what the first lady has to say
You've come a long way from whiskey and **coke** (cocaine).

How do you sleep while the rest of us cry?
How do you dream when a **father** (mother) has no chance to say goodbye?
How do you walk with your head held high?
Can you even look **us** (me) in the eye?

Let me tell you 'bout hard work
Minimum **salary** (wage) with a baby on the way
Let me tell you 'bout hard work
Rebuilding your **home** (house) after the bombs took them away
Let me tell you 'bout hard work
Building a bed out of a **snowboard** (cardboard) box
Let me tell you 'bout hard work
Hard work
Hard work
You don't know **anything** (nothing) 'bout hard work
Hard work
Hard work
Oh

How do you sleep **in** (at) night?
How do you walk with your head held high?
Dear Mr. President,
You'd never **make** (take) a walk with me.
Would you?

18 mistakes

Appendix 14: Lesson plan + teaching materials

LESSON PLAN – *"IF EVERYONE CARED"* BY NICKELBACK

Teacher:	Lenka Ornerová	Date:		Wed, October 22, 2008
School:	Gymnázium Zlín, Lesní čtvrť	Class:		2.D
Time:	8:55 – 9:40	No. of pupils:		11
Aims:	▪ to practise speaking about a band ▪ to practise listening skills – listening for specific information in a song ▪ to understand the message of the song – (English across the curriculum)	Seating arrangement:		IWB
Textbook:	New Matrix Intermediate	Teaching Aids:		Interactive whiteboard (IWB), computer, internet, flashcards
Topic:	Song: *"If Everyone Cared"* by Nickelback	Skills & systems:		Speaking, listening, reading

Outline of the procedure of the lesson:

Timing:	Activity:
6 min	Speaking: Game – Which band is it? Students get paper slips with pieces of information about the band. They have to find the right partner according to their piece of information and try to find out which band it is. Then, each pair of students tells the other their piece of information about the band and the class tries to find out which band it is. Teacher asks questions: Do you like that band? Do you know any songs by this band?...
4 min	Speaking: Watch a part (48 seconds) of the video clip to *"If Everyone Cared"*. Teacher asks questions: What´s the song about, what do you think? What are your first impressions? Does the song have a deep meaning?
5 min	Listening: Each student gets one line of the song. The students´ task is to sequence themselves in a line according to the lyrics. Students read their lines aloud to check.
15 min	Reading comprehension and speaking: Each student gets a card with a name of a person from the video clip on it (Nelson Mandela, Bob Geldof, Peter Benenson or Betty Williams). Students watch the video clip and note down information about their person. They make 4 groups according to the people on your cards. Discussion in groups. Students watch the video clip again and note down more detailed information about the person. Again discussion in groups.
10 min	Speaking: Each group presents their person. Students talk about the historical background and about how the person changed the world.
5 min	Filling out questionnaires for my diploma project

Lesson evaluation:

This was my last lesson of my teaching practice and it was a very special lesson. It was a very nice and motivating end of my teaching practice.

This class (2.D) is a language class. Therefore, their English level is at B1.2. Most of them have been to the USA, Britain or Australia before. They are extremely motivated in English lessons.

I had chosen the song *"If Everyone Cared"* by Nickelback. The song discusses how people can change the world if everyone cared. The video clip shows four people (Bob Geldof, Betty Williams, Peter Benenson and Nelson Mandela) who changed the world by caring. I was not sure, how this song will work because it is rather difficult because of the historical background. Therefore, I was not sure about the students´ reactions to this song.

At the beginning of the lesson, I did a short speaking game to let the students find out which band it is. The activity worked well. Students had to move around the classroom and talk to their classmates. I think, that this activity got the students motivated to be active and interested in the lesson. Then, I showed them a short part of the video. It was the part where Nickelback was shown in their studio. Therefore, it was not clear yet that the song has a very deep meaning. After that, I did an activity when each student got a line from the lyrics and their task was to listen and make a line. I tried this activity for the first time and it worked really well. It was fun for the students.

Watching the video clip to Nickelback´s *"If Everyone Cared"* was an "English across the curriculum" activity. The video clip deals with history and social issues. I think that the activities were very difficult. Therefore, I was very surprised how well the students managed it. They were really excellent! They did not have any problems catching and understanding the text in the video clip and they were really interested in the video clip. In groups, students discussed what the people in the video clip did to change the world. Students did not hesitate to ask me for some further information about the political events. Then, they presented what they had found out about the people to the whole class. I did not expect that this would work so well, but it did!

It was a great lesson. The students were excellent, the song based activities worked well and the choice of song was perfect for this class. However, the lesson preparation was demanding for me, because I had to find out a lot of background information about the events mentioned in the song (for example: Which regime was in Portugal in 1961? Who is Nelson Mandela and what was the apartheid regime? ...) But this time consuming lesson preparation paid off because I had the chance to experience a wonderful lesson full of enthusiasm.

Activity: Sequencing lyrics

Each student gets one line of the lyrics. Their task is to make a line according to the lyrics.

1. From underneath the trees, we watch the sky
2. Confusing stars for satellites
3. I never dreamed that you´d be mine
4. But here we are, we´re here tonight

5. Singing Amen, I, I´m alive; Singing Amen, I, I´m alive

6. If everyone cared and nobody cried
7. If everyone loved and nobody lied
8. If everyone shared and swallowed their pride
9. Then we´d see the day when nobody died

10. And I´m singing
    Singing Amen, I, I´m alive; Singing Amen, I, I´m alive

11. And in the air the fire flies
12. Our only light in paradise
13. We´ll show the world they were wrong
14. And teach they all to sing along

Activity: Forming groups

Each student gets a paper slip with a person who occurs in the video clip.
Students who get paper slips with the same person form a group.

Nelson Mandela

Bob Geldof

Peter Benenson

Betty Williams

Activity: Watching the video clip to *"If Everyone Cared"* by Nickelback

Students´ task is to make notes about one person presented in the video clip.
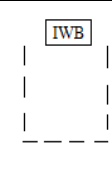
Full notes from the video clip:

What would happen if everyone cared?

- 1984. Bob Geldof, music journalist turned punk rock frontman, was inspired by a news report about Africa´s famine epidemic and began his fight against world hunger. Geldof organized the world´s first global charity concert LIVE AID. Performances by 100 artists around the world were viewed by 1,5 billion people. Live Aid raised £ 150 million in ONE DAY.

- 1976 Betty Williams. A receptionist and mother of two, witnessed three children killed during the political turmoil in Northern Ireland. Within two days of the tragic event, Williams obtained 6,000 signatures petitioning for peace. She then led 10,000 people on a peace march to the children´s graves. The peaceful march was disrupted by protesters. One week later Williams organized another march. This time the march was 35,000 strong. Betty Williams was awarded the Nobel Peace Prize in 1976.

