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The use of song lyrics and creative writing in ELT

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## Abstract

This thesis is divided into two main parts. The first part is a theoretical part, and it deals with the problematics of ELT in the Czech educational system, and the teaching of two English skills: listening and reading. The second part is a practical part, and it describes the research which was conducted in order to answer the research questions. It consists of the description of class activities concerning the use of song lyrics and creative writing, the questionnaire for teachers and the questionnaire for students. According to the results, the practical part agrees with the theoretical part. In the discussion there are results of the main findings of this theses.

## Introduction

When I go anywhere nowadays, I can see that most young people who are on their own listen to music with their headphones in their ears. Listening to music is not only a leisure activity anymore, but it also becomes a part of everyday life, and it fills the time when people travel somewhere or when they do something automatic. The use of music in ELT occurs to be a good way to let those people practise their English naturally during the time they travel somewhere by trains, trams, or on foot.

This diploma thesis focuses on the use of song lyrics and creative writing in ELT. For the past few decades, the public has been calling for a change in education. Most of the public says that our educational system is old and that it does not prepare students for their future life. Ondřej Šteffl (2011) let himself heard that most jobs which today's students will do in the future, do not yet exist. Creativity, which seems to be the crucial skill in the future, is not developed in schools. Teachers either do not know how to do that or they do not have time to practise it because of the overloaded national curricula. During the school attendance, children start to fear mistakes and start to follow learned patterns rather than training their imagination. Simultaneously, the leaders of the European Union see the importance of knowing a language which nowadays serves as a lingua franca.

Students meet English in everyday life (on the internet – YouTube, Netflix, HBO, the news; the wireless), but a large number of them still fear the language and they do not know how to learn it. Music is a carrier of knowledge and traditions. Songs were the main medium which passed the knowledge from generation to generation without the need of writing and reading skills. It served for many centuries as a tool which taught people in a way, they were able to understand, remember and pass to another people. How is it possible then, that we have tendencies to omit music in our education? That music is something additional in most lessons? How is it possible, that there still exist ELT classes where songs are not used at all?

I decided to join two activities, the use of song lyrics and the use of creative writing, into one thesis. The reason why I decided to do that was that I realized how much these two activities mingle together. It was said in the well-known song from a fairytale Beauty and the Beast: Tale as old as time, song as old as rhyme... Activities



connected to song lyrics and creative writing are inseparable, because every song with lyrics was created thanks to creative writing. In this project I decided to mingle these activities together. In activities which were held in classes, students were re-texting songs and writing their own stories based on a song.

This diploma thesis deals with the way to bring common processes (listening to music and writing for pleasure) to ELT lessons in order to help students to develop their creativity, practice English in everyday life, and to express themselves. Research questions aimed at the current knowledge of students and teachers about the advantages and disadvantages of using song lyrics and creative writing in ELT lessons. Students were also observed to get the ideas of their reaction to unusual tasks which are demanding for their imaginations. This thesis also aims at the opportunity, which might be the use of song lyrics and creative writing, in the process of the fulfillment of the national curricula.

In the theoretical part, literature search was conducted to collect ideas about this topic. In the practical part, opinions of teachers and students were collected to get a general attitude towards such activities, and activities were held out in ELT classes to get an idea of students' reaction to activities which they are not used to. Surprisingly, 100 % of teachers agreed that the development of creativity belongs to ELT lessons. However, 62 % of students who participated in the questionnaire (Students of High pedagogical school and Jan Blahoslav's grammar school) stated that creative tasks are harder for them. They answered that even though the creative writing tasks might help them, they worry about making mistakes, and about their lack of creativity.

If I exaggerate, I might say that in our educational system, the creativity was replaced by the fear of mistake. In my opinion, it is not a good way of preparing children for their future life. I would finish this introduction by quoting Sir Ken Robinson:

“I believe this passionately, that we don't grow into creativity, we grow out of it. Or rather, we get educated out of it.” (Robinson, 2007). Let this diploma thesis be a source of reasons why we should let our students be creative.

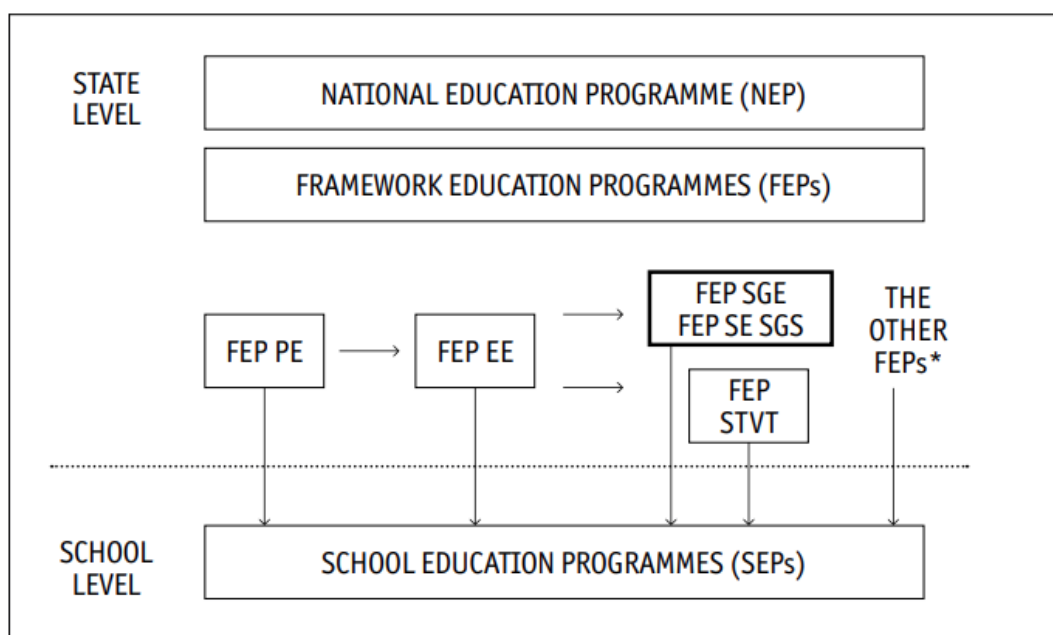
# 1 English Language Teaching

## 1.1 ELT in the Czech educational system

To understand the position of English language among other subjects in the Czech educational system, it is important to start with the national curricula, which sets the main goals of ELT in the education.

### 1.1.1 National Curricula

Schools in the Czech Republic are under the auspices of the Ministry of education, youth and sports. The documentation which describes the Czech educational system is called National Curricula. The highest document, which is called “The National Education Programme”, is superior to all the following documents. For every type of school in the Czech Republic there exists a document called the Framework Educational Program (FEP). FEPs are the basic outline for School Educational Programs which every school creates on its own according to its respective FEP (Národní ústav pro vzdělávání 2021; Fryč, Matušková, Katzová, et al., 2020). As is written on the websites of the National institute for education: “Framework Educational Programmes were incorporated into the educational system by law No. 561/2004 Coll. on Preschool, Basic, Secondary, Tertiary Professional and Other Education (The School Act). This law has been amended in 2015 by the Decree No. 82/2015.” (Národní ústav pro vzdělávání, 2021). The whole hierarchy of the national curricula is showed in the following diagram:



Legend: FEP PE – Framework Education Programme for Preschool Education; FEP EE – Framework Education Programme for Elementary Education; FEP SGE – Framework Education Programme for Secondary General Education (Grammar Schools); FEP SE SGS – Framework Education Programme for Secondary Education at Sports Grammar Schools; FEP STVT – Framework Education Programme (Programmes) for Secondary Technical and Vocational Training. \* The other FEPs – other framework education programmes which are also delimited by the Education Act and have not been listed above.

Picture 1: The Diagram of Curricular Documents (MŠMT, 2007a, p. 5)

The curriculum of the education in the Czech Republic is a Competence-based curriculum. It is based on key competencies for lifelong learning which were incorporated due to the recommendation of the Council of the European Union (Fryč, Matušiková, Katzová, 2020, p. 12). The European Reference Framework includes following competencies:

- Communication in mother tongue
- Communication in foreign languages
- Mathematical competence and basic competences in science, technology, and engineering
- Digital competences
- Personal, social, and learning competences
- Civic competences
- Entrepreneurial competences
- Cultural awareness and expression

In FEP SGE (Framework Education Programme for Secondary General Education; Grammar schools), key competences are defined:

“Key competences are a set of knowledge, skills, abilities, attitudes and values which are important for the personal development of an individual, his/her active participation in society and future success in life” (MŠMT, 2007a, p. 8).

The competences which were taken from the European Reference Framework were slightly changed. In elementary schools, teachers work according to the FEP EE (Framework Education Programme for Elementary Education) with following competences:

1) Learning competencies, 2) problem-solving competencies, 3) communication competencies, 4) social and personal competencies, 5) civil competencies, 6) working competencies, and newly 7) digital competencies (MŠMT, 2007b, p. 10; MŠMT 2021, p. 10).

In grammar schools, teachers work according to the FEP SGE with the following competences:

1) Learning competency, 2) Problem solving competency, 3) communication competency, 4) social and personal competency, 5) civic competency, 6) entrepreneurial competency, and newly 7) digital competency (MŠMT, 2007a, p. 9; MŠMT, 2021, p. 7).

### 1.1.2 Expected outcomes

In FEPs, expected outcomes are set for every subject. The FEP EE divides the outcomes between the Stage 1 (1-5 grades) and the Stage 2 (6-9 grades). For English, every stage is divided into receptive, productive, and interactive language skills. The same division can be found in the FEP for Secondary General Education (MŠMT, 2007a, pp. 16–17; 2007b, pp. 25–27).

### 1.1.3 Goals in the curricula

Goals differ according to the type of school. They are set in the relevant FEP. For grammar schools, goals are set as follows (MŠMT, 2021b, p. 6):

- to equip students with the key competencies on the level set by FEP SGE;
- to equip students with the broad educational basis on the level described by FEP SGE;
- to prepare students for the life-long learning, professional, civic, and the personal use.

## 1.2 The status of English language in the Czech education

The importance of the knowledge of English language is caused, beside other reasons, by the globalization (Zerzová, Šamalová, Arpetová, 2017, p. 45). Czech society understands the importance of the knowledge of foreign languages. In FEP EE the minimum foreign language lessons dotation is set – 9 for the first stage and 12<sup>1</sup> for the second stage. In the second stage, students must learn the third foreign language. Its lessons dotation should not be less than 6 per the stage (MŠMT, 2017, p. 139). The number of compulsory lessons at Secondary General Education schools is set - 12 for 4 years of studies. The second and the third foreign language is compulsory during all four years of Grammar schools (MŠMT 2021, p. 83). All languages possess the highest minimal lesson dotation of all subjects at grammar schools.

In FEP EE there we do not find the part with an English language, but there are set rules for “foreign language”. However, most of our schools teach English as the first foreign language. In the document, there is written, that pupils should be able to communicate within an integrated Europe and the rest of the world (MŠMT, 2007b, p. 18). It also says that foreign language skills help pupils to reduce language barriers and that they also increase one’s mobility. This document also stresses the importance of the awareness of different lifestyles and cultural traditions of people abroad as well as the importance of the understanding and tolerance between different cultures. That means, that within the foreign language lessons pupils are not educated only about the

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<sup>1</sup> The numbers express the number of lessons in a week which are divided into different years of study. E.g., 12 lessons for the second stage means, that students may have 3 English lessons per week every year from 6<sup>th</sup> to 9<sup>th</sup> grade.

language itself, but about the culture too. Nowadays, it stresses the importance of the foreign language in our education.

### 1.3 ELT lessons

The lesson is a base unit of the Czech education. Usually, they are 45 minutes long. Lessons may vary in topics, atmosphere, methodology and materials, but, as Ur (2012, p. 14) says, there are several basic elements that they have in common. Obst (2017, p. 59) highlights that every lesson should have its goal and a content through which the goal should be fulfilled. Lessons are the smallest units of an educational system where the lesson is preceded and followed by other lessons. Together those lessons create a complex unit which carries another, higher goal. It also corresponds with the Comenius' principles, specifically with the principle of steady and systematic approach and with the principle of durability (Cerna, Poulouva, 2013, p. 454).

The content and goals of each lesson are subordinated to the main goal of the educational period. The goals are divided between short-term and long-term goals. The whole sequence of lessons should aim to fulfill the long-term goal. Furthermore, goals play a crucial role in the students' motivation. Setting correct goals may precede the loss of motivation and the problems with the lesson planning. As Harmer (2007, p. 376) says, to keep our students motivated and to be sure that we proceed toward the long-term goal, we need to set short-term goals. The testing of fulfilling of short-term goals may show the progress or the struggles not only to the students but also to the teacher. Also, the correct setting of goals may help us with the planning. The author also adds that the long-term goal in ELT may be "to master the English Language". The goal may be very distant, and the content of this goal is very wide. Setting the short-term goals may help the teacher to set the plan of the studies.

### 1.3.1 Materials

Materials are one of many factors which may affect the quality of the education and the success of students at standardized exams (Cambridge exams, Maturita examination), because they co-determinate the subject content (Sládková, 2017, p. 158). A few of materials used in ELT is listed in this chapter.

#### *Coursebooks*

Coursebooks present books that convey dominantly the didactic function. Their main benefit is, that they introduce the young generation into the society's culture, into the world of knowledge and into the whole problematics of a human being (Knecht, Janík, 2008, p. 19). Authors also highlight the universality and polyfunctional features of coursebooks as well as the independence on another sources. Furthermore, they claim, that coursebooks complement the curriculum. Sládková (2017, p. 159) explains, that the reason why coursebooks may determine the content and the structure is, that FEPs set only goals and expected outcomes, not the whole structure of each subject. This process, which is called decentralization, may therefore help the teacher to create a structure of a subject on his own. However, it also passes the responsibility of the outcomes onto the teacher. The necessity of coursebooks discusses Ur (2012, p. 197) in her book where she says that some courses use coursebooks as the basis, on the other hand, some courses do not use coursebooks at all. The compromise is, when the teacher uses a coursebook, but it is also extensively supplemented by other materials. Bilanová, Lorencovičová and Netolička (2010, p. 54) mention that except for the usual pack of the Coursebook, Workbook and Teacher's book, publishers often offer multimedia CDs which convey tests, listening activities, copiable materials, online websites and other materials for the practice.

There are many advantages of using a coursebook. Ur (2012, p. 198) says that coursebooks provide a clear framework, which might be used as a syllabus, that there are ready-made texts and tasks which are of an appropriate level and the vocabulary corresponds with the knowledge of students, that coursebooks also provide guidance for teachers who are inexperienced and, last but not least, it is a good study support for students, who may monitor their progress autonomously. English coursebooks also

provide a good insight into the culture of English-speaking countries (Zerzová, Šamalová, Arpetová, 2017, p. 45). On the other hand, books are quickly becoming old-fashioned and the information which cover may become inadequate as our society develops (Ur, 2012, p. 9).

The decision of which book to choose may be eased by the Ministry of Education, Youth and Sport. According to the law § 27 of 561/400 Sb., which concerns the pre-school, basic, secondary, and tertiary education, the Ministry may grant or remove an approval to coursebooks. The approval shows that the coursebook is in an agreement with the goals of educations which are also set by the law and FEPs. Nevertheless, schools are not obliged to use only the coursebooks with this approval. Books without the approval may be used as well.

#### *CD players*

As CD ROMs are part of most coursebooks, the ability to play the audio recording to the whole class is nowadays an obviousness. Interactive media combine all communication of the media, for example videos, pictures, CDs, DVDs and so on. Each of these items help students to develop their knowledge and experience (Kazu, 2021, p. 39). Nowadays, many audio materials are provided online. However, it requires the access to the internet during English lessons.

#### *Data projectors and interactive board*

Technologies such as data projectors and interactive boards are now on the rise. Interactive board is defined as a touch-sensitive board which mediates interactive communication between the computer and the user (Zákostelná, Šulcová, 2011, p. 48). There are many programs which may be used during English language lessons that may activate the students. (Bilanová, Lorencovičová, Netolička, 2010, p. 55). Data projectors is a device which is used for the projection of the computer's outcome (what may be seen on the monitor) to the bigger surface (Zákostelná, Šulcová, 2011, p. 48).

The choice of technology in ELT classes might affect the learning process. Ahmed (2017, p. 191) points out, that the right choice of technology in ELT classrooms may increase the opportunities for learners to develop their skills. However, in spite of



many opportunities which data projectors may offer to teachers, Hadian (2015, p. 104) alludes to the fact that the availability of such technique is limited at schools.

### *Programs and digital materials*

Programs and digital media are becoming an inseparable part of the English language learning process. In new FEPs, there is the new key competence, the digital competence. The ability of students to work with programs at home on their own may help to increase their autonomy in the learning process. Nowadays, there are many systems which are able to check on student's speaking acts and help them practice their speaking ability. These programs are called CALL (Computer assisted language learning). They are available online, which means, that with an access to the internet, students may be controlled when practicing their speaking skills without the need of the teacher's presence (Ohkawa, Suzuki, Ogasawara, Ito, Makino, 2009, p. 875).

Many websites offer online exercises which may be used in English lessons. Programs and CALLs may supplement the lack of the flexibility and adaptability of coursebooks. Materials on the internet may be a good help for every teacher (Ur 2012, p. 9).