- 1961. Two students in Portugal raised their glasses in a toast to freedom. They were imprisoned for seven years. British lawyer Peter Benenson was shocked by the events. To rally support for the students, he wrote a letter to his local paper. The response was so overwhelming that a committee was formed to organize the campaign. It quickly grew into a world-wide movement, known today as Amnesty International.

- 1920s. A boy from a small south African village dreamt of a day when equality would prevail over his country. After years of activism, he was charged with "political treason" and sentenced to life in prison. His dream of equality never died. In 1990, after 27 years in prison Nelson Rolihlahla Mandela was finally released. Madela then led South Africa to its first ever democratic presidential election. Nearly 19 million people voted. Nelson Mandela won the election, ending the racist apartheid regime that divided South Africa for 46 years.

"Never doubt that a small group of committed people can change the world.
Indeed, it is the only thing that ever has." – Margaret Mead –

Appendix 15: Lesson plan + teaching materials

LESSON PLAN – *"PERFECT"* BY SIMPLE PLAN

Teacher:	Lenka Ornerová	Date:	Fri, October 17, 2008
School:	Gymnázium Zlín	Class:	Tercie A (3.TA)
Time:	12:45 – 13:30	No. of pupils:	13
Aims:	▪ to raise students´ motivation to learn English ▪ to practise listening for specific information ▪ to introduce informal English words in lyrics	Seating arrangement:	IWB
Textbook:	Open Doors 2, Unit 9	Teaching Aids:	Interactive whiteboard (IWB), computer, internet, worksheets
Topic:	Song: *"Perfect"* by Simple Plan (Informal English)	Skills & systems:	Listening, speaking, vocabulary

Outline of the procedure of the lesson:	
Timing:	**Activity:**
2 min	Lead-in: Hangman – Guess the name of the band: _ _ _ _ _ _ _ _ _ _ (Interactive whiteboard) (SIMPLE PLAN)
10 min	Speaking: Interactive whiteboard - students drag pieces of information from behind a photo of the band (f.e.: punk rock, Canada, 5, 1999 ...) Students guess what the information stand for (f.e.: Punk rock...It is the kind of music they play.)
	Listening to the song:
5 min	a) 1st listening: listen and underline the mistakes in the lyrics
5 min	b) 2nd listening: listen and correct the words
10 min	c) checking the correct words on the interactive whiteboard, students come to the board, underline the mistake and write the correct word
4 min	Vocabulary: Informal English in lyrics - What is *wanna, gonna, stuff, ´cuz*?
4 min	Speaking: Teacher asks questions. Who sings the song? What does he/she sing about? What are her/his problems? ...
5 min	Filling out questionnaire for my diploma project

Lesson evaluation:

This lesson was a sample lesson for my diploma project. I would say that it was a very modern English lesson. I used the interactive whiteboard and the internet (YouTube) during the whole lesson. The students enjoyed the lesson and it motivated them to be active. I am convinced that working with popular music in English lessons increases the students´ intrinsic motivation. This class is very keen on listening to songs in lessons. They are used to it and they ask for it. Every Friday they want to have at least one song presentation which is prepared by one of the students. The students enjoy these presentations very much but they cannot work with the songs effectively so that it is more than just fun. Therefore, their English teacher does not allow them to do these song presentations each week.

I tried to show the students how to work with a song so that it is more than just fun. I combined the "fun factor" and "motivation factor" with practising listening skills, speaking skills and vocabulary, in particular informal English words. Also, the work with the interactive whiteboard and the internet is something students enjoy very much.

I think that it was a very nice lesson. All activities worked well. The song was chosen well for this class. I have learned that it is important to choose the right song, not only with regard to the students´ age and level, but also with regard to the particular class. First, I thought about using another song from Simple Plan called *"I´m just a kid"* and which deals with outsiders. In this particular class, there are two outsider boys so I did not use this song. I was afraid, that the other students would point at them and laugh at them. Also, my mentor told me, that it would not be a good idea to talk about outsiders in this class.

WORKSHEET: *"Perfect"* by Simple Plan – mistakes in the lyrics

Perfect by SIMPLE PLAN

a) Listen and underline the mistakes in the lyrics.
b) Listen and correct the words.

Hey Mum look at me
Think back and talk to me
Did I grow up according to program?
And do you think I'm wasting my wine
doing things I wanna do?
But it hurts when you disapprove
all along

And now I try hard to make it
I just wanna do you proud
I'm never gonna be good enough for me
I can't pretend that I'm alright
And you can't love me

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be perfect

I try not to think
About the rain I feel inside
Did you know you used to be my honey?
All the days you spent with me
Now seem so far away
And it feels like you don't care anymore

And now I try hard to make it
I just wanna do you proud
I'm never gonna be good enough for me
I can't stand another flight
And nothing's alright

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be perfect

Nothing's gonna change
The stuff that you said
Nothing's gonna make this
Right again
Dad don't turn your back
I can't believe it's hard
Just to talk to you
But you don't get it

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be perfect

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be ideal

? mistakes

KEY: *"Perfect"* by Simple Plan – mistakes in the lyrics

Perfect by SIMPLE PLAN

a) Listen and underline the mistakes in the lyrics.
b) Listen and correct the words.

Hey **Mum** **(Dad)** look at me
Think back and talk to me
Did I grow up according to **program** **(plan)**?
And do you think I'm wasting my **wine** **(time)**
doing things I wanna do?
But it hurts when you disapprove
all along

And now I try hard to make it
I just wanna **do** **(make)** you proud
I'm never gonna be good enough for **me** **(you)**
I can't pretend that I'm alright
And you can't **love** **(change)** me

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be perfect

I try not to think
About the **rain** **(pain)** I feel inside
Did you know you used to be my **honey** **(hero)**?
All the days you spent with me
Now seem so far away
And it feels like you don't care anymore

And now I try hard to make it
I just wanna **do** **(make)** you proud
I'm never gonna be good enough for **me** **(you)**
I can't stand another **flight** **(fight)**
And nothing's alright

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be perfect

Nothing's gonna change
The **stuff** **(things)** that you said
Nothing's gonna make this
Right again
Dad **(please)** don't turn your back
I can't believe it's hard
Just to talk to you
But you don't **get it** **(understand)**

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
I'm sorry I can't be perfect

'Cuz we lost it all
Nothing lasts forever
I'm sorry I can't be perfect
Now it's just too late
And we can't go back
*I'm sorry I can't be **ideal** **(perfect)***

15 mistakes

Activities on the interactive whiteboard:

The tool "screen curtain" was applied. First, students saw only the hangman and had to guess the name of the band. Step by step, the picture was revealed.

Guess the title of the band:

__ __ __ __ __   __ __ __ __

The band was their simple plan to avoid getting a "real job" :-)

Pieces of information about the band are hidden behind the photo of the band. Students had to drag them from behind the photo.

Guess the title of the band:

S I M P L E   P L A N

The band was their simple plan to avoid getting a "real job" :-)

Pieces of information about the band were dragged from behind the photo.
Students had to guess what the pieces of information mean.

Guess the title of the band:

S I M P L E   P L A N

www.simpleplan.com

1999

punk rock

Canada

"Perfect"

5

No Pads, No Helmets
... Just Balls (2002)

Avril Lavigne, Green Day

The band was their simple plan to avoid getting a "real job" :-)

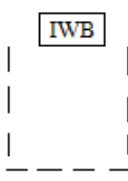Students corrected the spotted mistakes in the lyrics.

Perfect (1)

Hey Mum look at me   *Dad*
Think back and talk to me
Did I grow up according to program?   *plan*
Do you think I'm wasting my wine   *time*
doing things I wanna do?
But it hears when ~~when~~ you disapprove   *hurts*
all along

And now I try hard to make it
I just wanna do you proud   *make*
I'm never gonna be good enough for me   *you*
I can't pretend that I'm alright

And you can't love me

Appendix 16: Lesson plan + teaching materials

LESSON PLAN – "FAIRYTALE GONE BAD" BY SUNRISE AVENUE

Teacher:	Lenka Ornerová	Date:	Tue, October 21, 2008
School:	Gymnázium Zlín, Lesní čtvrť	Class:	4.A
Time:	8:55 – 9:40	No. of pupils:	11

Aims:	▪ to practise speaking about a band ▪ to practise listening skills – sequencing jumbled parts of the lyrics ▪ to practise speaking about a relationship	Seating arrangement:	IWB ⌐ ⎸ ⎸ ⎸ ⎸ ⎸ ⎸ ⌐ _ _ _ ⌐
Textbook:	Matrix Pre-Intermediate	Teaching Aids:	Interactive whiteboard (IWB), computer, internet, worksheets
Topic:	Song: "Fairytale Gone Bad" by Sunrise Avenue	Skills & systems:	Speaking, listening, vocabulary, pronunciation

Outline of the procedure of the lesson:

Timing:	Activity:
2 min	Lead-in: Guess the name of the band: _ _ _ _ _ _ _ _ _ _ _ _ _ (Sunrise Avenue)
10 min	Speaking about the band: Work with IWB. Pieces of information about the band are hidden behind a photo of the band. Students drag the pieces of information from behind the photo and guess what it means (f.e.: *2002, 4, rock, Finland, Samu Haber,* www.sunriseave.com*, Fairytale Gone Bad, On the Way to Wonderland*)
4 min	Vocabulary game – Odd one out: fight <u>shout</u> <u>tears</u> <u>dreams</u> <u>mess</u> <u>pains</u> (Which of these words does not fit the others? ... Key: dreams – because this word has a positive connotation)
2 min	Pronunciation: 2 pictures on the interactive whiteboard...What is it? hat and head. Practise pronunciation [hæt] x [hed]
15 min	Listening (2x): Put the jumbled lyrics into the correct order! Check on the interactive whiteboard.
10 min	Speaking: What´s the song about? Look at this line: *"But we did something we can never turn back right."* What has she/he/they done??? What do you think? Come up with a short story. (Pair work)
2 min	Filling out questionnaires for my diploma project

Lesson evaluation:

The level of the students´ English knowledge is quite low because their first language is German. Therefore, I tried to choose a comprehensible song with easy lyrics. However, I wanted the topic of the song to be relevant to them. The song is about a broken relationship.

The classroom atmosphere was very nice and students were active and willing to participate. The song-based activities worked well. I tried to focus on speaking, vocabulary and pronunciation. During the whole lesson, I worked with the interactive whiteboard and I really enjoyed it. It worked perfectly with checking the correct order of the jumbled lyrics because it is possible to move words around on the interactive whiteboard. I really enjoyed this lesson and I think students also did.

ACTIVITY: Sequencing lyrics – *"Fairytale Gone Bad"* by Sunrise Avenue

(Lines or parts of the lyrics need to be cut into separate paper slips.)

This is the end you know
Lady, the plans we had went all wrong
We ain't nothing but fight and shout and tears

We got to a point I can't stand
I've had it to the limit; I can't be your man
I ain't more than a minute away from walking

We can't cry the pain away
We can't find a need to stay
I slowly realized there's nothing on our side

Chorus:
Out of my life, Out of my mind
Out of the tears that we can't deny
We need to swallow all our pride
And leave this mess behind
Out of my head, Out of my bed
Out of the dreams we had, they're bad
Tell them it's me who made you sad
Tell them the fairytale gone bad

Another night and I bleed
They all make mistakes and so did we
But we did something we can never turn back right

Find a new one to fool
Leave and don't look back. I won't follow
We have nothing left. It's the end of our time

We can't cry the pain away
We can't find a need to stay
There's no more rabbits in my hat to make things right

Chorus: 2x

Appendix 17: Lesson plan + teaching materials

LESSON PLAN – *"HOME"* BY MICHAEL BUBLÉ

Teacher:	Lenka Ornerová	Date:	Mo, April 14, 2008
School:	Slovanské gymnasium	Class:	Prima A (1.A8)
Time:	11:50 – 12:35	No. of pupils:	15
Aims:	▪ to practise listening for specific information ▪ to practise free translation from English to Czech	Seating arrangement:	BB — — — — — — — — —
Textbook:	Open Doors 2, Unit 10	Teaching Aids:	Blackboard (BB), flashcards, CD, handouts, CD player, dictionaries
Topic:	Song: *"Home"* by Michael Bublé, (Celebration: 100th English lesson)	Skills:	Listening, speaking, reading, writing,

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<u>Outline of the procedure of the lesson:</u>

Timing:	Activity:
2 min	Vocabulary: Teacher sticks flashcards with words from the song on the blackboard, pupils repeat after the teacher and translate if needed.
5 min	Reading: Teacher gives pupils a handout with a short story (introduction to the song), pupils read aloud and translate if necessary
4 min	1st listening: Listen and fill in the gaps – missing words are on BB
4 min	2nd listening: Listen and fill in the gaps and check
10 min	Writing: T checks the correct answers, pupils write the words on BB
15 min	Reading comprehension: Ps work in groups and try to understand their given part of the lyrics, each group presents their free translation into L1
2 min	Speaking: T asks questions: What is the boy going to do? Is he staying or going home? What do you think? Would you stay or go home?
3 min	Listening and singing along, filling out questionnaires for diploma project

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<u>Lesson evaluation:</u>

Pupils enjoyed the lesson. It was the first time they have listened to a pop song in their English lesson. They were motivated to fill in the gaps and some of them sang along.