### *Authentic materials*

Materials, which were discussed until now are not authentic materials, as they were made for English learners. Authentic materials are anything which is in English and which was not made for the ELT classes (Shepherd, 2015). Many advantages are highlighted by the users of authentic materials. Ahmed (2017, p. 185) points out, that these materials provide cultural information about the target language, and that they provide the exposure to the real language. He also adds that they support a more creative approach to teaching. The use of authentic materials is strongly connected to the equipment of the school. Authentic materials do not have to be only a written media. As Shepherd (2015) stresses, even though that people usually assume that using authentic materials mean using newspaper and magazine articles, there are other things such as songs, web pages, and films.

For example, data projectors are equipment which may mediate the use of authentic materials during ELT classes. In ELT lessons, films can be played as well as interviews, advertisements and other authentic video materials (Ahmed, 2017, p. 187).

Shepherd (2015) points out that authentic materials are rarely used at levels lower than intermediate. According to this author, the main reason why teachers avoid using these materials in classes of lower level of English than the intermediate is the fear of students' bad feelings about the difficulty of the language. Even though he admits that authentic materials may be too difficult sometimes, he stresses that it is important for students to be faced with the real text and to have the possibility to conquer the difficult material.

#### 1.4 Language skills

Teaching English means teaching the whole language as a complex. However, to be able to understand the complexity of one language, it is important to define the main skills which should be taught in schools. Klimova (2014, p. 87) claims that the language skills are divided according to the type of the communicative process as follows:

- Receptive – listening and reading
- Productive – speaking and writing.

Productive skills are skills where students produce language on their own, whereas receptive skills are those where students work with language but do not need to produce anything themselves (Harmer, 2007, p. 265). Receptive and productive skills are dependent on one another. The bigger the receiving of language knowledge is, the bigger may be the production of the language. There exists a direct sequence between receptive and productive skills. Students have to receive the language knowledge before they start to produce the language on their own (Harmer, 2007, p. 266)

English skills are strongly connected and therefore they should not be taught separately. Sebestova, Najvar and Janik (2011, p. 328) came to the conclusion that it is more desirable not to practice language skills separately as it does not have such effect and it is too far from the natural language use. Activities which integrate more language skills lead students to the perception and production of the language simultaneously. Harmer (2007, p. 265) illustrates this on an example of speaking of two people. During

the conversation, people must listen as well as speak, therefore they must use receptive and productive skills altogether.

Language skills may be also divided according to the form of the communicative process into two categories: *spoken* and *written* (Klimova, 2014, p. 87; Harmer 2007, p. 265). It may seem that for example reading or writing may be done in isolation. However, as Harmer explains, even reading provokes a conversation and people who write also read it after themselves.

## 1.5 Learning process

The learning process is defined as: “Activities carried out to achieve educational objectives. They are carried out individually, although this takes place in a cultural and social context, in which people combine their new knowledge with their previous cognitive structures” (Torres-Coronas, Vidal-Blasco, 2011, p. 207).

There are many ways how to enhance the learning process. Specific actions, behavior, steps, or techniques that students may use to improve their progress are called learning strategies (Richards, Renandya (Eds.), 2002, p. 124).

Those strategies are influenced by the student as well as by the teacher. In this chapter, the brief list of theories of components of the learning process is provided.

### 1.5.1 Multiple intelligences theory

The concept of Multiple intelligences was conducted by Howard Gardner, who suggested that intelligence should not be understood as one whole. He divided intelligence into 7 specific intelligences (Harmer, 2007, p. 90):

- Verbal – linguistic
- Logical – mathematical
- Spatial – visual
- Bodily – kinaesthetic
- Musical – rhythmical
- Interpersonal

- Intrapersonal

The theory of MI does not mean the same as learning styles, but it represents different intellectual abilities (Edutopia, 2013). This theory explains the different needs of people when they study. This theory may be also a manual of how to adapt classroom instructions for students to demonstrate their strong sides and improve their weak sides (Conti, 2021, p. online).

### 1.5.2 Sternberg's Triachic Theory

Another theory of intelligences was structured by Robert Sternberg. He divided the types of intelligence which were described by Gardener, into only three types: analytic intelligence, creative intelligence, and practical or successful intelligence (Weinstein, 2021).

### 1.5.3 Learning styles

As was mentioned at the beginning of this chapter, it is widely believed that students may vary in their ways of learning. It was discovered that students may have different preferences in the preferences in the way the process the content which was taught in schools. There are many theories of how students may study to be more effective.

The VAK theory is connected to the Gardener's theory of MI. In this particular theory, students may blend the visual, auditory and kinaesthetic stimuli to learn better (Weinstein, 2021). It is important to know the learning style which fits to a particular student because it may help them to study more effectively than using a learning style that does not cover the strengths of the student (Rao, Khan, Akram, Anwar, Sana, Kazmi, 2021, p. 1673). Furthermore, Keefe (1987) in his book elaborates on this idea and suggests that the learning styles comes from the cognitive, affective and physiological characteristics that serve the students in the process of receiving, interacting and responding to the learning environment. Even though there was not found a relation between students' learning styles and academic achievements,

(Almighal, 2015, p. 349; Rao, Khan, Akram, Anwar, Sana, Kazmi, 2021, p. 1973), it is obvious, that learning styles help students to study more effectively.

## 1.6 Specifics of ELT in the Czech Republic

Klimova (2014, p. 85) says that nowadays the society speaks mostly about the post-communicative approach to ELT. Though, the communicative principle is still widely used in the Czech education.

Sebestova, Najvar and Janik (2011, p. 337) presented the distribution of different language skills in ELT in Czech schools. According to the results, 38 % of the time was devoted to the listening skill, 12 % to the speaking skill, 39 % to the reading skill, and 24 % to the writing skill. We can see that only 36 % of the time was devoted to productive skills (speaking and writing), whereas the rest of the time was devoted to receptive skills. Nevertheless, despite these findings, the authors also say that the integration of productive language skills with the receptive language skills is one of the priorities of ELT.

General expected outcomes are set for elementary education. The level which should be reached is set in FEPs for higher education. According to FEP SGE, the level of English should aim to reach the level B2 which is specified in the Common European Framework of Reference for Languages (MŠMT, 2007a, p. 6). However, according to the requirements for the Maturita exams from the English language, the level of this exam is B1 in accordance with the document called Common European Framework of Reference for Languages (CEFR) (NovyAmos.cz, 2013).

### ***1.6.1.1 Expected outcomes for Elementary education***

Expected outcomes for Elementary education are divided into Stage 1 (1<sup>st</sup> – 5<sup>th</sup> Class) and Stage 2 (6<sup>th</sup> – 9<sup>th</sup> class). The complete list of expected outcomes for Stage 2 is in Framework for Elementary education on pages 26 – 27. (MŠMT, 2007a, pp. 26-27). However, a few important expected outcomes which are connected to this thesis are listed here:

*Receptive Language skills (MŠMT, 2007a, p. 26):*

Pupils will:

- infer a likely meaning of new words from context
- use a bilingual dictionary, look up information or the meaning of a word in an appropriate monolingual dictionary

*Productive Language Skills (MŠMT, 2007a, p. 26)*

Pupils will:

- create and modify grammatically correct simple sentences and short texts

### ***1.6.1.2 Expected outcomes for Secondary general education***

The complete list of expected outcomes for Secondary general education is in Framework for Secondary general education on pages 16 – 17 (MŠM, 2007b). However, a few important expected outcomes which are connected to this thesis are listed here:

*Receptive language skills (MŠMT, 2007b, p. 15)*

The pupil shall:

- understand the main points and ideas of an authentic oral expression with a rather complex content on a current topic and express its main as well as complementary information
- distinguish between individual speakers in a discourse, identify different styles, emotional tones, opinions, and attitudes of the individual speakers

- understand the main points and ideas when reading an authentic text or written expression with a rather complex content on a current topic
- utilise various types of dictionaries, informative literature, encyclopaedias and media

*Productive language skills (MŠMT, 2007b, p.16)*

The pupil shall:

- reproduce freely and coherently an authentic text with vocabulary and language structures characteristic of a rather demanding text which he/she has read or listened to
- create lucid texts on a wide range of topics and express his/her attitudes
- structure formal as well as informal written expressions logically and clearly, using different styles

#### ***1.6.1.3 Level B1 according to the CEFR***

The B1 Preliminary qualification shows that the student mastered the basics of English language and that he has skills for everyday use (Cambridge English qualifications, 2022, p. online).

#### ***1.6.1.4 Level B2 according to the CEFR***

The B2 First qualification shows that the student has the language skills on the level which allows them to live and work independently in an English-speaking country (Cambridge English qualifications, 2022, p. online).

The document sets out the level of different skills which students should master on the appropriate level. Even though it agrees with the common idea of four main language skills, the document divides them into more specific skills. The document also works with the reception and production skills (Council of Europe, 2020).

## 1.7 Learning approaches and methods in ELT

As was said in chapter 1.5, there are different ways of learning and vice versa, there are different styles of teaching as well. In this chapter, only a few of them are listed. The choice was made in accordance with the purpose of this thesis.

The term “learning approach” refers to theories about the language and language learning. It describes how the language is used and how it is taught (Harmer, 2007, p. 62).

“The term teaching method refers to the general principles, pedagogy and management strategies used for classroom instruction (Teach.com, 2020)”.

Harmer (2007, p. 62) says that method is a realization of an approach. The chosen method sets the type of activities, roles of learners and teachers and the material which should be used in the lesson.

### 1.7.1 Communicative approach

According to Ur (2012, p. 8), this approach is based on the idea that language serves only for communication and therefore the ability to be understood is more important than the accuracy. However, Klimova (2014, p. 85) highlights the fact that it is more important to balance between the acquisition and learning of foreign language knowledge and skills. The balance will lead students to corresponding communicative competences.

### 1.7.2 Post-communicative approach

Ur (2012, p. 8) says that this approach focuses primarily on the communicative functions of language, but that it also allows to the teacher to teach grammar, vocabulary, pronunciation and spelling explicitly.



### 1.7.3 CLIL Approach

CLIL (Content and language integrated learning) is an approach where the target language is used instead of student's L1 in curriculum subjects as geography, biology or mathematics (Ur, 2012, p. 220). Sebestova, Najvar and Janik (2011, p. 91) suggest that CLIL may be used when trying to increase the productive language skills above the receptive skills. CLIL is considered to be an effective approach (Cambridge Assessment English, 2019, p. 6). There are many benefits when using CLIL. It develops the confidence of learners; it helps them enhance academic cognitive processes and it also plays the crucial role when practicing the communication skills. It is also in accordance with the document FEP SGE, as it also encourages the inter-cultural understanding, and it deals with the community values. The research also indicates that because of the use of the second language in curriculum subjects, students are more cognitively active during the learning process.

### 1.7.4 Story-based teaching

The use of stories may lead to an effective learning. As well as melody, songs may convey a story. As Harmer and Pruchta (2018) state, people need stories for their lives as we learn best from stories. That is the reason for children to tell them fairy tales. They are taught how to behave, what they should not do and so on. An interesting song may, therefore, capture the attention of students as well as well written story.

## 1.8 Teaching English through stories

Children are considered to be natural language learners (González, 2010, p. 96). The author highlights that child can learn faster than adults and with less difficulty. Although having natural predisposition for learning new language more easily, teachers should not forget that children need natural learning environment. Albaladejo, Coyle and Larios (2018, p. 117) point out that teachers should use materials which are suitable for the age of students. Authors claim that the songs and stories may be age-appropriate

tools which provide a meaningful input, it might engage their attention and that it may highlight the target lexis and language patterns which should be taught.

It may seem that teaching via stories may not lead to the academic writing skills and therefore that it is not suitable for students of higher education. However, as Ghosn (2002, p. 172) says: “a syllabus that is based, or that draws heavily on authentic children’s stories, provides a motivating medium for language learning while fostering the development of the thinking skills that are needed for L2 academic literacy”. The use of stories is therefore desired even in an academic field.

## 1.9 Creativity in schools

“Creativity is as important in education as literacy, and we should treat it with the same status” (Robinson, 2007).

The author of this statement, Sir Ken Robinson, elaborates on it in his further speech where he explains that everyone is born creative, and that the current educational system lead us out of our creativity. The author joins the idea of losing the ability to be creative with the trend to stigmatize the mistake. He stresses that the schools make students be afraid of their own mistakes. He proceeds to the statement that schools kill students’ creativity. However, Karwowski (2021, p. 1) disproves this theory and lists a set of proofs which shows, that creativity might be of a big help in schools and that the statement that schools kill creativity is oversimplified. Alfuhaigi (2015, p. 33) points out that the school is one of the most important institutions for students’ creativity development. In her research, the author stresses that the creativity is needed in this fast-changing world. She reasons that the fast changes are caused, among others, by globalization, economic transformation, and information communication technology age.

The creativity will be the key element in finding a job in the near future. The importance of creativity and imagination was stressed in the research conducted by Cho, Pemberton and Ray (2017, p. 2). They say that creativity is a tool which helps citizens to be prepared for unprecedented changes, global challenges and risks, and an uncertain future. The hunger for creativity is changing the preferences of employers when

choosing their subordinates. Šteffl (2011) points out that most job posts that will exist in thirty years, have not been created yet. Therefore, it is questionable what we should teach in schools and what should the expected outcomes be. Robinson (2007) also points out that the diploma degrees will lose its power because there will be more people with a degree than since the beginning of history. He also stresses that this indicates that the structure of education is changing very fast nowadays. In conclusion, the necessity of creativity is becoming stronger, and schools should be aware of it.

## 2 Motivation

In Encyclopedia Britannica, “motivation” is explained as “forces acting either on or within a person to initiate behavior”. The word is derived from the term “motivus” which came from Latin and which mean “a moving cause” (Cofer, 2020).

In *Cambridge Dictionary* (2021) the word “motivation” is explained as:

- The motivation for doing something
- The need or reason for doing something
- Willingness to do something or something that causes our willingness

McDonough (2020, p. 369) says that “motivation is a property of the learner, but it is also a transitive concept”. That means that motivation is dynamic and that it changes over time. The author also points out that Motivation is remarkably complex and therefore teachers should work with the whole concept which integrates: the reasons why we want to learn, the strength of our desire to learn, the kind of person we are, and the task, and our estimation of what it requires of us. Ur (2012, p. 10) stresses that motivation is a crucial factor in English language learning.

Two types of motivation may be distinguished. They are called intrinsic and extrinsic motivation (Repovich, 2021, p. Online). Intrinsic motivation involves performing a task because it may be rewarding for the person. On the other hand, Extrinsic motivation makes people perform a task because of outside causes (e. g. punishments or rewards) (Sennet, 2021). Harmer (2007, p. 98) sets examples among which are following incentives: the need to pass an exam, a financial reward, possibility of future travel and so on.

Ur (2012, p. 10) presents also the Gardner’s division of motivation: the integrative and instrumental motivation. Instrumental motivation is connected to the need to learn language for material or educational benefit whereas the integrative motivation is connected to the desire of the learner to learn English to integrate into the community of English speakers. In average school classes teachers work usually with the Instrumental motivation. These two divisions of motivation are overlapping.

Motivation plays a crucial part in the educational process (Yılmaz, Şeker, 2014, p. 802). The society has entered the 21<sup>st</sup> century and realized the need of the universal Lingua Franca. According to David Crystal, English became the global language of this

era (Crystal, 2009). Politicians realized that it is important to motivate students to learn foreign languages as this language may be the future of international cooperation (Yılmaz, Şeker, 2014, p. 802).

Waddington (2018, p. 170) points out that the teachers' knowledge of the complexity of motivation may have a positive influence on the teaching process. She also claims that when teachers are educated about students' motivation, it may lead to the shift of the focus from teacher-centered approach to a more learner-sensitive approach.

The problematics of motivation was the concern of much research which was conducted in the last decade.

### 2.1.1 Sources for motivation

Because ELT makes learners make sacrifices as to spend their free time studying, it is important to think about people who affect students and who may have an important influence on their English language learning. Harmer (2007, pp. 98–99) and Ur (2012, p. 11) provide the following sources of motivation:

#### *The goal*

Harmer (2007, p. 98) claims that this source of motivation is one of the strongest. He also points out that in the case that the goal is a forthcoming exam, these classes are more committed than other groups which do not have a definite goal which they should work towards. The author admits that the definite goal does not have to be the only motivational goal. Some learners might have as a goal a general desire to get better at English to get a better job, to understand English-language websites and to be able to understand other English media. Waddington (2018, p. 171) in her research presents ideas of increasing motivation of students by formulating explicit class goals which are accepted and created by students themselves as well as setting short-term goals for each student in the class.

#### *The society that students live in*

Another external motivation source may be the society that students live in. The general appreciation of English language knowledge in the country, classmates or family may play a crucial role in the motivation of students (Harmer 2007, p. 99).

### *Curiosity*

Curiosity is a natural part of students' personality. The expectations and interest which students may feel at the beginning of their learning process is very important and precious (Harmer, 2007, p. 99).

### *The teacher*

The teacher plays a major role in the students' motivation (Ur, 2012, p. 11). Harmer (2007, p. 99) adds that even when the class is highly motivated, teachers cannot relax, because it is up to them if the motivation will sustain or not.

Ur (2012, p. 11) presents three main ways in which teachers may motivate students:

- By taking every opportunity to show them how important it is for them to know English
- By fostering their self-image as successful language learners
- By ensuring that classroom activities are interesting

## 2.1.2 Motivation for practicing listening skills

Listening skill is a crucial skill when students want to enhance the English language. According to the research held by Goctu (2016, p. 75), most students consider listening to one of the most important skill in ELT. It is therefore more desirable to motivate students to practice this skill outside of the classroom. Students may also be motivated by their goal, which may set the level of listening skills that is needed to be achieved to fulfill their goal. However, there are more reasons why students may feel motivated to practice listening skills.

Interesting podcasts which process an interesting topic may motivate students to practice listening skills in their free time (Fernandez, Simo, Sallan, 2009, p. 385). Nowadays, most students use Netflix. Research showed that watching Netflix in the foreign language increased students' motivation to study (Alm, 2021, p. 84). Another media which may be used are songs (Tomczak, Lew, 2019, p. 21). The authors claim that songs may bring many positive gains for learners and for teachers. To sum up, there are many tools which may increase the students' motivation. It is up to the teachers, whether they lead their students towards to their use.

### 2.1.3 Motivation for writing practice

The motivation for writing in ELT comes hand in hand with the use of the creative writing. The problematics of motivation and writing mentions Senel (2018, p. 119) in his research. The author points out that when students are motivated to write, their lessons are more enjoyable, and the academic success may be increased. The research also says that the motivation may reduce the feelings of anxiety, fear of failure or the unwillingness to write. Moreover, Ying (2008, p. 33) points out that the creation of students' own stories is more motivational than long memorization of lists of new vocabulary. He stresses that during the process of creative writing, students stretch their imaginations. Moreover, this author also says the use of CWR in ELT leads to the higher activity of students. It is therefore desirable to use the activities connected to creative writing not only for the writing practice itself, but also for the motivation of students.

### 3 Song lyrics in English language teaching

#### 3.1 The place of music and songs in ELT and its advantages

“Music is a universal language. With music, you can communicate across cultural and linguistic boundaries in ways that you can’t with ordinary languages like English or French.” (Ludden, 2015).

Plato said: “I would teach children music, physics and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning.”

We can see that the use of music in education is not a new idea. In the Ancient Greek education, the music and art were always included (Papachristou, Kanidou, 2018, p. 2).

The use of songs in ELT is very advantageous. Tom and Joe (2018, p. 73) states, that using songs in ELT is one of the most interesting ways to teach English. According to the authors, it may provide a more comfortable environment for learning English. Moreover, singing songs in foreign language lessons may help the students with their speaking difficulties as it makes singers focus on the timing of English (since English is a stress-timed language) and pay attention to their pronunciation. Graham (2006, pp. 6–7) agrees and adds that for example Jazz Chants are a good source for practicing rhythm and intonation as well as for broadening and practising vocabulary and grammar. This author claims that instead of an artificial memorization, “... Jazz chants seem to speak directly to the brain” (Graham, 2006, p. 6). Furthermore, Erten (Erten, 2015) offers the idea, that when teachers want to practise the pronunciation and the rhythm of English speaking, they can use karaoke. To sum up, the correct use of songs in ELT may lead not only to the listening skills practice but it may improve the speaking abilities of students.

Numerous occasions proved the need to integrate song lyrics into ELT. (Tomczak, Lew, 2019, p. 16) state that the use of song lyrics reduces language processing time and effort as well as it improves fluency and idiomaticity of learners. It was proved that song lyrics are more easily recalled (Shen, 2009, p. 89). Shen also highlights the fact that some people are able to recall songs which they learned in their early childhood. They are able to recall not only the tune but also the fragments of lyrics. In their



research, Karabulatova, Ldokova, Bankozhitenko and Lazareva (2021, p. 8) present that after music lesson, children who did not have any foreign language knowledge before the research, were singing songs repeating the lyrics. We can therefore conclude that songs may help students with the memorization of new vocabulary.

In her research, Coleman (2014, p. 53) stresses that more attention should be given to the lexical, grammatical and phonological items that learners may retain from using song lyrics during their studies. Paquette and Rieg (2008, p. 227) also write that using song lyrics in ELT may be beneficial for improving students' reading and writing skills. Authors also claim that the choice of songs is not crucial and that popular children's songs, creating authentic compositions or other activities connected with song lyrics are beneficial for the development of reading, writing, listening, and speaking skills.

A very important part of learning a new language is the students' motivation. Stramkale (2020, p. 273) points out that the modern education is more focused on creativity and problem solving and that sometimes the memorization is suppressed by the new, more interesting way of teaching. Fominykh et al. (2016, p. 12068) agree that because of the development of new technologies, the approaches of how to teach English as a second language, must be changed too. However, Stramkale (2020, p. 273) also highlights, that the memorization and reproduction of information is still an essential part of the learning process. Using song lyrics may be a big help for students. Karabulatova, Ldokova, Bankozhitenko and Lazareva (2021, p. 1) state that the leading educational approach is the interdisciplinarity. It means that it is possible to apply methods at the boundaries of different sciences, for example, that the music may be used in the ELT.

The technology should not be omitted in ELT. As the technology demands are increasing, teachers must look for new methods which are efficient enough to satisfy the students. Music is a cheap, safe and high-potential method to improve language teaching and learning, increase the motivation of students and creates a good learning environment (Karabulatova, Ldokova, Bankozhitenko, Lazareva, 2021, p. 1). Shen (2009, p. 89) explains, that: "Music has the power to soothe people's emotion, refresh their minds and to unlock their creativity". Shen also adds that music may reduce student's anxiety, fostering their interests and motivate students to learn the language.

Kušnierek (2016, p. 23) says that “Very often music is the main source of English outside the classroom. Thus, using it in the lesson seems to be a good idea.”

There are many ways how to incorporate songs into ELT lessons. Bilanová, Lorencovičová and Netolička (2010, p. 60) claim that some new teachers have the idea that only way to use songs in ELT is gap filling. Russo and Sullivan (2015, p. 627) present an example of how some educators use songs to teach English alphabet. They set the letters to “Twinkle, Twinkle, Little Star” because it is easier for learners to remember it. Tom and Sue (2018, p. 79) and Saricoban and Metin (2000, p. 2) present the use of the song “Sailing” by Rod Stewart. It may serve as an example of the present progressive. Bilanová, Lorencovičová and Netolička (2010, p. 60) aim at the text understanding and suggest the use of “Wonderful World” by Sam Cooke, during which students should write down all school subjects which appear in the text, or the use of “Diana” by Paul Anka, during which are students supposed to answer two questions: Is the woman in the song younger or older than the singer; Is the singer sure that she likes him? The authors provide more ideas of how to use songs in ELT lessons which vary according to the level of difficulty.

This chapter presented many ideas of why and how Songs should be used in ELT lessons. Lots of research was conducted to prove the effectiveness of the Song lyrics use. The authors outlined many ways how to use Song lyrics. More concrete ideas will be discussed in more detail in the following chapters.

### 3.2 Listening skills

Listening skills are one of the key elements of communication, not only in ELT classes, but also in the real life. As Ur (2012, p. 102) states: “The main goal of teaching listening is to enable our students eventually to cope with the natural listening situations that they are most likely to encounter in real life”. That means, that teachers should not be satisfied only with the listening tasks which are prepared in coursebooks they currently use, but that they should practise listening outside of those coursebooks. Songs belong to the category of authentic materials, and they present a good example of a target language (Saka, 2014, p. 278).

The importance of this skill stress Straková and Cimermanová (2005, p. 5). They say that listening skill is the most employed skill during the daily communication. They explain that the listening skill is not only used in face-to-face communication, but also during watching movies or films, listening to the announcements at stations and airports as well as in schools. The ability to listen to different announcements from radios is the example of which Ur (2012, p. 102) speaks about as the necessity of being able to understand the natural situations. Straková and Cimermanová (2005, p. 5) state that most of the listening we practice in everyday life is spontaneous and informal. The differences between spontaneous language and formal language lie in the pronunciation, vocabulary, grammar, redundancy, noise and extra-linguistic reality.

Listening activities that may be used in lessons may be either extensive or intensive. The extensive listening activity often leads to pleasure and relaxing. On the other hand, the intensive listening does not lead to relaxation but to the achievement of a goal (Harmer, 2007, p. 273). This explains the fact that some teenagers listen to English songs most of their free time, but they are not able to absorb anything from the English language itself.

### 3.3 Listening skills in curricula

Because some schools have in their programme the preparation for Cambridge language exams, they must also obey these criteria. Some schools therefore create their SEPs to follow not only the appropriate FEP, but also to be in accordance with The Common European Framework of Reference for Languages. This framework shows the scheme of different language skills. The listening skill is sorted into Oral comprehension and Audio-visual comprehension, which must be developed in order to be able to communicate properly and to reach to the adequate level (Council of Europe, 2020, p. 47).

### 3.4 Teaching of listening skills in English language teaching

Teaching listening skills in ELT classes is not easy. Djabbarova (2020, p. 67) points out that the listening skill is being the most forgotten and neglected in ELT classes. However, the author also highlights the fact that when people learn their first

language, listening skill is the first that human population practice. Tabieh and Afifa (2020, p. 13) agree with the statement and add that while listening is the first condition for developing the language, it is natural to seek new strategies in helping students enhance this skill. They also stress that it is important to practice the active listening skill, not only the passive.

There are many materials which can be used in ELT. Ur (2012, p. 101) highlights the problematics of the audio recordings which are part of most coursebooks, and which are based on formal and carefully enunciated language. The author also points out that the tasks which are often used at school does not correspond to the real-life situations. Furthermore, according to the expectations based on CEFR, students are expected to be able to understand not only the standardized English as may be found in coursebooks, but also the natural conversation between other people (Council of Europe, 2020, p. 49).

Schools which have in their program the preparation for Cambridge exams must therefore consider goals which are set by CEFR. When we consider the goals of CEFR it can be seen that the audio materials which may be provided with coursebooks might not be sufficient and that more materials (authentic) should be used in ELT lessons.

Even though there were listed many reasons why students should practice listening skill during the speaking activities to be able to train real-life situations, there are also many reasons why we should not omit completely the recorded listening in ELT lessons. Recorded listening let the listener hear native speakers in the classrooms, it also let students practice listening to different accents, the teacher may stop the recording when it is necessary and it can be used by students inside or outside the class (Straková, Cimermanová, 2005, p. 6).

### 3.5 Reasons For using song lyrics in ELT

Songs may be categorized among the authentic material which should be used to let students listen to natural English. As was written before, songs may be great motivational stimuli for students and may help with the creation of a good and welcoming atmosphere in ELT.

### 3.5.1 Cognitive, Affective and Linguistic reasons

Schoepp (2001, pp. 1–2) states that there are three main reasons to use SL in ELT.

These reasons are:

- Cognitive reasons
- Affective reasons
- Linguistic reasons

#### *Cognitive reasons*

Schoepp (2001, p. 2) claims, that the most important reason why we should use SL in lessons is, that it can help automatize the language development process. Whereas somebody believes that automatization can be reached only through repetitive exercises, this author believes that songs may substitute this type of exercises. Tomczak and Lev (2019, p. 21) add that besides this, songs may help learners to familiarize with the culture of the foreign language and that it may help to improve learner's memory span. Bilanová, Lorencovičová and Netolička (2010, p. 60) stress that the ability to understand the songs carry the brain, not ears. They point out that the use of songs is useful because listeners are not able to hear all words properly, which is due to the fact that the performer tries to keep the rhythm and the poetic means. The song understanding is therefore based not only on the listening, but also on the previous knowledge of English.

#### *Affective reasons*

It is well known that students need to be motivated to learn a new language. The motivation plays a crucial role in the learning process (2001, pp. +2–3). As well as are the song lyrics and music carriers of information, they also carry emotions (Tomczak, Lew 2019, p. 20). Furthermore, songs in lessons may reduce mental stress and activate the brain hemisphere which is linked to language learning (Vishnevskaiia, Zhou, 2019, p. 1809). Tomczak and Lev (2019, pp. 20–21) also add that the use of songs may break the routine in lessons and if the learners are not feeling comfortable in the learning environment they are in, songs may reshape their attitude towards learning.

### *Linguistic reasons*

Schoepp (2001, p. 3) points out that some songs are great examples of colloquial English, which is more natural than the academic one. Tomczak and Lew (2019, pp. 20–21) also claim that songs may serve as a source for widening the learners' vocabulary (synonyms, antonyms, idioms, etc.), it may serve as an example of grammar structures and that it may help to develop a truthful image of the language.

### 3.5.2 Didactic reasons

Tomczak and Lew (2019, pp. 21–22) add, that besides the CAL reasons, there are also didactic reasons. They explain that songs may help with the development of phonological aspect of linguistic competence and that it may help to integrate the four language skills. Furthermore, the use of song may help with the involvement of the whole class (students may sing simultaneously) and therefore it allows the maximum participation of each learner. Moreover, the use of songs is mostly easy to organize.

### 3.5.3 Songs and English skills

Saricoban and Metin (2000, p. 1) say that songs offer a good source for developing the main four students abilities: reading, listening, writing and speaking.

Eken (1996, p. 46) lists reasons how songs can be used:

- To present a topic, a language point, lexis etc.
- to practise a language point, lexis, etc.
- to focus on common learner errors in a more direct way
- to encourage extensive and intensive listening
- to stimulate discussion of attitudes and feelings
- to encourage creativity and use of imagination
- to provide a relaxed classroom atmosphere
- to bring variety and fun to learning

### 3.6 Listening acquisition

When students work with song lyrics, their vocabulary range may be expanded by listening to the lyrics as well as contextual vocabulary acquisition. Moreover, most songs which may be used in ELT lessons focus on real everyday language, which includes slang (Karabulatova, Ldokova, Bankozhitenko, Lazareva 2021, p. 2).

### 3.7 How to use the song lyrics

#### 3.7.1 The cultural context of songs

Not only are songs used for the language learning, but songs often offer an interesting view of the society which they come from (Karabulatova, Ldokova, Bankozhitenko, Lazareva, 2021, p. 2). Songs may carry historical and social knowledge (Baoan 2008). This is another advantage of the use of song lyrics in ELT.

#### 3.7.2 CLIL Method connected to song lyrics

It was already mentioned that songs may carry a historical background of the country which the lyrics comes from. (Karabulatova, Ldokova, Bankozhitenko, Lazareva, 2021; Baoan, 2008). Furthermore, there are songs which carry important information about historical or contemporary events. For example, there are many Corona songs nowadays.

Hill and Rouse (2012) came up with many interesting ways song lyrics may be used in English language classes. In their book, *Traditional Folk Songs – 15 folk songs from Britain and Ireland to liven up your lesson*, they present lesson plans based on 15 traditional songs. A few CLIL lessons are presented there, and we can see how songs may be a good introduction into the cultural background of the country they are from.

### 3.7.3 Stories within songs

As was mentioned before, songs may convey stories which may be helpful in ELT classes. Albaladejo, Coyle and Larios (2018, p. 116) claim that songs and stories may be effective resources in ELT. An interesting song may, therefore, capture the attention of students as well as a well written story.

### 3.8 What songs should be used

Before the use of Song lyrics in the class, Budden (2008) suggests conducting a music survey or a questionnaire to find out what the students enjoy listening to. The author adds that it is important to try to use music that students will like because it may affect the motivation of students which is crucial.

However, nowadays there can be found such songs which were created for the purpose of teaching something new. Amongst these channels belong for example:

*Super simple songs* - <https://www.youtube.com/c/supersimplesongs>

It is a YouTube channel where very simple songs for small children can be found.

*Horrible Histories* - <https://www.youtube.com/c/HorribleHistoriesOfficial>

It is a YouTube channel which is focused on history. Songs which were created for this channel were constructed to teach listener something new.

*Kids Learning Tube*–

[https://www.youtube.com/channel/UC7EFWpvc1wYuUwrtZ\\_BLi9A](https://www.youtube.com/channel/UC7EFWpvc1wYuUwrtZ_BLi9A)

It is a YouTube channel which is focused on children. There are many categories, among which we can find topics such, as Geography, Feelings and Emotional Intelligence for Kids, Natural Disasters, and many others. These songs are created for the purpose of teaching something to the listener.

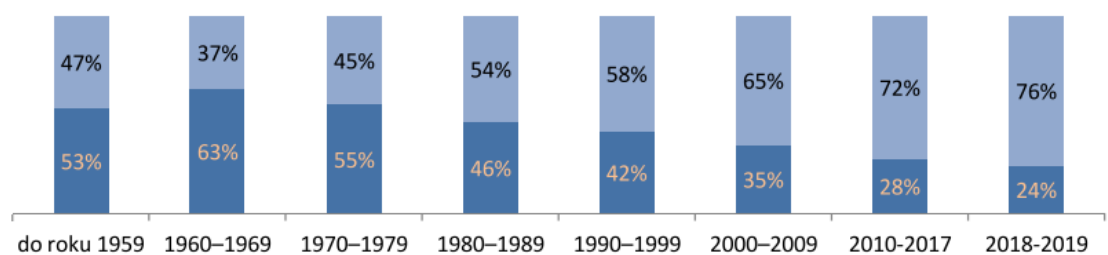
There are many others YouTube or other channels which are focused on the song lyrics use in ELT.



### 3.9 Song culture in the Czech Republic

Songs surround us everywhere. As Kušníerek (2016, pp. 22–23) points out, it is almost impossible to avoid songs in everyday life. Songs play in public places as shops, sometimes even in the city center. People also listen to music when they watch TV, as music is in almost every advertisement.