WORKSHEET: *"Home"* by Michael Bublé

Another [1]_____ day
Has come and gone away
In [2]_____ and Rome
But I wanna go home
Mmmmmmmm

Maybe surrounded by
A million [3]_____ I
Still feel all alone
I just wanna go home
Oh, [4]_____, you know

And I've been keeping all the [5]_____ that I wrote to you
Each one a line or two
"I'm fine baby, [6]_____?"
Well I would send them but I know that it's just not enough
My [7]_____ were cold and flat
And you deserve more than that

Another [8]_____
Another sunny place
[9]_____, I know
But I wanna go home
Mmmm, I've got to go home

Let me go [10]_____
I'm just too far from where you are
I wanna [11]_____ home

And I feel just like I'm living someone else's [12]_____
It's like I just stepped outside
When [13]_____ was going right
And I know just why you could not
Come along with me
'Cause this was not your [14]_____
But you always believed in me

Another [15]_____ day has come
And gone away
In even Paris and Rome
And I wanna go home
Let me go home

STORY (activity before listening to the song):

A boy had a girlfriend and they were happy together. One day he became a famous singer. Now he gives concerts all over the world. It was his dream to become a famous singer but now he isn´t happy. He misses his girlfriend very much and wants to go home. He sings a song for his girlfriend.

KEY: *"Home"* **by Michael Bublé**

Another [1]**summer** day
Has come and gone away
In [2]**Paris** and Rome
But I wanna go home
Mmmmmmmm

Maybe surrounded by
A million [3]**people** I
Still feel all alone
I just wanna go home
Oh, [4]**I miss you**, you know

And I've been keeping all the [5]**letters**
that I wrote to you
Each one a line or two
"I'm fine baby, [6]**how are you**?"
Well I would send them but I know that
it's just not enough
My [7]**words** were cold and flat
And you deserve more than that

Another [8]**aeroplane**
Another sunny place
[9]**I´m lucky**, I know
But I wanna go home
Mmmm, I've got to go home

Let me go [10]**home**
I'm just too far from where you are
I wanna [11]**come** home

And I feel just like I'm living someone else's [12]**life**
It's like I just stepped outside
When [13]**everything** was going right
And I know just why you could not
Come along with me
'Cause this was not your [14]**dream**
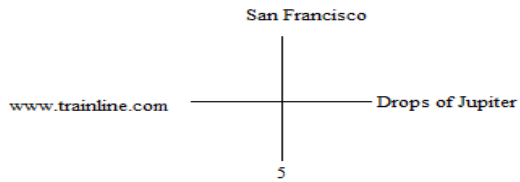But you always believed in me

Another [15]**winter** day has come
And gone away
In even Paris and Rome
And I wanna go home
Let me go home

Appendix 18: Lesson plan + teaching materials

LESSON PLAN – *"DROPS OF JUPITER"* BY TRAIN

Teacher:	Lenka Ornerová	Date:	Tue, April 15, 2008
School:	Slovanské gymnasium	Class:	Sekunda B (2.B8)
Time:	8:00 – 8:55	No. of pupils:	14
Aims:	▪ to practise making questions ▪ to practise listening for specific information ▪ to practise vocabulary about space	Seating arrangement:	BB
Textbook:	Open Doors 1	Teaching Aids:	Blackboard (BB), textbook, flashcards, CD, CD player, handouts
Topic:	Planets and space Song: *"Drops of Jupiter"* by Train	Skills:	Speaking, listening, writing, reading

Outline of the procedure of the lesson:

Timing:	Activity:
2 min	Hangman: Guess the name of the songs: DROPS OF _ _ _ _ _ _ _ (JUPITER)
5 min	Speaking: Activity to get to know the band. Pupils ask questions about the pieces of information on the blackboard.

Timing:	Activity:
8 min	Vocabulary: Teacher (or pupils) puts flashcards with vocabulary form the song about space (for example: atmosphere, Milky Way, shooting star, sun, moon, Venus, Jupiter) on the BB. Pupils repeat after teacher and translate if necessary.
4 min	1st listening: Fill in the missing words (words are on the BB)
4 min	2nd listening: Fill in the missing words and check
6 min	Writing: Checking the missing words, pupils write them on the BB
13 min	Writing: Textbook, page 82, exercise 1: write questions + answers, checking on BB
3 min	Listen to song and sing along, fill out questionnaires for diploma project

<u>Lesson evaluation:</u>

This was my only lesson in this class. I observed this class the day before and the teacher had a couple of discipline problems. Therefore, I was a little bit nervous before the lesson. However, the lesson was great and the pupils were enthusiastic and active. There were no discipline problems. The song really fitted the lesson because in this song there are many words about planets and space. It is a pop-rock song and all pupils enjoyed it very much – even the boys! It was the first time they have listened to a pop song in their English lessons. Therefore, I have chosen the tradition gap filling exercise. To make it easy for them, I pre-taught the missing words from the lyrics and put them on the blackboard. Students enjoyed the activity and many of them also tried to sing along.

WORSHEET:

Drops of Jupiter by Train

Now that she's back in [1]_____
With drops of [2]_____ in her hair, hey, hey
She acts like summer and walks like rain
Reminds me that there's time to change, hey, hey
Since the return from her stay on [3]_____
She listens like spring and she talks like June, hey, hey

Tell me did you sail across [4]_____
Did you make it to the Milky Way to see the lights all faded
And that heaven is overrated

Tell me, did you fall for [5]_____
One without a permanent scar
And did you miss me while you were looking at yourself out there

Now that she's back from that soul vacation
Tracing her way through the [6]_____, hey, hey
She checks out Mozart while she does tae-bo
Reminds me that there's time to grow, hey, hey

Now that she's back in [7]_____
I'm afraid that she might think of me as plain ol' Jane
Told a story about a man who is too afraid to fly so he never did land

Tell me did the wind sweep you off your feet
Did you finally get the chance to dance along the light of day
And head back to [8]_____
And tell me, did [9]_____ blow your mind
Was it everything you wanted to find
And did you miss me while you were looking for yourself out there

Can you imagine no love, pride, deep-fried chicken
Your best friend always sticking up for you even when I know you're wrong
Can you imagine no first dance, freeze dried romance five-hour phone conversation
The best soy latte that you ever had . . . and me

Tell me did the wind sweep you off your feet
Did you finally get the chance to dance along the light of day
And head back toward [10]_____
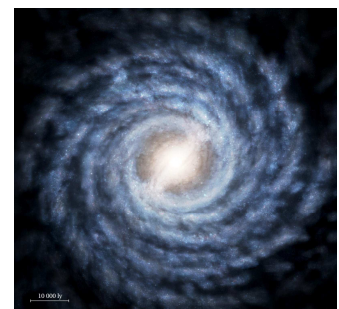
Tell me did you sail across the sun
Did you make it to [11]_____ to see the lights all faded
And that heaven is overrated