Czech people are not different. The radio station Český rozhlas shows that there is a trend of replacing Czech songs by foreign songs (Český statistický úřad, 2019):



*Legend: the dark blue color shows the songs written by Czech performers, the light blue color shows the songs written by foreign performers, the axis X shows the song release date.*

Picture 2: Songs according to the author (Czech x foreign) and the date of the release (Český statistický úřad, 2019, p. 46)

According to the chart and the author's commentary, it seems that the younger generation prefers listening to foreign songs more than to Czech songs. Foreign songs are becoming a part of our culture. It is more often a culture of younger generations, but even older people are exposed to listening to foreign singers when they listen to Czech radio stations.

## 4 Creative writing in English language teaching

### 4.1 Writing skill

Writing skill is different in contrast with the other three skills. Due to the new forms of rapid written communication, it becomes important to pay more attention to helping students learn how to communicate in written form (Ur 2012, p. 150). Straková and Cimermanová (2005, p. 68) say that writing skill possess a nickname “Cinderella” of ELT, because the time which is devoted to writing skills is low in comparison to the other three skills. However, Senel (2018, p. 115) points out that writing skill is regarded as the most challenging and the most difficult language skill. The difficulty of writing in a foreign language is caused by many means. During reading, the reader is in a different situation than the writer and therefore, the writer must write carefully and understandably (Ahmed, 2016, p. 992). The difficulty of the written speech is caused by many factors. During speaking, speaker may use gestures, facial expressions, and tone of the voice, which may help the listener to understand the meaning of the speech. However, these signals are missing in the written communication (Straková, Cimermanová, 2005, p. 68). Ur (2012, p. 151) also points out that whereas spoken language in mother tongue is done mostly intuitively, the written form is taught and learned at schools. Straková and Cimermanová (2005, p. 68) also say that writing is mostly not enjoyable even in the first language. However, Durga and Rao (2018, p. 1) highlight the fact, that mastered writing skill may enhance students’ chances of their future success.

### 4.2 The place of writing skills in curricula

As was mentioned in chapter 3.3.1, the document called CEFR sets the skills needed for reaching the particular level. The state Maturita exams are at level B1 of CEFR. One part of this exam is a writing part. Students are asked to write a text 120 – 150 words long. The text type may be a formal letter, an informal letter, an article, a review, a description, a narration or other format. Every type possesses its formal requisites which must be met (NovyAmos.cz, 2013, p. online).

#### 4.2.1 Writing skill according to the CEFR

According to the CEFR, writing is sorted among the productive skills. This whole skill is divided into: Overall written production, creative writing, and reports and essays (Council of Europe, 2020, pp. 66–68).

#### 4.2.2 Creative writing skill according to CEFR

Creative writing is a part of the writing skill in the CEFR. Students are expected to be able to use their imagination to write creative texts in order to reach the appropriate level (Council of Europe, 2020, p. 67).

### 4.3 Teaching of the writing skill

There are many reasons why people use the writing form of communication. Harmer (2007, p. 330) distinguishes between *writing-for-learning* and *writing-for-writing*. In the first one, students are asked to write because it should teach them something or test them. The concept of *writing-for-writing* stresses the students' ability to write something valuable. Harmer points out that when we want our students to succeed in writing, we should also use the *writing-for-writing* tasks. Straková and Cimermanová (2005, p. 68) present the traditional way of teaching writing, where students were given a written task as a homework, which was lately assessed by the teacher. Students were trained to meet certain criteria and the whole approach aimed at the final product: the essay, the report, the story or any other format. This approach, which is by Harmer described as the *writing-for-learning* is still used in ELT lessons. The expected outcomes, which are set in FEPs, set the importance of being able to write different styles, which is examined during the Maurita examination. Anyway, Straková and Cimermanová suggest that there is another approach called the *process writing*, which offers opportunities to learn how to compose authentic texts, and how to become aware of strategies which are used in different stages of the process. According to Wright and Hill (2008, p. 10) The stages in process writing are:

1. Brainstorming ideas
2. Researching information
3. Drafting a storyline

4. Discussing it with other students as readers and editors
5. Redrafting
6. Drafting the final text
7. Discussing it with other students as editors
8. Redrafting
9. Submitting it to the teacher as senior editor
10. Redrafting as necessary
11. Publishing (making available to the public outside the classroom).

However, authors alone admit that it is a time-consuming approach. On the other hand, they point out that this approach may develop not only writing skills, but also a sense of personal responsibility and deepen the understanding of the craft of story writing as well as the opportunity to express themselves. Straková and Cimermanová (2005, pp. 69–71) suggest different stages of process writing:

1. Gathering ideas
2. Organizing the ideas into sentences, paragraphs
3. Drafting
4. Editing
5. Producing the final draft

However, the authors admit that the editing is a long process which can be done by the authors themselves, by teachers or by peers.

Straková and Cimermanová (2005, p. 71) suggest one more approach: *a genre approach*. In this approach, students are exposed to different texts which they are expected to write in the future.

#### 4.4 Creative writing

According to the Cambridge Dictionary, Creative writing is “the activity of writing stories, poetry, etc., or the stories, poems, etc. that are written”.

Salem Press Encyclopedia defines Creative writing as: “imaginative writing distinguished from technical or journalistic writing, and includes autobiography, fiction, poetry, screenwriting and drama” (DeMille, 2021).

Maley (2012) describes the main differences between expository writing and creative writing. He describes the Expository writing with the following words: Instrumental, Facts, External control, Conventions, Logical, Analytical, Impersonal, Thinking mode, Appeal to the intellect, and Avoidance of ambiguity. Creative writing was, on the other hand, described by following words: Aesthetic, Imagination, Internal discipline, Stretching rules, Intuitive, Associative, Personal, Feeling mode (plus thinking), Appeal to the senses, Creation of multiple meanings.

Creative writing covers a broad area which may serve to different purposes. On the contrary of the academic writing, the main focus is on self-expression (Zubair 2019, p. 114). Tütünis and Küçükali (2014, p. 82) highlight one advantage of creative writing, which is, that students do not have to follow prescribed patterns, but that they may be involved personally and enjoy the writing process. The enjoyment of the writing process is connected to the Harmer's concept of the *writing-for-writing*, which is crucial during the period of enhancing the writing skills (Harmer, 2007, p. 330). Straková and Cimermanová (Straková, Cimermanová, 2005, p. 71) point out that during the development of writing skills, creative writing, should be also included because it uncover new possibilities for students to express themselves. Bussinger (2013, p. 12) adds that the creative writing practice leads to expanding the knowledge of literature, using classroom language skills and learning new language structures and vocabulary. He also says that even though not everyone may attend a creative writing course, there are various components of CWR which may be used in ELT classes. Zubair (2019, p. 111) agrees that CWR is beneficial and spreads the idea that it is not only beneficial for students, but also for their teachers. Furthermore, he points out, that creative writing may be used as short warm-up exercises or that it can be stretched across the whole lesson.

According to Senel (2018, p. 115) and Tütünis and Küçükali (2014, p. 82), students usually show negative attitudes towards writing. However, the study, which was conducted by Senel (2018, p. 115) shows, that creative writing may help with the development of critical thinking skills and writing skills. Ur (2012, p. 56) agrees with Tütünis and Küçükali (2014, p. 82) that creative activities are beneficial, because students may be more interested in doing such tasks and adds, that they are more willing to do the routine exercises afterwards.

Creative writing may be used as a task in a class, or it can be set as homework. There is certain advantage of setting the creative writing as an assignment. Students have more time to do the task and they are not stressed by the end of the lesson (Zubair 2019, pp. 111–112).

It is important to say that some students may find creative writing difficult and therefore would not respond well to such tasks (Ur, 2012, p. 158). Harmer (2007, p. 328) adds that some students may find creative writing painful and demotivating, which emotions may be associated with frustration and failure. He highlights that it is dependent on how teachers are able to motivate students for such tasks.

Frank and Rinvoluceri (2007, p. 7) say that the role of writing has changed in the last years. They point out that the “free writing”, which was understood as the uncontrolled text production, became more wanted and also more often used in ELT classes. They stress that the writing in schools was mainly about the text correctness but that it often omitted the addressee’s view and the reasons why students use the writing form. The addressee-focused writing also improves the intrapersonal skills as well as the interpersonal skills.

Ying (2008, p. 31) explains that the memorization of list of new words is not very effective way to enhance new vocabulary. He explains that to be able to learn new vocabulary, it is important to use it actively. With that knowledge, teachers may lead students toward the use of creative writing in order to enhance new vocabulary more effectively.

#### 4.4.1 Creativity in ELT

In English language learning, creativity has its important place (Sadykova, Shelestova, 2016, p. 8163). The authors also add that because of the changing conditions in the society, the classic teaching style is no more effective, and that it is important to start teaching students independent thinking. Tin (2013, p. 385) also suggests, that in the process of language learning, most tasks are aimed at the expressing of the “known meaning” and that expressing new ideas is not always supported in schools. However, this author also suggests the ways of how learning tasks may be transformed into creative tasks. The author explains that it may work under two

conditions: the use of multicultural experiences and constraints. In conclusion, there are many ways to implement the CWR into ELT lessons and it is up to teachers whether they want to use these activities.

#### 4.5 Creative writing and song lyrics

Creative writing and song lyrics are two elements which might be implemented into ELT lessons in order to make them more attractive to students. Furthermore, it was found out that their use may overlap. Song lyrics might be good inspiration for students to write an original text. In research conducted by Rizkiyanto (2014, pp. 8–9) it was proved that authentic song lyrics helped students to create narrative texts more than other media. Shen (2009, p. 93) also suggests that because serious writing may bore students, it may be a good change to let students try to write song lyrics where students are encouraged to create their own lyrics. Students may follow the same tune and format of the original song.

Writing song lyrics might also connect more educational fields. Song lyrics writing was used at schools to show the concern about the state of Environment and to express students' feelings about the Green Policy which affects the climate change nowadays (Gibbs, Williams, Hamylton, Ihlein, 2020, p. 311). This activity joined together art, social science, and science in order to understand the change of the Earth's climate and the effect on the Great Barrier Reef. The song writing led to the increased motivation of students. Joining these two elements in ELT classes may be a challenge which might cause the increase of motivation of students.

## 5 Practical part

The practical part is divided into three parts:

- Activities which were held in ELT lessons
- Questionnaire for teachers
- Questionnaire for students

### **Research methods:**

- **Action research** – This method was chosen because this research took place in classic English lessons. After each activity the author wrote down feedback about students' behaviour, activities, which went well and any problems that appeared.
  
- **Observation** – Students were observed during their working on activities concerning song lyrics and creative writing.
  
- **Questionnaires** – Questionnaires were spread through different platforms. Students at the High pedagogical school and Jan Blahoslav's grammar school were asked to fill in questionnaires in their computer lessons. Teachers at the same school were also asked to fill in a questionnaire which was aimed at the teachers' point of view. Classmates of this author, and teachers of English which are members of Facebook group Učitelé+ were also asked to fill in the questionnaire.



### **Aims of this thesis**

- To create a list of activities concerning the use of song lyrics and creative writing for students and try them in ELT lesson.
- To elicit the interest of teachers about using activities concerning the use of song lyrics and creative writing in English lessons.
- To elicit the opinions of students concerning the use of song lyrics and creative writing in their English lessons.
- To evaluate advantages and disadvantages of the use of song lyrics and creative writing in ELT when taking into an account the national curricula.

### **Research questions:**

1. How do students react during activities concerning the use of song lyrics in ELT lessons?
2. How do students react during activities concerning creative writing in ELT lessons?
3. To what extent are teachers interested in involving activities concerning the use of song lyrics and creative writing in ELT lessons?
4. To what extent do students think about advantages and disadvantages connected to activities concerning the use of song lyrics and creative writing in ELT lessons?
5. To what extent might the use of activities concerning the use of song lyrics and creative writing be useful from the perspective of the fulfilment of national curricula.

## 5.1 Practical part – activities

I tried these activities with two groups of students. One group was a class of 14 - 15 years old students (9<sup>th</sup> grade), and the second group was a class of 16 - 17 years old students (2<sup>nd</sup> year of high school). Not all activities were tried with both groups. I call these groups the Group 1 and the Group 2, and for maintaining anonymity I do not write about anything which might lead to the correct identification of each group.

Aims are specified for each activity.

Each activity is followed by a brief reflection.

List of activities in the chapter 5.1:

- I. Part – Using the song lyrics – contains of three activities
  - i. Activity - Lenka – Everything At Once
  - ii. Activity – Chris Brown – Without you
  - iii. Activity – Henry VIII.
- II. Part – Using of the creative writing – contains of four activities
  - i. Activities with story dices
  - ii. Activities with Dixit cards
  - iii. Once Upon a Time: cards
  - iv. Haiku
- III. Part - Using the song lyrics altogether with the creative writing – contains of five activities
  - i. Activity – Rob Steward – Sailing
  - ii. Activity – The translation of the Czech song: Skákal pes
  - iii. Activity – The translation of Czech folk songs
  - iv. Activity – Scarborough fair, Kdyby tady byla
  - v. Activity – Songs as outlines for stories

## I. Part – Using the song lyrics

### 5.1.1.1 I. Activity – Lenka - Everything At Once – Broadening the vocabulary

I created a few activities connected to this song, which should be 45 minutes long together. I chose this song because it contains many similes. This lesson was aimed at the broadening of students' vocabulary and the knowledge of English similes.

Link to the song: <https://www.youtube.com/watch?v=eE9tV1WGTgE>

For the whole text see the Appendix 7

The use of the lesson plan leads to:

- Broadening of students' vocabulary
- Revision of grammar – comparison
- Practice of the usage of articles
- Practice of the pronunciation

### The Lesson plan – Everything at once by Lenka

Time (minutes)	Activity Description of the activity
4	<b>Introduction into similes</b> Discussions about Similes Explanation what Similes are, which is followed by question if students can name some in their L1 (pilný jako včelka, oči jako rys...) Revision of the grammar concerning comparison (as ... as...)
10	<b>Work with flashcards</b> Students work in pairs Each pair is given a set of flashcards (appendix 1) Flashcards are divided by colours according to verses – there are many similes and I do not want their guesses to be too complicated Flashcards have a translation on the other side Students are asked to join the noun and adjective to create similes After their first guess, they discuss it with another pair

<b>3</b>	<p><b>The song is played for the first time</b></p> <p>Students' task is to correct their mistakes in their guesses</p>
<b>3</b>	<p><b>The song is played for the second time</b></p> <p>Students are asked to put the similes into the correct order according to the listening</p>
<b>5</b>	<p><b>Discussion</b></p> <p>Students are given the lyrics. They can see the whole lyrics for the first time as complete. The discussion follows. Students answer following question: Is there any simile which is the same in our language? Which words are new for you? Find the flashcard with the new word and put it aside and write these words into your exercise books.</p>
<b>5</b>	<p><b>Articles</b></p> <p>Students are then asked to underline all articles (Students have tendencies to omit them in their speech as they are not a natural part of their L1.)</p>
<b>10</b>	<p><b>Classmate description</b></p> <p>Students are asked to describe one schoolmate from the group by using Similes – students work in pairs, and they must come up with 3 – 5 similes which describe their classmates. Then, their description is read for the whole class. Others make guesses, come to the teacher with the guess written on the paper and then the correct answer is told For example: This classmate is as dark as a night, as royal as the queen and as sweet as sugar... and the other classmates try to guess They must not be rude! For example – they can't use as grand as a whale</p>
<b>3</b>	<p><b>The song is played for the last time</b></p> <p>Students are asked to sing along or to read it aloud with the singer.</p>
<b>4</b>	<p><b>Memory game</b></p> <p>At the end of the lesson, students are asked to give back flashcards and to put the lyrics away. Afterwards they are told to write as many similes as they can remember. When they are done, they may take the lyrics again and check it. Every correct simile earns them a point.</p>

#### *5.1.1.1.1 Reflection*

##### *Group 1*

This class reacted very well to all activities and as well to the song. We did not manage to do all the exercises (the last exercise was omitted). They were very enthusiastic all the time. It was difficult for them to put similes into the correct order, but because they worked in pairs, they were able to manage it. Boys joined the singer during the second playing of the song. The most often simile which they use during the classmate description was “as hot as fire”.

##### *Group 2*

In this class students were not so enthusiastic about the song as in the Group 1. They did not want to hear it for the second time, and I did not push them into it. A few of them appreciated the translation on the other side of flashcards because not everyone is on the same level in this class. We managed to do the last exercise. One girl was able to remember 16 similes from the song. The weakest score was 3 similes.

### 5.1.1.2 II. Activity – Chris Brown – Without you – Grammar use

Material needed: a copy of worksheet for every student, working speakers/radio

Link to the song: <https://www.youtube.com/watch?v=ap-qnYG3j4>

For the whole text see the Appendix 7

Aims of this activity:

- To understand second conditional
- To define rules of the second conditional
- To broaden vocabulary
- To practice listening skills

For this grammar part I created a worksheet (Appendix 2) concerning the second conditional. The use of this worksheet was planned for the main part of the lesson. The whole activity took 20 minutes.

The song “Without you” by Chris Brown was used. First, I wrote the very first sentence on the board and played the song for the first time. Students did not have the worksheet yet. The students’ task was to fill in the first sentence:

*If you \_\_\_\_\_ a choice, then what \_\_\_\_\_ you choose to do?*

They listened to the song for the first time. After that, they told me what should be in gaps. When we did that, I handed them the worksheet. They had a few minutes to look at it and to prepare for tasks. The song was played for the second time. Students were working on their own. When the song ended, students worked in pairs and compared their answers.

I showed them the worksheet via the data projector in the class. One by one they read the sentences and I wrote it in the word so they could see the answers and compare the spelling of different words.

#### *5.1.1.2.1 Reflection*

##### *Group 1*

This was the first time that I used a song for explaining the grammar. I was quite confident because students already managed the rules of the zero and the first conditional.

I decide for an extra material, because I did not like the examples that they have in their coursebook (Maturita Solutions 3<sup>rd</sup> edition, Oxford University Press). Therefore, I decided to do the worksheet for them. They reacted well to the worksheet. They managed to fill in the gaps in the first sentence they had on the board. Furthermore, in their coursebook they had the explanation of using “could” instead of “would + be able to”. As in the song there are sentences with “could” and also with “would”, they practiced everything that they needed for the successful progress in their coursebooks.

This class did not have any problems with the correct terminology when I explained the grammar. They were quick and they were not ashamed of singing along with the song.

### 5.1.1.3 III. Activity – Henry VIII. – broadening the knowledge of British History

Material needed: copy of questions for each student, data projector

Link to the song: <https://www.youtube.com/watch?v=-fadCAHjN-s>

For the whole text see the Appendix 7

For this song I prepared following questions:

Questions about the life of Henry VIII	Answers
What is the king's name?	Henry VIII.
How many wives did he have?	6
What was the name of his second wife?	Anne Boleyn
Which wife gave him a son?	Jane Seymour
How many times did he divorce?	2
How many of his wives were beheaded?	2

Students were asked to answer these questions while listening to the song.

#### 5.1.1.3.1 Reflection

##### Group 1

After handing the questions to the students, I saw that some students guessed the king already. One boy said: “when they ask as about the number of wives, it is clear who it is”. We already spoke about Henry VIII., but not with the whole class and I wanted to see how they manage to understand the song.

The first listening made students a little bit nervous, because the pronunciation of the performer is not as good and clear as they are used to. However, they were able to



answer most of the questions. They did not catch names of Henry's wives, but otherwise they were successful.

One boy answered that the king had over sixty wives. He misinterpreted it with "six sorry wives". However, when they saw the video, they started to ask me about the king and a very pleasant discussion about the history of England followed. We talked not only about Henry VIII., but also about Elizabeth I., about Bloody Mary and about the Anglican church. It served as a great motivation and opening activity for this discussion.

Even though firstly I was unsure whether it was a good idea to let them try to understand the song without the subtitles, I realized afterwards, that they need to practice such listening activities. We ought to prepare them for natural situations and there are many accents which they should meet.

## 5.1.2 II. Part – Using the creative writing

### *5.1.2.1 Activities with story dices*

Aims of the activity:

- to practice creative writing
- to practice speaking
- to practice working in pairs

Material needed: Data projector, internet connection

Link to the website with online story dices: <https://davebirss.com/storydice-creative-story-ideas/>

To give an outline for students I decided to use the Story dices online. Story dices are dices with pictures on them. It might serve as an outline for a story.

I own the original Story Cubes, but there are pictures which might be too hard for students to name them.

There are two options at the website. There can be shown 5 or 9 story dices. Students were given the opportunity to use dictionaries in their mobile phones. They were told that it was not important to use the literal meaning of the picture, but that they may use their imagination. For example, when there was a picture of an ear, they could use it as “ear”, but also as the verb “to listen”, “to spy”, “to overhear” and so on. Students worked in pairs.

*First task:*

Students were shown five dices and their task was to create a five-sentences long story where they use all the pictures from the dices. The symbols had to be used in the same order as was shown via the data projector.

*Second task:*

Students were shown five dices and their task was to create a three-sentences long story where they use all the pictures from the dices. The symbols did not have to be used in the same order as was shown via the data projector.

*Third task:*

Students were shown nine story dices. Their task was to create a nine-sentences long story where they use all the pictures from the dices. The symbols did not have to be used in the same order as was shown via the data projector.

*5.1.2.1.1 Reflection*

*Group 2*

It was meant to be only a warm-up activity, but this class was so enthusiastic about it that we spent the whole class doing this activity. There were 14 students and when they read their stories, it took some time. Because I wanted them to read their stories, they also practiced the speaking skill (mostly aimed at the pronunciation as it was not an improvisation). I told them that I would not correct their grammar during these activities and to try their best to avoid the big grammar mistakes. As they worked in pairs, it was not a problem for them because they helped each other. They were able to express themselves in the written form very well. I could see that the cooperation in pair is not a problem for this class.

### **5.1.2.2 Activities with Dixit cards**

Aims of the activity:

- To broaden the vocabulary
- To work with the imagination

Material needed: Dixit cards

#### *Adjectives*

Students were shown Dixit cards. They picked up one card which they liked. The task was to write down five adjectives which described the card of their choice. Then they put their card on the table which was situated in front of the class and hand the adjectives to the teacher. When everybody did that, the teacher gave students the adjectives. They went to the table and tried to decide which card was described by the adjectives. When they made the decision, they took the card. Afterwards, the original owner of the card checked whether the match was correct.

#### *Card description*

Students were given Dixit cards. Their task was to describe the picture. They practiced the picture description. They were supposed to write 5 sentences about the card and hand the description to the teacher and the card on the table which was situated in front of the whole class. When everybody did that, the teacher gave students the adjectives. They went to the table and tried to decide which card was described. When they made the decision, they took the card. Afterwards, the original owner of the card checked whether the match was correct.

#### *Card description*

Students were given Dixit cards. Their task was to describe the card, but they did not write what they can see in the card, but they wrote about emotions that the picture evoked in them. The following procedure was the same as in the first and in the second activity.

#### *5.1.2.2.1 Reflection*

##### *Group 1*

Students did not have any problems with the picture description. We practised it in this term, and they were able to recall the correct phrases. However, it was not easy for them to describe these pictures without using the classical picture-description approach. They needed to use their dictionaries often, but it led to the broadening of their vocabulary. All in all, students enjoyed these tasks.

In my opinion, for some students it was too easy, and they were a little bit bored. But it was fascinating to observe those students, who do not excel in English, how they were able to enjoy these activities. Because these tasks were not hard, they were able to work on the same level as their peers and it built a nice atmosphere during the whole set of activities.

### ***5.1.2.3 Once Upon a Time: cards***

Material needed: the card game Once Upon a Time

Aims of this activity:

- To practice the story narration
- To broaden the vocabulary
- To think critically
- To practice the cooperation in a group

Students worked in groups of four or five people. Each student picked up three cards from the pile. Their task was to go one by one in a circle. Everyone said one sentence concerning one card he holds. When he finished with the sentence, he put the card on the table. Their task was to create a whole story. They did not see each other's cards. One student wrote the story on paper.

#### *5.1.2.3.1 Reflection*

##### *Group 2*

Students appreciated the work in groups. They helped each other and when they needed help, it was easier for them to ask their classmate than if they had to ask me. In my opinion, it is important to get help from their peers as it does not sound as criticizing as it may seem from the teacher.

Each group managed to create a narration with an interesting plot. I like these cards because they lead students into fairy tales. In my opinion, it is easier for students to use their creativity when they focus on something which is magical, than when they are asked to think creatively in the borders of our world.

#### **5.1.2.4 Haiku**

Material needed: a few examples of Haiku poems

Aims of this activity:

- To practice the creative writing
- To practice counting syllables
- To express themselves

Students were given a few examples of Haiku poems. The teacher explains what the rules for writing HAIKU are. Together, they tried to count syllables of a few words, so they knew the principle of the syllables counting. Afterwards, they were told to write two haikus. The first one was supposed to be concerning the school and the second one was aimed at their favourite thing.

##### *5.1.2.4.1 Reflection*

###### *Group 2*

I was very glad that students in this group paid attention to my instructions, because I misinterpreted the syllables counting and I told them that they should count syllables 7 –5 – 7. Luckily, when I showed them the examples of Haiku, one boy tried to count it and told me that he can't count the correct number of syllables.

They were engaged by this activity the whole time. When I wanted to finish and move on, one boy refused to leave his Haiku until it was finished. It pleased me that they enjoyed this activity that much.

Sometimes I had to help them with the syllables-count, but otherwise they were independent. They opened a little bit. It occurred to me how opened they were when I read their Haikus a few days later at home. They wrote about their struggles at school. If I did not know that these problems are well-known to their class-teacher, I would have to say something to him to act. That only proved, that students might be open, when they get an opportunity to express themselves.

To sum up, this activity was very interesting for this group. They were able to express themselves and I was also told that they enjoyed the fact, that during this task, they were allowed to play with English, and they did not have to fear the mistake correction as during tests.



### 5.1.3 III. Part – Using the song lyrics altogether with the creative writing

#### 5.1.3.1 I. Activity – *Rob Steward – Sailing*

Material: printed lyrics: Sailing by Rod Steward

Link to the song: [https://www.youtube.com/watch?v=FOt3oQ\\_k008](https://www.youtube.com/watch?v=FOt3oQ_k008)

For the whole text see the Appendix 7

Aims of the activity:

- To think about the rhythming in English
- To re text song according to own feelings
- To broaden students' vocabulary

Students were given the lyrics of Sailing by Rod Steward. They are told that their task is to re-text the song with their own ideas. The lyrics might serve as a very good practice of the present continuous tense. They were supposed to try to re-text the first verse and chorus.

#### 5.1.3.1.1 Reflection

##### *Group 1*

Firstly, students were a little bit anxious. They did not know what to do at first. I had to help them with the general ideas of what they might change. As the lyrics is easy one, I recommended them that if they have no idea, they might change only the verb. I let them think for a few minutes of what they might be doing right now. I played the song for the first time. Some students started with the task during the first listening, some students wanted to hear the whole song at first. When we were finished, I asked them if they want to share their ideas with their classmates. They were shy at first, but when one started, the others wanted to share their ideas too.

## *Group 2*

This class is very different to the Group 1. They protect their face almost all the time because they are not as good collective as the previous group, so it is hard for them to really show themselves off. One girl, who is in general very good at English, was struggling during all the creative tasks as she is not used to them. I could see that those who are not the strongest students had a very good time. I told them in advance that I would not correct their grammar (if it is not something really important) and that I want them to express themselves and to let themselves just think in English. I think that they appreciated this activity. They were writing about their hobbies, about their dreams and they were not ashamed of their English at all. They tried their best and they enjoyed this lesson.

### ***5.1.3.2 II. Activity – The translation of the Czech song: Skákal pes***

Aims of this activity:

- To practise the Czech-English translation
- To practise the word order
- To broaden the vocabulary
- To practise speaking skills

Material needed: A copy of the song Skákal pes for each pair

Student worked in pairs. They were given the text of the well-known Czech song: Skákal pes. Their task was to translate the song into English. They did not have to stick with the rhythm. The main task was to translate the literal meaning of the song. When they were done, they read it to the whole class. The class compared different translations of one song. After everything was read, they underlined all words which they had to look up in their dictionaries.

#### *5.1.3.2.1 Reflection*

##### *Group 2*

When I told them that they are about to translate a Czech song into English, they were surprised. But when they got the copy of “Skákal pes”, they started to laugh. However, it was not as easy as they thought it would be. They needed to change the structure of the sentence completely to be able to translate this song. It was a good song for a word-order practice. They were allowed to use dictionaries. They mostly needed to translate words: oats, a meadow, and a feather. They were surprised how hard it is to translate something which they knew by heart, and which they considered to be basic. Nevertheless, I had to appreciate their effort. In my opinion, it was good that they worked in pairs. They could help each other, and they were discussing the structure of sentences a lot together.

### **5.1.3.3 III. Activity – The translation of Czech folk songs**

Aims of this activity:

- To practise the Czech-English translation
- To broaden the vocabulary
- To practise speaking skills
- To practise the communicative competence

Material needed: Printed first verses of typical Czech folk songs (Andulko Šafářová, Černé oči jděte spát, Holka modrooká, Já do lesa nepojedu, Jede jede poštovský panáček,...).

Students worked on their own. Each student got the first verse of one Czech folk song. Their task was to translate the literal meaning. They wrote it on a small piece of paper. Then, one by one they went in front of the class. Everyone stood up. The one who was standing before the class started to read the translation of his song. When the others realized what the song was, they sat down.

#### *5.1.3.3.1 Reflection*

##### *Group 1*

Students were surprised by this activity, because they needed to remember folk song in the Czech language. I allowed them to use dictionaries. One boy, who is very shy, read it for the first time and when he saw that a few of his classmates are not sure, he told them that he will sing it, and it was an outstanding performance. I appreciated that he was not shy and that he was able to keep the tune. Students learnt new vocabulary and they needed to perform it in front of the whole class. Usually, they are nervous when they should perform something, but it is important to practice such skills to improve their communicative competencies.

### **5.1.3.4 III. Activity – Scarborough fair, Kdyby tady byla**

Material needed: printed copies of the song “Scarborough fair” and “Kdyby tady byla taková panenka”, CD player, the track of the song The Scarborough fair

Link to the song: <https://www.youtube.com/watch?v=-BakWVXHSug>

For the whole text see the Appendix 7

Aims of this activity:

- To broaden the vocabulary
- To compare English folk songs and Czech folk songs
- To practise the Czech to English translation

Students were given a copy of the song “Scarborough fair”. They were asked whether they know the song or not. Their task was to look up every word they do not know. During this task, the teacher played the song. When they were done, the teacher asked them the following questions:

- Which words were new for you?
- Why are they repeating “parsley, sage, rosemary, and thyme”?
- Do we have any similar folk song?

When they remembered the song “Kdyby tady byla taková Panenka”, the teacher gave them the text of this song. Each pair was given a different sentence to translate. They did not have to stick with the rhythm, but they were supposed to translate the literal meaning of each part of the song. They practised the grammar concerning conditionals. When they were done, they read it aloud.

#### *5.1.3.4.1 Reflection*

##### *Group 2*

Students were allowed to use their dictionaries. They mostly needed to translate words: “parsley, sage, rosemary, thyme cambric shirt, and seastrands. The average number of words they needed to translate was 5. One girl overtook me and asked me whether the song is like our song “Kdyby tady byla”. They could see the similarities in typical English folk song and typical Czech folk song. They were also able to guess why the second line of the song is repeated so often. When they got the text of “kdyby tady byla”, they were, however, a little bit scattering, and they were not able to focus on it. They tried to translate it, but it was not as successful as when they were translating the song “Skákal pes”. They, again, needed to change the structure of the sentence to be able to do that. I blame the timing of this lesson for it because it was the 6<sup>th</sup> lesson, and they finished their school after that one. Nevertheless, they broadened their vocabulary, they tried the translation, and they were able to identify the meaning of the song “Scarborough fair”.

#### **5.1.3.5 IV. Activity – Songs as outlines for stories**

Materials needed: printed song lyrics for each pair, radio/speakers

For this task two songs were picked up:

- Blackmore's Night – Once Upon December  
Link to the song: <https://www.youtube.com/watch?v=hGOGAjpDTqQ>
- Andy Grammar – Don't Give Up On Me  
Link to the song: <https://www.youtube.com/watch?v=ouEezpuPc3A>

For the whole text see the Appendix 7

Aims of this activity:

- To practice the creative writing
- To cooperate in pairs
- To express themselves

Material needed: Copies of lyrics of songs which were chosen for this activity, audio tracks of these songs and CD player

Students worked in pairs. They were explained that two songs were to be played. Their task was to decide which one they want to write about. They were supposed to think about following questions:

- What is the story behind this song?
- Who is singing this song and why?
- What does this song evoke in you?
- What is the song about?
- What is the time of the year?
- What is the atmosphere?
- When was this song created and for what purpose?

Songs were played for the first time. Each pair picked up one song and was given the lyrics of the song. Their task was to write a story about the song. If they did not have any idea, they might follow the questions which were written on the board.

#### *5.1.3.5.1 Reflection*

##### *Group 1*

It was interesting for me that students who are usually shy and who do not exactly excel in English lessons, were more engaged than those who are strong in English.

The strong ones wrote a few sentences about the song, and they were satisfied and did not want to broaden their ideas more. On the other hand, others wrote a whole story about it and had a good fun.

I decided for those songs because they are completely different to one another and because they are not well known. I hoped that they would be completely new for all my students. Unluckily, a few girls knew the film *Five feet apart*, which the song by Andy Grammar is originally from, they were asked not to write about the film but to come up with different story. The song “Once Upon December” is more mysterious and it could lead the students into the world of magic, into the dark night in the middle of December, whereas the second one is about love and about the strong willingness not to give up on the love. I was surprised that two boys chose the song “Don’t give up on me”. But after I read their story, I understood that they were enjoying the phrases of the song and that they were able to create a whole new story.

Their story was about a boy who was told by a girl that she would love him only if he brought her a lobster. The whole story was describing the theft of the lobster with a tragical end. They used phrases from the song. When the thief was killed, they used the phrase “his heart turned black and blue”. When he was about to steal the lobster, they used the phrase “he reached his hands out in the dark”. I admit that I did not expect them to use the song in this manner. However, I must say that I did not expect such a story based on the song about love, but I was very pleased to read it.

One boy, who decided to write about the song *Once Upon December*, was looking into the space and saying: I have the image before my eyes, I just do not know where to start. He was fighting with the arrangement of his ideas, and it took him several minutes before he was able to start the story. During this time was, however, his partner nervous and anticipating and she did not practise the English as much as she



would probably do with another partner. Nevertheless, a very nice description of a place and a situation was provided by that pair at the end of the lesson. They wrote about a woman standing on a mole and waiting for her husband who left their house, and nobody knows what happened to him.