KEY: **Drops of Jupiter** by **Train**

Now that she's back in [1]**the atmosphere**
With drops of [2]**Jupiter** in her hair, hey, hey
She acts like summer and walks like rain
Reminds me that there's time to change, hey, hey
Since the return from her stay on [3]**the moon**
She listens like spring and she talks like June, hey, hey

Tell me did you sail across [4]**the sun**
Did you make it to the Milky Way to see the lights all faded
And that heaven is overrated

Tell me, did you fall for [5]**a shooting star**
One without a permanent scar
And did you miss me while you were looking at yourself out there

Now that she's back from that soul vacation
Tracing her way through the [6]**constellation**, hey, hey
She checks out Mozart while she does tae-bo
Reminds me that there's time to grow, hey, hey

Now that she's back in [7]**the atmosphere**
I'm afraid that she might think of me as plain ol' Jane
Told a story about a man who is too afraid to fly so he never did land

Tell me did the wind sweep you off your feet
Did you finally get the chance to dance along the light of day
And head back to [8]**the Milky Way**
And tell me, did [9]**Venus** blow your mind
Was it everything you wanted to find
And did you miss me while you were looking for yourself out there

Can you imagine no love, pride, deep-fried chicken
Your best friend always sticking up for you even when I know you're wrong
Can you imagine no first dance, freeze dried romance five-hour phone conversation
The best soy latte that you ever had . . . and me

Tell me did the wind sweep you off your feet
Did you finally get the chance to dance along the light of day
And head back toward [10]**the Milky Way**

Tell me did you sail across the sun
Did you make it to [11]**the Milky Way** to see the lights all faded
And that heaven is overrated

Appendix 19: Example of questionnaires designed for students

DOTAZNÍK pro žáky/studenty
(na téma využití populárních písní ve výuce cizích jazyků)

<u>Základní informace:</u>

1. Jsem ☐ dívka ☐ chlapec

2. Věk: _____

3. Třída: _____

<u>Informace týkající se využití písní ve výuce:</u>

4. Líbila se ti tato písnička?
☐ ano ☐ spíše ano ☐ spíše ne ☐ ne

5. Líbila se ti písnička více než písně z učebnice?
☐ ano ☐ spíše ano ☐ spíše ne ☐ ne

6. Chtěl(a) by sis koupit CD s touto písní nebo stáhnout si ji z internetu?
☐ ano ☐ spíše ano ☐ spíše ne ☐ ne

7. Líbil se ti způsob práce s touto písničkou?
☐ ano ☐ spíše ano ☐ spíše ne ☐ ne

8. Chtěl(a) bys pracovat s populárními písničkami pravidelně?
☐ ano ☐ spíše ano ☐ spíše ne ☐ ne

9. Jak na tebe píseň zapůsobila?
a) výborně
b) příjemně
c) neutrálně
d) nudně
e) jiný pocit: _____

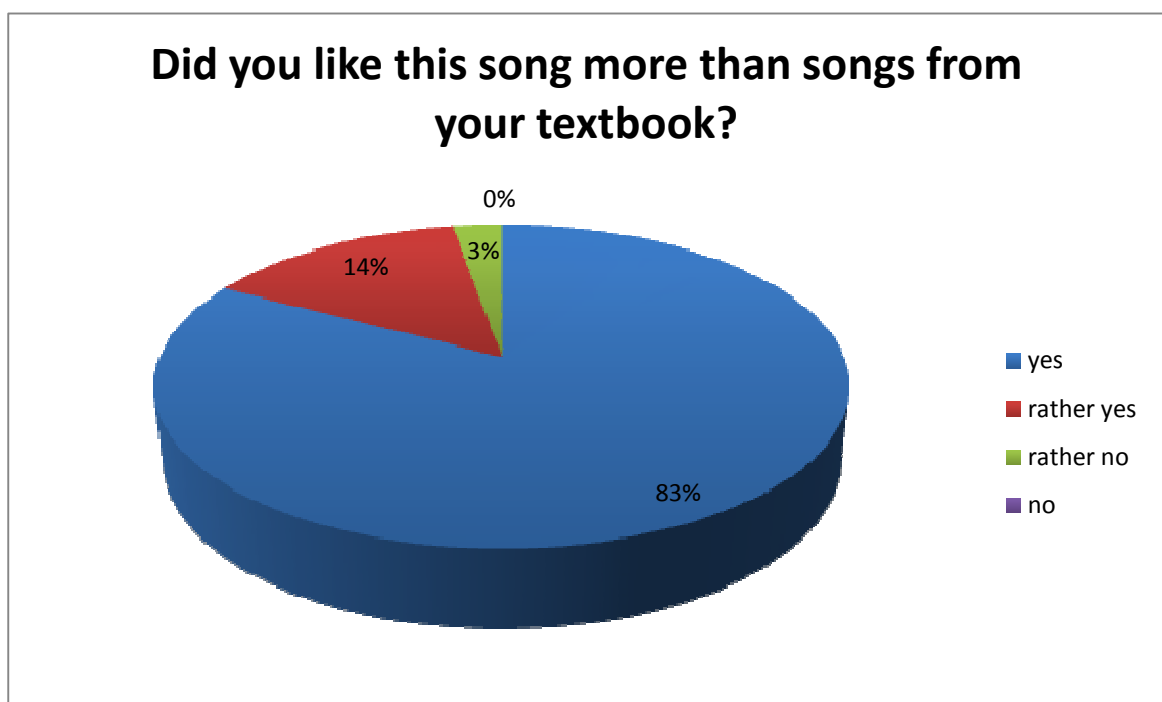10. Setkal(a) ses už s populární hudbou ve výuce cizích jazyků?
☐ ano ☐ ne

Appendix 20:

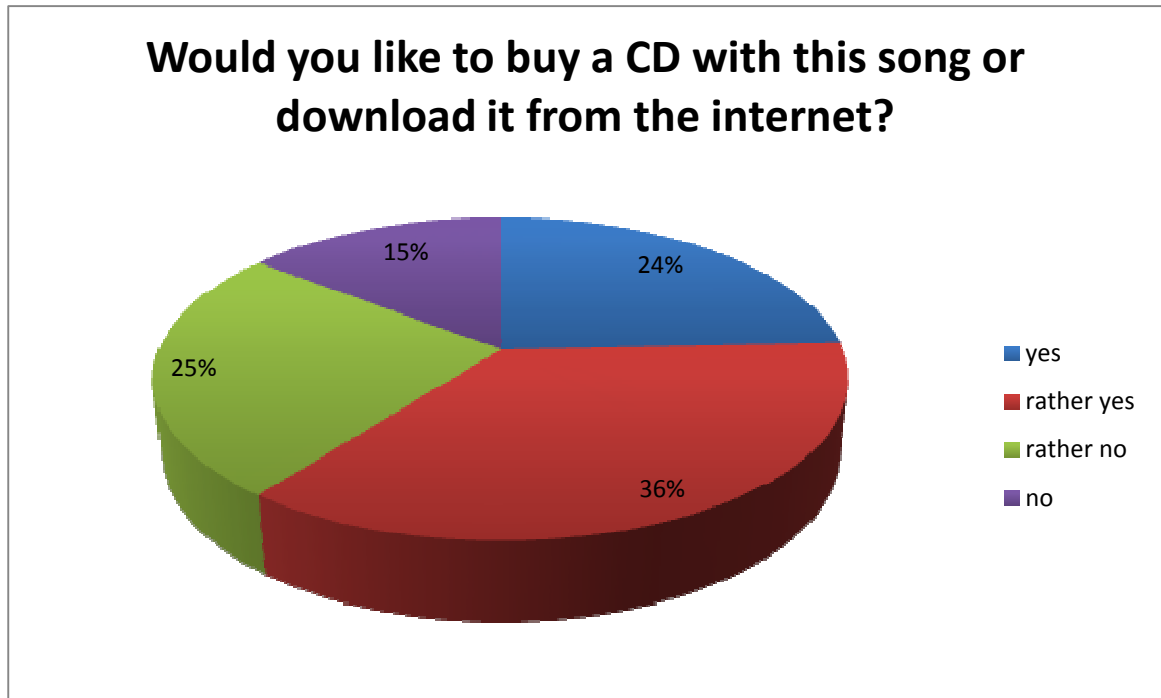**Figure 3.1: Students´ opinions about the song**

Did you like this song?

1%

5%

25%

69%

- yes
- rather yes
- rather no
- no
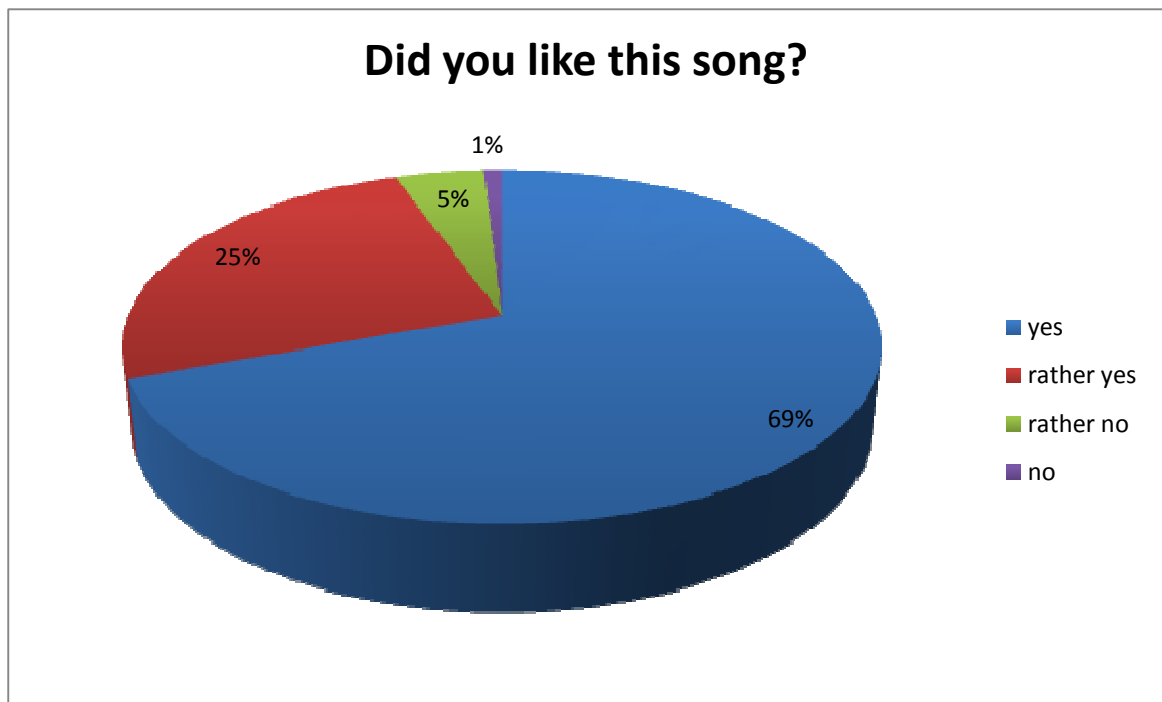
Appendix 21:

Figure 3.2: Students´ opinions about the songs in comparison with songs from their textbook

Did you like this song more than songs from your textbook?

0%

3%

14%

83%

- yes
- rather yes
- rather no
- no

Appendix 22:

Figure 3.3: Students´ opinions about buying a CD with the song or downloading the song

Would you like to buy a CD with this song or download it from the internet?

- 15%
- 24%
- 25%
- 36%

- yes
- rather yes
- rather no
- no

Appendix 23:

Figure 3.4: Students´ opinions about the song-based activities

Did you like the song-based activities?

- 0%
- 4%
- 31%
- 65%

- yes
- rather yes
- rather no
- no
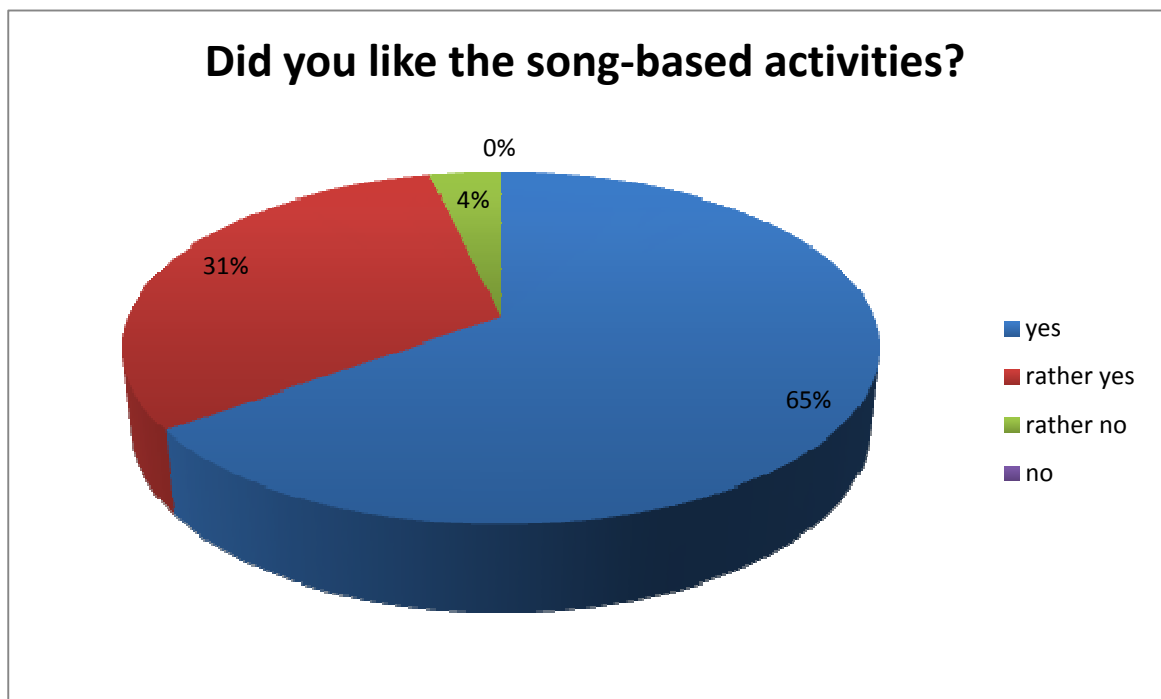
Appendix 24:

Figure 3.5: Students´ opinions about working regularly with pop songs in English lessons

Would you like to work with pop songs regularly in English lessons?

0%
5%
26%
69%

- yes
- rather yes
- rather no
- no
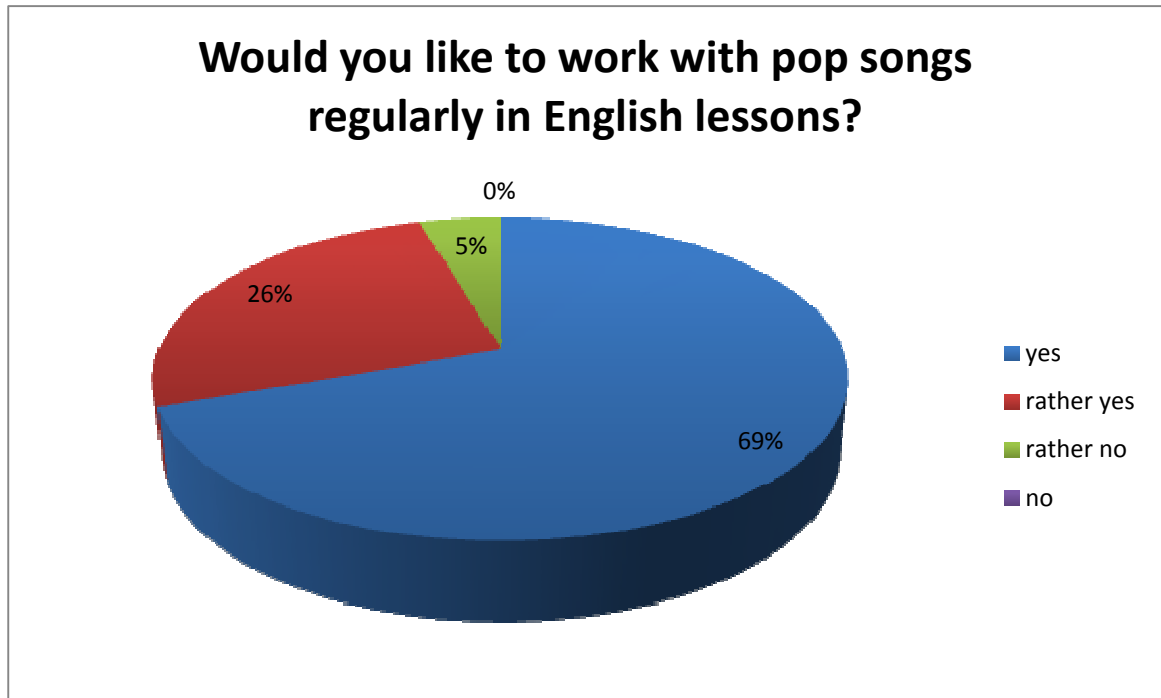
Appendix 25:

Figure 3.6: Students´ feelings during the song-based lesson

How did the song make you feel?

1%
3%
15%
17%
64%

- great
- pleasant
- neutral
- bored
- other feelings
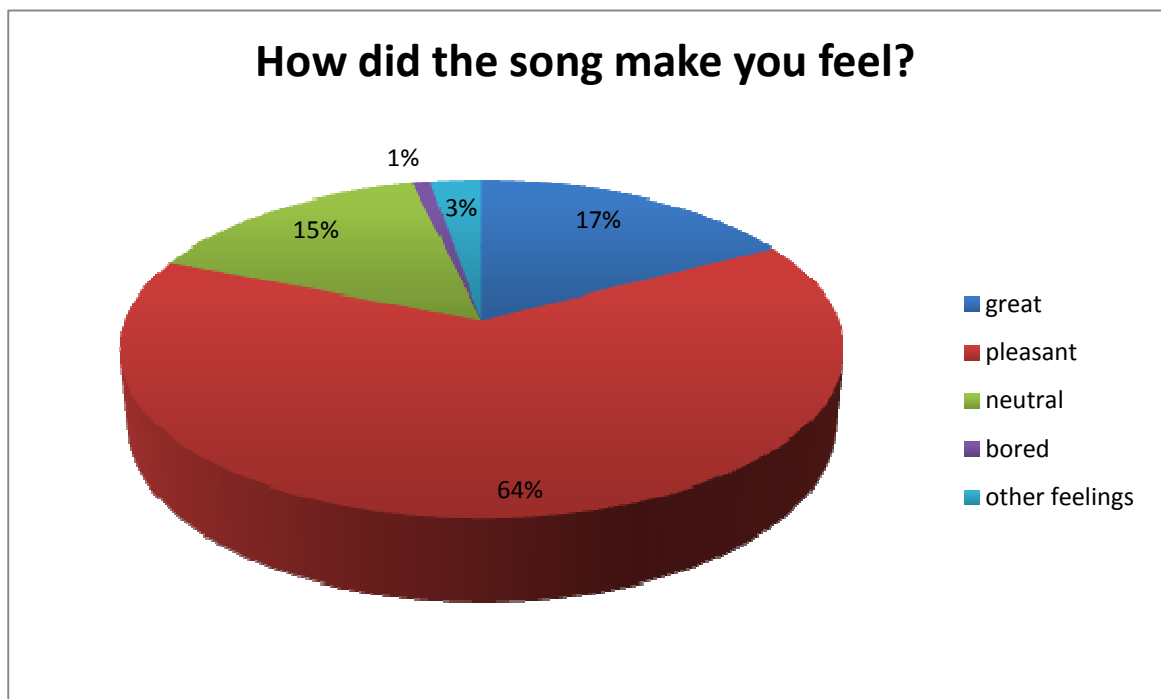
Appendix 26:

Figure 3.7: Students´ earlier work with pop songs in English lessons
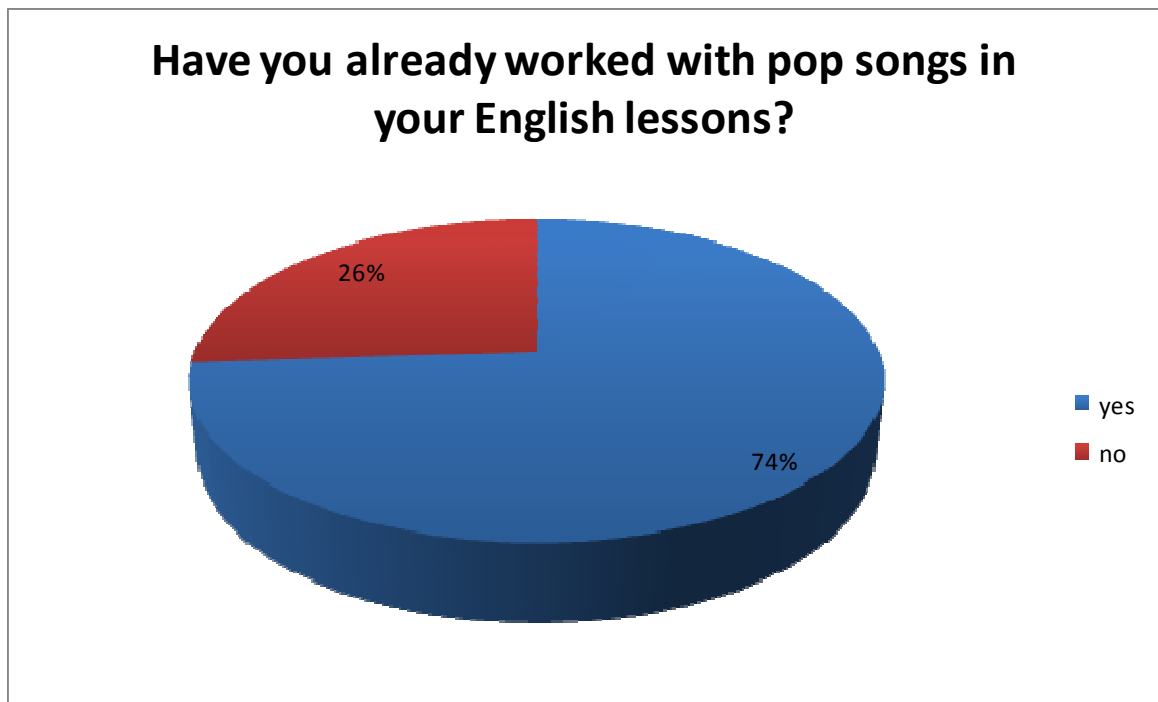
RÉSUMÉ

Diplomová práce je zaměřena na využití populárních písní ve výuce anglického jazyka na 2. stupni základních a středních škol a víceletých gymnázií. V první částí výzkumu byly prostřednictvím dotazníků zjištěny názory a zkušenosti učitelů angličtiny týkající se využití písní ve výuce. Analýzou dotazníků byly zjištěny jak přednosti, tak nedostatky učitelů při práci s písněmi. Z výzkumu vyplynulo, že většina učitelů pracuje s populárními písněmi ve výuce, přičemž učitelé do 35 let pracují s populárními písněmi častěji než učitelé starší 50 let. Hlavním výukovým cílem učitelů při práci s písněmi je zvýšení motivace studentů a zlepšení poslechových dovedností. Jedna čtvrtina dotázaných využívá pouze jedinou aktivitu typu „doplň chybějící slova", což žáky může po čase nudit. Třetina respondentů vnímá nabídku doplňkových výukových materiálů, které se týkají využití písní ve výuce AJ, jako nedostatečnou a uvítala by další nové publikace.

V druhé části výzkumu byly na základě experimentálních hodin, založených na výukových aktivitách okolo současných populárních písní, zjištěny názory žáků na jejich využití ve výuce. Reakce žáků na daný experiment byly velice pozitivní. Naprosté většině žáků se samotná populární píseň i práce s ní líbila. Na více než polovinu dotázaných píseň zapůsobila příjemně, na některé dokonce skvěle. V průzkumu bylo také zjištěno, že většina žáků by si přála pracovat s populárními písněmi ve vyučování pravidelně.

Analýzou učebnic, se kterými se můžeme běžně setkat na 2. stupni základních škol a ve středních školách, bylo prokázáno, že v učebnicích pro 2. stupeň ZŠ se specificky vytvořené písně nahrazují autentickými populárními písněmi. Dále bylo zjištěno, že všechny analyzované učebnice, které byly vydány po roce 2005, obsahují populární písně.

Andrews (2008) zdůrazňuje, že pokud je učitel přesvědčený o efektivitě určité metody nebo aktivity, dokáže také pro ni nadchnout své žáky. Proto doufám, že moje diplomová práce přesvědčí učitele k využití populárních písní v hodinách anglického jazyka.

ANOTACE

Jméno a příjmení:	Lenka Ornerová
Katedra:	Katedra anglického jazyka
Vedoucí práce:	Mgr. Zuzana Bartsch Veselá, Ph.D.
Rok obhajoby:	2009

Název práce:	Využití populárních písní ve výuce anglického jazyka
Název v angličtině:	The use of pop songs in the EFL classroom
Anotace práce:	Diplomová práce pojednává o využití populárních písní ve výuce anglického jazyka na 2. stupni základních škol, středních školách a gymnáziích. Hlavním cílem výuky prostřednictvím současných populárních písní je zvýšení vnitřní motivace žáků a navození příjemné atmosféry v hodině. V teoretické části práce jsou zpracovány poznatky z odborné literatury. Praktická část obsahuje výsledky průzkumu mezi učiteli a žáky anglického jazyka a dále výsledky analýzy učebnic. Byl také navržen seznam současných populárních písní, vhodných pro jejich využití v hodinách anglického jazyka.
Klíčová slova:	Hudba a písně, současné populární písně, využití populárních písní ve výuce AJ, klasifikace písní, motivace, teorie mnohočetné inteligence, hudební inteligence
Anotace v angličtině:	The diploma project deals with the use of pop songs in the EFL classroom at lower and upper secondary schools. The main aim of teaching through pop songs is to raise the intrinsic motivation of students. The theoretical part is based on relevant background literature. The practical part is based on the findings of a survey among English teachers and students, and an analysis of textbooks. In addition, a self-developed teaching material, including a list of pop songs suitable for the EFL classroom, is presented in the practical part.
Klíčová slova v angličtině:	Music and songs, contemporary popular songs, teaching through pop songs in the EFL classroom, song classification, motivation, Multiple Intelligences theory, musical intelligence
Přílohy vázané v práci:	26 příloh
Rozsah práce:	79 s., 39 s. příloh
Jazyk práce:	AJ