They asked me to play the songs again. I turned down the volume, so it was only humming in the background, but it made a nice atmosphere in the lesson. As there was not much time left, at the end of the lesson they only handed me their papers and did not read it before the whole class.

## 5.2 The Questionnaire for teachers

This questionnaire was aimed at English teachers. They were asked 23 questions. In most of the questions there was a possible answer “other”. When respondents decided for this question, they could write their own answer.

To avoid misunderstandings, the questionnaire was in the Czech language.

To see the questionnaire, see the Appendix 3.

The questionnaire was spread on the 22<sup>nd</sup> of March 2022 and was opened for answers until the 1<sup>st</sup> of April 2020. It was shared via the Facebook – the page Učitelé +. **57** teachers filled in the questionnaire during that time.

Questions were concerning use of song lyrics and creative writing in ELT lessons.

There were 24 questions of three different types:

- Binary questions (BQ) – questions with only 2 possible answers
- Questions with choice (QwCH)
- Open question (OQ)

Mostly there were an option “Others” For Y/N question and for (QwCH) questions. When they clicked on this choice, they could write their original answers in there.

Following pages provide a brief overview of the results. Only the most interesting results are mentioned there. Each question is followed by a particular figure in appendix. For further results see the Appendix 4.

Some results are described by percentage, others are described by the number of respondents. Since in some questions students were allowed to choose more options, percentage would not be a suitable indicator. On the other hand, some results are better illustrated by percentages.

*1<sup>st</sup> question: What level of school and how old pupils do you teach? (QwCH)*

This question was asked in order to get a general idea of the sample of respondents. The division of different schools and age was made to distinguish different approaches concerning the age of learners. 34 % of respondents teach at the second grade of Elementary school. 24 % of respondents teach at first grade (4<sup>th</sup> – 5<sup>th</sup> class). 17 % of respondents teach at the first grade of Elementary school (1<sup>st</sup> – 3<sup>rd</sup> class). 10 % of respondents teach at Vocational schools. 9% of respondents teach at higher grammar school. 4 % of respondents teach at lower secondary school. 1% of respondents teach at university, and 1 % of respondents teach at language schools.

The sample of respondents covered the whole spectrum of schools that were provided in suggested answers, and it also contains of one university teacher and one teacher at language school. (For further information see Figure 1 and 2 in Appendix)

*2<sup>nd</sup> question: How many years have you been teaching? (QwCH)*

This question was asked in order to get the general knowledge of the sample of respondents. The biggest group of respondents (39 %) have their teaching practice 2 – 5 years long. The second biggest group (21 %) have their teaching practice 6 – 10 years long. 13 % of respondents have their teachers practice 16 and more years long. 12 % of respondents have their teachers practice 1 year long (this year: 2021/2022 is their first year of teaching), and 9 % of respondents have their teaching practice 11 – 15 years long.

Respondents covered the whole spectrum of answers which were suggested. (For further information see Figure 3 in Appendix)

The first and the second question were asked to get the general knowledge of the sample of respondents. Those who answered the questionnaire are mostly teachers who teach more than one year (88 % of respondents). Respondents are teachers from different schools and teach pupils of different age. This means that the following answers will be answered from different perspectives. The sample of respondents is varied enough to get the general idea of the approach of teachers to the problematics of the use of Song lyrics and Creative writing in ELT lessons.

*3<sup>rd</sup> question: What skill is the hardest for you to teach? (QwCH)*

In total, 80 % of respondents picked up one of the productive skills (42 % Writing, 38 % Speaking). Only 5 % of respondents chose the “reading skill” as the most difficult to teach and 15 % of respondents chose the “listening skill”. (For further information see Figure 4 and 5 in Appendix)

These results are in accordance with the chapter 1.4 in which the differences between the productive and receptive skills are explained.

*4<sup>th</sup> question: In your opinion, what skill is the hardest to handle for your students? (QwCH)*

60 % of respondents chose one of productive skills (37 % speaking, 23 % writing), and 40 % of respondents chose one of receptive skills (35 % listening, 5 % reading). It shows that even though the listening skill is a receptive skill, students may struggle to handle this skill. Because English is a foreign language for most students, it means that even the receptive skill may let someone struggle. (For further information see Figure 6 in Appendix)

*5<sup>th</sup> question: In your opinion, what skill is the second hardest to handle for your students? (QwCH)*

The same figures as in the question number 4 were obtained. Even though all respondents answered differently than in the question 4.5.4, results were the same. (For further information see Figure 7 in Appendix)

*5<sup>th</sup> and 6<sup>th</sup> question: Comparison*

Only one respondent chose for both questions a receptive skill (listening and reading). 20 respondents chose a productive skill in both questions. The rest of respondents chose a productive skill in one question and the receptive skill in the other question.

6<sup>th</sup> and 7<sup>th</sup> and 17<sup>th</sup> question: *What coursebook do you use? Do your coursebooks include songs? Do your coursebooks include activities concerning creative writing?* (OQ + BQ+BQ)

Based on the 6<sup>th</sup> question a list of 31 textbooks which are used by respondents was created. Two respondents stated that they do not use any Coursebook. The following table shows the list of those coursebooks with the information whether it includes songs or not.

20 respondents answered that in the coursebook they use there are not songs included. 34 respondents answered that songs are part of their coursebooks. Two respondents answered that they do not use coursebooks.

54 % of respondents stated that these activities are part of their coursebooks. 46 % of respondents stated that activities concerning creative writing are not included in their coursebooks. The following table was created to show the list of textbooks as well as the information whether they include exercises concerning the use of song lyrics and creative writing.

<b>Textbook</b>	<b>Activities concerning song lyrics</b>	<b>Activities concerning creative writing</b>
<b>Academy star</b>	YES	YES
<b>Bloggers</b>	NO	YES
<b>Bloggers, More!</b>	NO	YES
<b>English +</b>	NO	NO
<b>English File</b>	YES	NO
<b>English in Use</b>	YES	YES

<b>Explore together</b>	YES	YES
<b>Family and Friends</b>	YES	YES
<b>FCE Result</b>	NO	NO
<b>Funpark</b>	YES	YES
<b>Gateway</b>	NO	NO
<b>Happy House</b>	YES	YES
<b>Happy Street</b>	YES	YES
<b>Hello</b>	YES	NO

<b>Hot Spot</b>	NO	YES
<b>CHIT CHAT</b>	YES	YES
<b>Insight</b>	NO	NO
<b>Jolly Phonics</b>	YES	YES
<b>Kids Box</b>	NO	NO
<b>Let's Explore</b>	YES	NO
<b>Maturita Activator</b>	NO	NO
<b>Maturita Solutions</b>	NO	NO
<b>Oxford Exam Trainer</b>	NO	YES

<b>Project</b>	YES	YES
<b>Project bloggers</b>	NO	NO
<b>Project English</b>	YES	NO
<b>Project explore</b>	YES	YES
<b>Spark</b>	YES	NO
<b>Super Minds</b>	YES	YES
<b>Think</b>	YES	YES
<b>Your Space</b>	NO	NO

In the table we can see that more than a half of textbooks that were mentioned contain activities concerning the use of song lyrics and creative writing.

*8<sup>th</sup> question: If there are no songs in coursebooks you use, do you use extra materials to include songs in your lessons? (BQ)*

In total, 52 respondents answered this question. Only 8 % answered that they do not use extra materials. However, this question was meant to be for those teachers whose books do not include songs. (question 7). There were 20 respondents who stated that songs are not included in the coursebooks they use. Out of these 20 respondents, only 2 respondents stated that they do not use extra materials to involve songs into lessons. Those respondents who (in question 6) stated that they do not use coursebooks answered that they use extra materials to involve songs into their lessons.

In total, only 2 of 57 respondents do not use songs in their English lessons at all. (For further information see Figure 8 in Appendix)

*9<sup>th</sup> question 1<sup>st</sup> part: What do you consider when you want to choose a song for a lesson? (OQ)*

Based on responses, key phrases were chosen. Answers were matched with key phrases, and following table was created:

<b>The key phrase</b>	<b>Number of respondents</b>
Text of the song	2
Grammar	13
Trend	7
Appropriateness	5
The current topic	13
Own experience	5
Vocabulary	4

Most respondents choose the song according to the grammar and the topic they currently teach.

*9<sup>th</sup> question 2<sup>nd</sup> part: What materials do you use? What are your sources? (OQ)*

Based on responses, key phrases were chosen. Answers were matched with key phrases. The following table shows answers which appeared at least twice:

<b>The key phrase</b>	<b>Number of respondents</b>
Internet	9
YouTube	11
Live worksheets	2
Students' inspiration	10
Lyrics training	2

Most respondents use YouTube. 10 respondents stated that their pupils tell them what they like and where they can find it.

*10<sup>th</sup> question: Do you share these materials among colleagues? (BQ)*

74 % of respondents stated that they share these materials among colleagues. Only 26 % of respondents stated that they do not. (For further information see Figure 9 in Appendix)

*11<sup>th</sup> question: How often do you practise listening skills in English lessons? (QwCH)*

56 % of respondents stated that they practice the listening skill almost every lesson. 28 % of respondents answered that they practice the listening skill in English once a week. 14% of respondents stated that they do not practice listening skills in their English lessons regularly, and only 2 % of respondents stated that they practice the listening skill only when the coursebook contains such exercise. To sum up, 84 % of respondents practice the listening skill at least once a week. (For further information see Figure 10 in Appendix)

*12<sup>th</sup> question: Do you use extra materials for practising listening skills? (BQ)*

This question was not concerning the use of songs, but the general use of listening exercises. Only 5 % of respondents (3 respondents) stated that they do not use extra materials for practicing of the listening skill. However, these three respondents teach at 1<sup>st</sup> grade of elementary schools and all of them stated that songs are included in their coursebooks.

That means, that even though some of respondents do not use extra materials to include songs into their lessons, the listening skills are not omitted in their lessons. (For further information see Figure 11 in Appendix)



*13<sup>th</sup> question: What do you think is the most difficult part of including English songs in English lessons? (QwCH)*

33 respondents stated that the most difficult part is the finding of adequate songs. 13 respondents stated that it is hard to manage to fit into the time plan when songs are not a part of their coursebook. 11 respondents voted for the lack of technical equipment, and 8 respondents chose the little interest of pupils. Only two respondents do not think that it is an effective use of time. Between “Others” there were suggested the problem of long preparation. Three respondents stated that they do not see any problems in including songs in English lessons. (For further information see Figure 12 in Appendix)

*14<sup>th</sup> question: How often do you practise the writing skills in English lessons? (QwCH)*

50 % of respondents stated that they practice the writing skill irregularly. Only 18 % stated that they practice the skill almost every week. 18 % of respondents stated that they practice the writing skill once a week. 12 % of respondents train the writing skill only when the coursebook contains such exercise and only 2 % of respondents used the number “others” and wrote there that they train the skill two times a month.

These results are in accordance with Straková and Cimermanová (2005, p. 68), that the time which teachers devote to the practice of writing skills is lower in comparison with other three skills. (For further information see Figure 13 in Appendix)

*15<sup>th</sup> question: Do you use extra materials for the practice of writing skills? (BQ)*

74 % of respondents stated that they use extra materials for the practice of writing skills. 26 % of respondents stated that they do not use extra materials for the practice of writing skills. Only three respondents who do not use these materials teach at high schools. (For further information see Figure 14 in Appendix)

*16<sup>th</sup> question: Do you use creative writing tasks in your lessons? (BQ)*

In total, 76 % of respondents stated that they use creative writing tasks in their lessons. 24 % of respondents stated that they do not. (For further information see Figure 15 in Appendix)

*17<sup>th</sup> question: Are activities concerning creative writing included in your coursebooks? (BQ)*

54 % of respondents stated that these activities are part of their coursebooks. 46 % of respondents stated that activities concerning creative writing are not included in their coursebooks. (For further information see Figure 16 in Appendix)

*18<sup>th</sup> question: Do you think that the development of creativity belongs to English lessons? (BQ)*

All respondents agreed that the development of creativity belongs to English lessons. One respondent added an opinion which says, that even though it should be a part of ELT lessons, there are classes where such activities cannot be done. (For further information see Figure 17 in Appendix)

*19<sup>th</sup> question: What makes your students struggle the most when they have a creative task? (QwCH)*

The biggest number of respondents (45) stated that their pupils do not have any creative idea. 26 respondents stated that their pupils are not sure how to organize the task. 20 respondents stated that if their pupils work in a group, they are not able to organize themselves. More responses were chosen, but by smaller number of respondents. (For further information see Figure 18 in Appendix)

*20<sup>th</sup> question: In your opinion, what are the advantages of the use of creative writing activities in English lessons? (OQ)*

Based on responses, key phrases were chosen. Answers were matched with key phrases. 46 respondents stated that students have the opportunity for their self-realization. 33 respondents believe that it may reduce the stress of writing in foreign language. 31 respondents stated that it may establish a good atmosphere, and 26 respondents also stated that students work under less pressure than when they must stick with the format. (For further information see Figure 19 in Appendix)

*21<sup>st</sup> question: In your opinion, what are the possible disadvantages of using activities concerning creative writing? (OQ)*

Based on responses, key phrases were chosen. Answers were matched with key phrases. 31 respondents stated that students may struggle with the creative tasks. 29 respondents stated that it takes a long time to correct such tasks. 24 respondents said that the feedback they should provide afterwards is complicated and biased. (For further information see Figure 20 in Appendix)

*22<sup>nd</sup> question: What would you need to include tasks concerning the use of song lyrics and creative writing more often? (QwCH)*

29 respondents stated that they would need more English lessons. 23 respondents said that they would appreciate a workshop concerning the use of song lyrics in English lessons. 13 respondents said that they would need a methodological manual concerning the topic. (For further information see Figure 21 in Appendix)

*23<sup>rd</sup> question: Do you want to add anything else? (OQ)*

One respondent answered that he/she would like to know more about the creative writing. One respondent shared the difficulty of selection of the song. He/she also expressed the need of a CD with songs which would be provided with a methodology concerning its use.

Only those two respondents answered this question.

### 5.3 The Questionnaire for students

To see the questionnaire, see the Appendix 5.

This questionnaire was aimed at students. They were asked 25 questions. In most of the questions there was a possible answer “other”. When respondents decided for this question, they could write their own answer.

To avoid misunderstandings, the questionnaire was in the Czech language.

To see the questionnaire, see the Appendix 5.

The questionnaire was spread on the 21st of March 2022 and was opened for answers until the 1<sup>st</sup> of April 2020. It was shared among the High pedagogical school and Jan Blahoslav’s Grammar school.

There were 25 questions of three different types:

- Binary questions (BQ) – questions with only 2 possible answers
- Questions with choice (QwCH)
- Open question (OQ)

Mostly there were an option “Others” For binary questions and for (QwCH) questions. When they clicked on this choice, they could write their original answers in there.

**259** responses were collected. Even though some respondents did not answer all questions, their answers were counted as well. Questions do not follow up each other so every answer was counted as useful.

Following pages provide a brief overview of the results. Only the most interesting results are mentioned there. Each question is followed by a particular figure in appendix. For further information see the Appendix 6.

Some results are described by percentage, others are described by the number of respondents. As in some questions students were allowed to choose more options, percentage would not be a suitable indicator. On the other hand, some results are better illustrated by percentages.

*1<sup>st</sup> QUESTION: Are you a boy or a girl? (BQ)*

Most respondents (78 %) were girls. Only 22 % of respondents were boys. (For further information see Figure 22 in Appendix)

*2<sup>nd</sup> QUESTION: What grade are you in? (QwCH)*

The respondents covered all grades from the first year of lower secondary to the last year of high school. The biggest group of respondents which covered 44 % of all respondents were students in the second year of secondary school. 17 % of respondents were in the first year of lower secondary school (8th grade according to standard elementary school), 10 % of respondents were in the second year of lower secondary school (9th grade according to standard elementary school). The remaining 27 % of respondents were scattered between the second, the third and the fourth grade of secondary school. (For further information see Figure 23 in Appendix)

*3<sup>rd</sup> QUESTION: What school do you study at? (BQ)*

51 % of respondents studied at the grammar school, and 49 % of students studied at the High pedagogical school. (For further information see Figure 24 in Appendix)

*4<sup>th</sup> QUESTION: Do you listen to English songs? (BQ)*

99 % of respondents answered that they do listen to English songs. Only 1 % of respondents stated that they do not listen to English songs. (For further information see Figure 25 in Appendix)

*5<sup>th</sup> QUESTION: If so, what do you like about them? (OQ)*

As this was an open question and all respondents answered in their own words, key phrases were chosen, and each response was matched with the corresponding phrase.

Most of respondents (104) stated, that they like Music and Lyrics. 20 respondents answered that they like English songs because they like English language. 20 respondents stated that they enjoy everything about them. 39 respondents said that they prefer English songs to Czech songs. Only 2 respondents answered that they like English songs because they do not understand them. 7 respondents said that they can learn new words when listening to English songs and 9 respondents stated that they do not know why they like them. (For further information see Figure 26 in Appendix)

*6<sup>th</sup> QUESTION: In your playlist, do you have more songs that are in Czech language or in English language? (QwCH)*

77 % of respondents stated that they have more English songs in their playlist. 15 % of respondents answered that they have approximately the same number of English and Czech songs in their playlist, and only 8 % of respondents stated that they have more Czech songs than English songs. A few answers were collected which did not match any choice proposed. Between them were answers as: I do not have playlist, or I do not know. (For further information see Figure 27 in Appendix)

*7<sup>th</sup> QUESTION: Do you listen more to Czech songs or to English songs? (QwCH)*

73 % of respondents stated that they listen more to English songs. 16 % of respondents stated that they listen approximately the same to English and Czech songs. 11 % of respondents stated that they listen more to Czech songs. (For further information see Figure 28 in Appendix)

*8<sup>th</sup> QUESTION: When you are listening to English song, do you take notice of the lyrics? (QwCH)*

56 % of respondents answered that they do take notice of the lyrics. 41 % of respondents stated that they sometimes take notice of the lyrics. Only 3 % of respondents stated that they do not take notice of the lyrics. (For further information see Figure 29 in Appendix)

*9<sup>th</sup> QUESTION: Did any song make you look up a new word in a dictionary? (BQ)*

88 % of respondents stated that they did, and only 12 % of respondents answered that they did not. (For further information see Figure 30 in Appendix)

*10<sup>th</sup> QUESTION: Do you use songs in your English lessons? (QwCH)*

The biggest group of respondents (63 %) stated that they do not use songs in English lessons at all. 33 % of respondents answered that they use songs in English lessons irregularly, and only 4 % of respondents answered that they use songs in English lessons often. (For further information see Figure 31 in Appendix)

*11<sup>th</sup> QUESTION: When you are listening to English songs, do you sing along? (BQ)*

96 % of respondents agreed that they sing along with the listening. Only 4 % of respondents stated that they do not sing along. (For further information see Figure 32 in Appendix)

*12<sup>th</sup> QUESTION: What is your favourite English song? Do you know what it is about? (OQ)*

Only 10 respondents (out of 234 answers) answered that they do not know what their favourite song is about.

*13<sup>th</sup> QUESTION: Do you think that the use of song lyrics in English lessons might be advantageous? (BQ)*

95 % of respondents stated that they think that the use of song lyrics might be advantageous. Only 5 % of respondents answered that they do not think so. (For further information see Figure 33 in Appendix)

*14<sup>th</sup> QUESTION: If so, how do you think that the use of song lyrics might help you? (OQ)*

As this was an open question and all respondents answered in their own words, key phrases were chosen, and each response was matched to those phrases.

137 respondents stated that it can broaden their vocabulary. 50 respondents stated that it can improve their listening skill. 41 respondents stated that it can help them with the pronunciation of new words. 33 respondents stated that it can help them with the general understanding of the text. (For further information see Figure 34 in Appendix)

*15<sup>th</sup> QUESTION: What is the hardest English skill for you to learn? (QwCH)*

43 % of respondents stated that the hardest English skill for them is Speaking. 25 % of respondents stated that it is writing for them. 23 % of respondents answered that the hardest English skill for them to learn is listening, and 9 % of respondents answered that the hardest English skill for them to learn is reading. (For further information see Figure 35 in Appendix)

*16<sup>th</sup> QUESTION: What is the second hardest English skill for you to learn? (QwCH)*

42 % of respondents stated that it is listening for them. 24 % of respondents answered that it is writing for them. For 19 % of respondents the second hardest English skills for them to learn is speaking. For 15 % of respondents is the second hardest things to learn Reading. (For further information see Figure 36 in Appendix)



*17<sup>th</sup> QUESTION: In your opinion, what English skill do you practise the least? (QwCH)*

31 % of respondents answered that it is listening. 20 % of respondents stated that writing, and next 20 % of respondents stated that reading. 23 % of respondents answered that speaking. 6 % of respondents answered that in their opinion they train everything equally. (For further information see Figure 37 in Appendix)

*18<sup>th</sup> QUESTION: In your opinion, what English skill do you practise the most? (QwCH)*

39 % respondents stated that they practice speaking the most. 23 % of respondents stated that they practice reading the most, and 22 % of respondents answered that they practice writing the most. 13 % respondents stated that they practice listening the most, and 3 % of respondents stated that they practice everything equally. (For further information see Figure 38 in Appendix)

*19<sup>th</sup> QUESTION: Do you like creative tasks? (BQ)*

67 % of respondents stated that they do like creative tasks, and 25 % of respondents stated that they do not like them. 8 % of respondents stated that it depends on circumstances as their mood, and the type of the task. (For further information see Figure 39 in Appendix)

*20<sup>th</sup> QUESTION: Which tasks are harder for you? Those, where you have everything planned, or creative ones where you need to use your imagination? (BQ)*

62 % answered that creative tasks are harder for them. For 38 % of respondents are harder to do the un-creative tasks. (For further information see Figure 40 in Appendix)

*21<sup>st</sup> QUESTION: Do you write creative tasks in English lessons? (QwCH)*

26 % of respondents stated that they are not sure. 59 % of respondents stated that they do not write anything creative in their English lessons, and 15 % of respondents stated that they write creative tasks in their English lessons. (For further information see Figure 41 in Appendix)

*22<sup>nd</sup> QUESTION: If you do write creative tasks in English lessons, what do you write? Was there any activity / topic that you enjoyed? Or was there anything you did not know how to complete, and you found it too difficult? (OQ)*

As this was an open question which was not compulsory, only a few students responded it. They mostly agreed that if they wrote something creative, it was either poem or story. They liked it, but they complain that it was not as easy as typical tasks. The topic was mostly related to the topic they went through at that moment in their coursebook.

*23<sup>rd</sup> QUESTION: Do you think that creative writing can help you somehow? If so, how? Or are you worried about anything? If so, what is the most worrying thing? (OQ)*

As this was an open question and all respondents answered in their own words, key phrases were chosen, and each response was matched to those phrases.

The biggest group, 77 respondents answered that it can help in general (they did not specify how it can help them, they only agreed that it can). 70 respondents stated that it may broaden their vocabulary. 40 respondents answered that even though they know that it may help them, they worry about these tasks. Between the most common reasons why respondents worry about tasks concerning creative writing were: the lack of creativity, the stress that they do not know what to do with these tasks, the concern about their lack of vocabulary, and their fears of grammar mistakes. 29 respondents answered that they do not know if it can help them. 27 respondents stated that it can help to practice creativity. 23 respondents answered that it makes them to think in English. (For further information see Figure 42 in Appendix)

The most interesting observation was, that when students do these tasks, they cannot copy it and therefore its their authentic work.

*24<sup>th</sup> QUESTION: How do you feel when you are supposed to present something that you created on your own in front of the class? (QwCH)*

41 % of respondents answered that they feel ashamed, and that they do not like presenting their own ideas. 32 % of respondents answered that they do not feel ashamed, but that they do not like presenting their own creations. 22 % of respondents answered that they do not feel ashamed, and that they like sharing their creations with others. Only 5 % of respondents answered that they feel ashamed before the teacher, and that they do not mind doing it in front of their classmates. (For further information see Figure 43 in Appendix)

*25<sup>th</sup> QUESTION: Do you want to add anything else? (OQ)*

26 students answered this question. In general, they expressed their willingness to participate in activities concerning the use of song lyrics and creative writing. They also expressed the need of the change of the system of English teaching. They said that students should be more motivated by their teachers. In general, they wrote, that they would appreciate more activities out of coursebooks.

## 6 Discussion

Results of all three parts of the practical part are in an agreement with the theoretical part. The results indicate that students are interested in the use of the song lyrics in their lessons, and that they are aware of many advantages which are connected to it. Furthermore, results also indicate that even teachers are willing to include activities which are concerning the use of song lyrics and creative writing into their lessons.

Activities which were tested with students, and which were concerning the use of song lyrics, were accepted with an enthusiasm. Students worked firstly with the song lyrics (Everything At Once by Lenka) and afterwards with the song itself. The song served as a tool for correction students' guesses. Nevertheless, students broaden their vocabulary, and they practiced their listening skill during the activity. Singing was in one group welcomed with a thrill, whereas in another group students were satisfied with reading the text aloud with the text and they avoid the singing. To sum up, students welcomed the activity, which was different to their coursebooks' activities, with an enthusiasm.

Activities which were concerning the use of creative writing, and which were tried with students were accepted with an interest. Students enjoyed new types of tasks. The most interesting part for them was, that they were told that I will not correct their grammar and that I told them to focus on what they want to say. I highlighted that fact, that I wanted them to focus on their self-expression and that the fear of mistakes should not stop them to play with the language. After this reassurance, especially weaker students worked on their own and they seemed to be freer when dealing with English language than I had ever seen them. In the end, they were able to produce as good texts as others. Interesting facts about the problems in their class were revealed in their Haikus. It was seen that when they were not under the pressure of making mistakes and when they were told that it is important to express themselves, they unleash the imagination, and they wrote about thinks that bothered them. Internal facts about students' problems were revealed. Overall, students reacted well during activities concerning the use of creative writing. The atmosphere in class during these tasks was pleasant and it was clear that students did not feel any pressure. Students were allowed to work with dictionaries, the fear of the lack of vocabulary was therefore minimized.

Considering the questionnaire, 67 % of respondents stated that they do like creative tasks. However, 62 % of respondents also stated, that creative tasks are harder for them, and they are more worried about them than about tasks which are un-creative.

According to the results, teachers are willing to participate in workshop concerning the use of song lyrics and creative writing. 92 % of respondents already use external materials to involve activities concerning the use of song lyrics in their lessons, and 76 % of respondents use creative writing tasks in their lessons. 100 % respondents realize that the development of creativity belongs to ELT lessons. However, the questionnaire also provides a new insight into the relationship between the willingness of teachers to include activities concerning the use of song lyrics, and the stress they are under, which is caused by the year plan that they must fulfill. A few ideas about what might be changed in order to incorporate activities concerning the use of song lyrics and creative writing were suggested. The greatest struggle teachers must face are connected to the overfull curriculum, and the lack of English lessons. 23 respondents would appreciate a workshop concerning the use of creative writing in English lessons, and 12 respondents would appreciate a workshop concerning the use of the use of song lyrics in English lessons. The results show that more respondents are willing to take a workshop concerning the use of creative writing. It might be caused by the fact, that more respondents already use song lyrics in their ELT lessons, and they do not struggle with it as much as with the use of creative writing. Overall, according to the results which were gathered from the questionnaire for teachers, it may be said, that teachers are interested in involving activities concerning the use of song lyrics and creative writing in their lessons. Most of them already try to incorporate both types of activities in their lessons, and some respondents are also willing to participate in workshops concerning this topic. Teachers realize the need to develop students' creativity, and they agree that it belongs to ELT lessons.

These results should be taken into account when considering planning ELT lesson in the long-term perspective. Expected outcomes which are set by the Ministry of Education, Youth and Sports, should be in accordance with coursebooks which are used in Czech schools. Teachers are aware of the impossibility of involving everything, that is set by expected outcomes, into one coursebook. However, they should be therefore motivated to use external materials.

The lack of creativity was recorded by students and by teachers. Nevertheless, as schools exist to prepare students for their future life, and therefore it is important to practice students' imagination even though these tasks may be unpleasant for some students.

Most students meet English outside the school thanks to English songs in their playlists. 99 % of respondents stated that they listen to English songs, and 76 % of them stated that their playlist consists of more English songs than of Czech songs. The analysis of the radio station Český rozhlas also shows the trend of replacing Czech songs to foreign songs. In total, 97 % of respondents stated that they do take notice of song lyrics when they are listening to English songs. English language in their free time. 96 % of respondents answered that they do know the meaning of their favorite song. 88 % of respondents stated that listening to English songs made them look up a new word in a dictionary. The listening to English songs might be therefore motivational for students to practise. We might therefore state that students are in contact with English even outside the school and that they are motivated to work with the language on their own. Many advantages were listed in the theoretical part of this thesis as well as in the questionnaires. With the correct use of song lyrics in the lessons, teachers might lead students to practice English acquisition outside the classroom and out of borders of classical homework. The manual of how to work with songs and song lyrics might be for some students a big help for their English practice. The fact, that listening to music belongs between leisure activities to students might also help them to overcome their fear or stress caused by English language.

According to the results, 95 % of students agree that the use of song lyrics might help them with English. Results concerning the use of creative writing (question 23) show, that only 17 students (out of 259) claim that it is not advantageous. 29 students answered that they did not think about it. However, the rest of students, 213, responded, that it is advantageous. Respondents answered that the use of creative writing may help them to broaden the vocabulary, and that it may lead them to practice the thinking in English language. 27 respondents answered that it may improve their creativity. 40 respondents answered, that even though they realize that the practice of creative writing might help them, it is worrying. A lack of creativity was said to be a worrying factor when dealing with tasks concerning the creative writing. Respondents answered that the use of song lyrics might help them with the broadening of their vocabulary, and 50 respondents stated that it can improve their listening skills. Smaller number of responses suggested that it may also help them with the pronunciation of new words, and that it can help them to practice the understanding to the text. Respondents also highlighted that it could improve the class atmosphere, which is crucial when learning new language.

Even though all respondents who teach agree that the development of creativity belongs to the ELT lessons, many of them point out that tasks which are connected to the creativity development is hard to correct and to give impersonal feedback.

The perception of difficulty of teaching and learning different English skills are in accordance with the theory of English skills. Teachers and students agree that the hardest skills for students to learn and for teachers to teach are productive skills. Teachers' answers on the 4<sup>th</sup> question (*In your opinion, what skill is the hardest to handle for your students?*) are in accordance with the feelings of students in 15<sup>th</sup> question (*What is the hardest English skill for you to learn?*). Students and teachers agree that some skills are harder to acquire than others. 80 % of teachers chose one of productive skills (speaking and writing) to be the hardest for them to teach. 60 % of teachers also voted for one of productive skills to be the hardest skill to handle for students (37 % voted for speaking, 23 % voted for writing). This is also in an accordance with the feelings of most of students. 43 % of students voted that the hardest skill to acquire in English is speaking, and 25 % of students answered that the hardest skill for them is writing. 23 % of students voted for listening skill and only 9 % of students voted for reading skill. The second hardest skill to acquire, was, however, a receptive skill. According to 42 % of students the listening skill was the second hardest to acquire, which was followed by writing skill (24 % of respondents), speaking (19 % of respondents), and reading skill (15 % of respondents). We can see that reading was a skill which the least percentage of respondents voted for. The hardest skill to acquire was however, according to teachers and students, the speaking skill. We may therefore say that productive skills (writing and speaking) require the most attention of all skills. The importance of the training of speaking skill corresponds with the answers on 18<sup>th</sup> question in the questionnaire for students, where they voted, that the most practiced skill is speaking (39 % of students voted for this answer). However, 20 % of respondents stated, that writing skill is a skill which is practiced the least, and 50 % of teachers admit that they practice writing skill irregularly.

The development of the speaking skill is strongly connected to the willingness to present themselves in front of the whole class. The fact, that only 22 % of respondents answered that they do not feel ashamed, and that they like sharing their creations with others testifies about the general shyness of students. In order to practice communicative competence, students should practice the presenting often to shake off the fear of their performance.

The general problem of the work with a mistake was recorded. The fear of making mistake was expressed by students, and the worry about fixing these mistakes were also expressed by teachers. However, how was pointed out in the theoretical part, a mistake is something normal during the learning process. This thesis suggests that further research about the work with a mistake in ELT lessons should be conducted.

Students' problems with the listening skill (which was highlighted in the QUESTION 16<sup>th</sup>) could be improved by using the song lyrics. These activities lead students to accustom to different accents and pronunciation of English, and they are also less stressful as music mostly evokes pleasant feelings.

Expected outcomes, which are set by the Ministry of education, youth, and sports, aim at the use of English in authentic conditions. The authentic materials should thus be used in ELT lessons. Teachers, who work only with their coursebooks, therefore do not lead their students to fulfil all the expected outcomes. Activities concerning creative writing lead also to the fulfilment of the FEPs. Since expected outcomes say that students shall be able to write texts where they express their attitude, creative writing might serve as a perfect tool to achieve it. This thesis suggests that activities concerning the use of song lyrics and creative writing, lead to the fulfilment of expected outcomes.

#### *Limitations of results:*

Even though the sample of teachers covered all levels of education and all intervals of years of practice, it must be considered that only those who wanted participated in this questionnaire. We must assume, that the sample was created of teachers who are motivated to search for new inspiration and who are willing to fill forms concerning the use of song lyrics and creative writing.

Questions which aimed at students were gathering information about students' feeling more than the actual layout of skills practiced in their ELT lessons. We must therefore take into an account, that even though most students voted that listening skill is a skill which is practiced the least, there are no objective data. Anytime, when the teacher is speaking in English is, after all, the practice of listening skills.



## 7 Conclusion

This diploma thesis was mainly focused on two English skills: listening and writing. The practical part, which was conducted through questionnaires and classroom activities, revealed the difficulty of different English skills in their teaching and learning.

The theoretical background introduced readers to the problematics of the Czech national curricula and the expected outcomes which are to be fulfilled at the end of school attendance. The use of song lyrics and creative writing in ELT was described with the focus on its advantages and disadvantages. The importance of teaching creativity was also discussed.

The practical part was divided into three main parts: classroom activities with reflections, questionnaire for teachers and questionnaire for students. Results were described and discussed altogether with the theoretical part in the chapter Discussion.

The practical part revealed correlations between the difficulty of the acquisition of different English skills and the lack of their training. The problem of work with a mistake was recorded by the questionnaires. This thesis suggests focusing on this topic in another research.

The need of including extra materials out of coursebooks was recorded by the teachers and by the analysis of expected outcomes, where is specified, that students should be able to orientate themselves in authentic materials. Teachers showed an enthusiasm into adding extra materials into their ELT lessons to make their teaching more motivating and engaging. They would also welcome opportunities of workshops which would be focused on the use of song lyrics and creative writing in ELT lessons.

Students are willing to try activities concerning the creative writing even though they admit that they have more struggles with activities which demand creativity. Their willingness to learn new things and to overcome these fears was recorded in questionnaire as well as in classroom activities.

Students who participated in the practical activities welcomed them with enthusiasm and did their best to fulfil all tasks. Activities, during which students worked in pairs and during which students created new stories brought laughing into the class and changed the atmosphere completely. The good atmosphere, which is also associated with an efficient English lesson, was therefore set by creative activities. During these activities, materials,

which are not in coursebooks were used. However, I must warn that activities, which were concerning the creative writing, had to be prepared in advance and that they included extra materials, such as Dixit cards or cards from the board game: Once Upon a Time. I would like to recommend to all teachers to have some cards in their sleeve if they want to start with creative activities in their ELT lessons.

This diploma thesis showed the interest of teachers, and students in the use of song lyrics and creative writing in ELT lessons. Both groups are familiar with advantages of the use of these activities.

The use of song lyrics in ELT lessons might have a huge potential as most of respondents stated that they prefer listening to English songs more than to Czech songs. The correct use of song lyrics in ELT might lead to practice the English skills outside of the lessons and it also might be motivating for students, and as was said in the theoretical part, motivation is one of the most important parts of the efficient English learning.

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## 9 Appendix





### Appendix 1

Sly	Fox	Strong	Ox	Fast	Rychlý	Vůl	Silný	Liška	Mazaný
Hare	Brave	Bear	Free	Bird	Pták	Volný	Medvěd	Statečný	Zajíc
Neat	Word	Quiet	Mouse	Big	Velký	Myš	Tichý	Slovo	Upravený
House	Mean	Wolf	Sharp	Tooth	Zub	Ostrý	Vlk	Zlý	Dům
Deep	Bite	Dark	Night	Sweet	Sladký	Noc	Tmavý	Kousnutí	Hluboký
Song	Right	Wrong	Long	Road	Cesta	Dlouhý	Špatný	Správný	Píseň
Ugly	Toad	Pretty	Picture	Strong	Silný	Obraz	Pěkný	Ropucha	Ošklivý
Family	Bright	Day	Light	Play	Hra	Jednoduchý	Den	Světlý	Rodina
Hard	Nails	Grand	Whale	Warm	Teplý	Velryba	Obrovský	Hřebík	Tvrďý
Sun	Silly	Fun	Cool	Tree	Strom	Chladivý	Zábava	Hloupý	Slunce
Scary	Sea	Hot	Fire	Cold	Studený	Oheň	Horký	Moře	Hrůzostrašný
Ice	Sweet	Sugar	Old	Time	Čas	Starý	Cukr	Sladký	Led
Straight	Line	Royal	Queen	Buzzed	Bzučící	Královna	Královský	Linie	Přímý
Bee	Stealth	Tiger	Smooth	Glider	Kluzák	Hladký	Tygr	Tajnářský	Včela
Pure	Melody				Melodie	Čistý		Melodie	Čistý



## Appendix 2

The worksheet:

  **2<sup>nd</sup> conditional**  

If + \_\_\_\_\_ + \_\_\_\_\_ + infinitive

**Without You by Chris Brown**

**Fill in the gaps**

If you \_\_\_\_\_ a choice, then what \_\_\_\_\_ you choose to do?

**Chorus:**

I \_\_\_\_\_ live without money, I \_\_\_\_\_ live without the fame  
And if every day \_\_\_\_\_ sunny, I \_\_\_\_\_ live without the rain  
And if I ever \_\_\_\_\_ up to Heaven, I \_\_\_\_\_ fall right back down  
That life \_\_\_\_\_ be living 'cause you're the one I \_\_\_\_\_ live without

**Verse 1: Put these lines into the right order (write 1-4)**

No way could I ever hold you, oh  
I couldn't imagine, oh  
Without arms could I reach?  
If I couldn't blink, would I still be able to see you?

**Pre-Chorus: find mistakes and rewrite it under the lines**

I need this things like I needed you

---

If you have a choice, what will you choose?

---

**Chorus + Oh, oh-oh-oh, Whoa, oh**

**Verse 2: Fill in the gaps with the following words:**  
*know — sing — hear — believe — afraid — moving — dream — fly*

If I couldn't \_\_\_\_\_ would I \_\_\_\_\_ that there could be a you and me?  
And if I couldn't \_\_\_\_\_, would you be able to \_\_\_\_\_ my melody?  
I \_\_\_\_\_ that something's wrong and I'm \_\_\_\_\_ that you're \_\_\_\_\_ on  
How can I \_\_\_\_\_ when you're my wings?

**Pre-chorus, Chorus**

**Verse 3: complete with the correct verb tense:**

You \_\_\_\_\_ (can) take it all from me and it \_\_\_\_\_ (will not) mean anything  
Turn the whole world against me as long as you \_\_\_\_\_ (do not) leave  
It \_\_\_\_\_ (get) hard for me to sleep, even harder for me to breathe  
I'm \_\_\_\_\_ (use to) life with you, tell me what I need to do

## Appendix 3: questionnaire for teachers

15.04.22 16:02

Dotazník pro učitele

3. Která dovednost je pro vás nejsložitější na učení? (se kterou bojujete nejvíce Vy jako učitel/ka, abyste ji předali žákům)

Označte jen jednu elipsu.

- Poslech  
 Psaní  
 Mluvení  
 Čtení

4. Která dovednost je podle Vás pro žáky nejsložitější na naučení se? \*

Označte jen jednu elipsu.

- Poslech  
 Mluvení  
 Psaní  
 Čtení

5. Která dovednost je podle Vás pro žáky druhá nejsložitější na naučení se? \*

Označte jen jednu elipsu.

- Poslech  
 Mluvení  
 Psaní  
 Čtení

6. Z jaké učebnice učíte? (můžete vypsat všechny učebnice, které používáte)

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15.04.22 16:02

Dotazník pro učitele

### Dotazník pro učitele

Dobrý den,  
děkuji všem, kteří jste otevřeli tento dotazník týkající se využití písmí a kreativního psaní v hodinách AJ. Jmenuji se Helena Hřková a píší diplomovou práci na výše zmíněné téma. Má diplomová práce se mimo jiné zabývá i tím, jak s písmenými a kreativním psaním pracují učebnice anglického jazyka.  
Tento dotazník bude sloužit jako podklad pro praktickou část mé diplomové práce a je zcela anonymní.

(Za kreativní psaní považujete takové, kdy žáci nemají zadanou přesnou strukturu textu, ale je zcela na nich, jak zadání splní a jak si s ním vyhraji. U takovýchto úkolů je třeba uplatnit fantazii více než naučené postupy).

\*Povinné pole

1. Na jaké škole a jak staré žáky učíte? \*

Zaškrtněte všechny platné možnosti.

1. stupeň ZŠ (1. - 3. třída)  
 1. stupeň ZŠ (4. - 5. třída)  
 2. stupeň ZŠ  
 Nižší víceleté gymnázium (6. - 9. třída)  
 Střední škola - gymnázium  
 Střední škola - odborná

Jiné:

2. Kolikrátý rok nyní učíte? \*

Označte jen jednu elipsu.

1.  
 2. - 5.  
 6. - 10.  
 11. - 15.  
 16. a déle

[https://docs.google.com/forms/d/19OKl39pE-1yU\\_Od4DlVHn-KxUw4wZgu17-uyyUJ/edit](https://docs.google.com/forms/d/19OKl39pE-1yU_Od4DlVHn-KxUw4wZgu17-uyyUJ/edit)

2/8

[https://docs.google.com/forms/d/19OKl39pE-1yU\\_Od4DlVHn-KxUw4wZgu17-uyyUJ/edit](https://docs.google.com/forms/d/19OKl39pE-1yU_Od4DlVHn-KxUw4wZgu17-uyyUJ/edit)

1/8

11. Jak často trénujete poslech v hodinách AJ? \*

Označte jen jednu elipsu.

- Téměř každou hodinu  
 Jednou za týden  
 Občas  
 Pouze když je v učebnici část s poslechem  
 Jiné: \_\_\_\_\_

12. Používáte k procvičení poslechu i materiály mimo učebnice?

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

13. Co je podle Vás nejtěžší pro zařazení anglických písní do výuky AJ?

Zaškrtněte všechny platné možnosti.

- Shánění takových písniček, které by byly pro žáky adekvátní (slovní zásobou, gramatikou, ale i obsahově)  
 Je těžké vlizt se časově do tematického plánu, pokud nejsou písničky přímo v učebnici  
 Technické vybavení (ne všechny učebny disponují patřičnou technikou)  
 Malý zájem žáků  
 Nepřijde mi to jako efektivní využití času  
 Jiné:  \_\_\_\_\_

7. Jsou v učebnici zahrnuty i písničky? \*

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

8. Pokud ne, používáte i materiály mimo učebnice, abyste zahrnula písničky do výuky AJ?

Označte jen jednu elipsu.

- ANO  
 NE

9. Pokud používáte i materiály mimo učebnice, na základě čeho vybíráte písničky? Případně odkud čerpáte inspiraci?

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10. Sdílíte si mezi kolegy tyto materiály?

Označte jen jednu elipsu.

- ANO  
 NE

18. Myslíte si, že rozvíjení kreativity patří do výuky Anglického jazyka?

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

19. S čím Vaši žáci nejvíce bojují při kreativních úkolech? Můžete zaškrtnout více políček

*Zaškrtněte všechny platné možnosti.*

- Nemají nápad  
 Bojí se chyby  
 Nejsou si jisti, jak úkol uchopit  
 S time managementem (nevědí, jak si úkol rozvrhnout časově)  
 Mají problém úkol dotáhnout do konce  
 Pokud pracují ve skupině, nejsou schopni se zorganizovat  
 Jiné:  \_\_\_\_\_

20. V čem vidíte přínos kreativního psaní v hodinách anglického jazyka? (I pokud jste nikdy žádný takový úkol nerealizovali, co si o takových úkolech myslíte?)  
 Můžete zaškrtnout více políček \*

*Zaškrtněte všechny platné možnosti.*

- Může to odbourat stres z psaní v cizím jazyce  
 Může to nastolit dobrou atmosféru  
 Žáci se mohou více seberealizovat  
 Žáci pracují pod menším stresem, než když musí přesně dodržet formát  
 Jiné:  \_\_\_\_\_

14. Jak často procvičujete psaní?

Označte jen jednu elipsu.

- Téměř každou hodinu  
 Jednou za týden  
 Občas  
 Pouze když je v učebnici část se psaním  
 Jiné: \_\_\_\_\_

15. Používáte k trénování psaní i materiály mimo učebnice? \*

Označte jen jednu elipsu.

- ANO  
 NE

16. Využíváte v hodinách AJ prvky kreativního psaní? (příběhy, básničky, popis vymyšleného místa...)

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

17. Jsou v učebnicích, které používáte, zahrnuté aktivity týkající se kreativního psaní?

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

21. V čem vidíte možné problémy kreativního psaní v hodinách anglického jazyka? (pokud jste nikdy žádný takový úkol nerealizovali, co si o takových úkolech myslíte?) Můžete zaškrtnout více políček. \*

Zaškrtněte všechny platné možnosti.

- Žáci si mohou zařizovat chybu  
 Dlouhé opravování prací  
 Náročná, neobjektivní zpětná vazba  
 Náročná příprava na hodinu  
 Žáci mají problémy přemýšlet kreativně  
Jiné:  \_\_\_\_\_

22. Co byste potřebovali, abyste zařazovali aktivity týkající se používání písní nebo kreativního psaní častěji? (případně co byste uvítali)

Zaškrtněte všechny platné možnosti.

- Metodickou příručku na dané téma  
 Seminář týkající se využití písní v AJ  
 Seminář týkající se využití kreativní psaní ve výuce AJ  
 Vyšší časovou dotaci pro AJ (za účelem používání těchto prostředků, neberte to prosím jako celkový počet z AJ)  
 Lepší techniku ve škole  
Jiné:  \_\_\_\_\_

23. Napadá Vás ještě něco, co byste k tomuto tématu rádi dodali a na co jsem se nezeptala?

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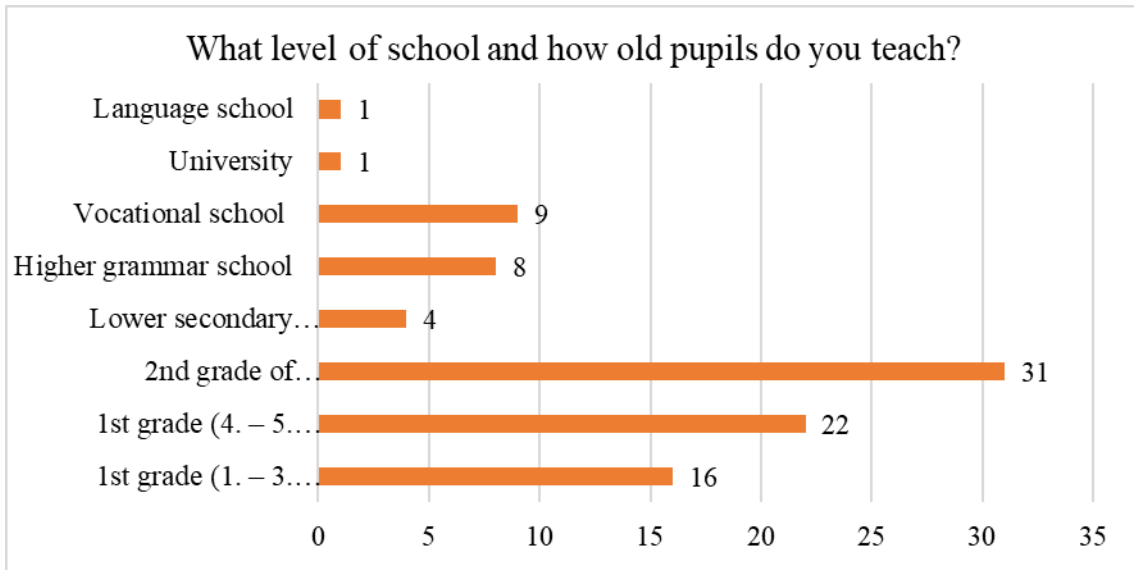
Obsah není vytvořen ani schválen Googlem.

**Google** Formuláře

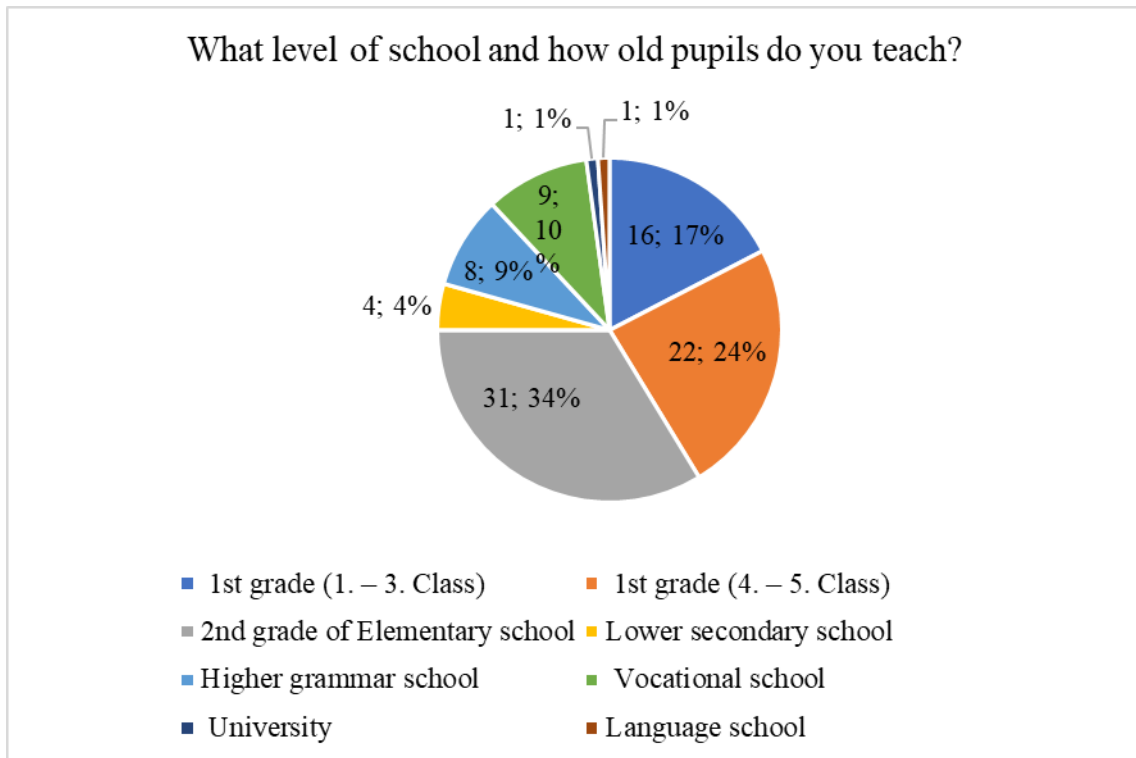
[https://docs.google.com/forms/d/180Xl339pF-1yU\\_Oe4DlVHn-JkuuW4wZglu17-uyv0U/eat](https://docs.google.com/forms/d/180Xl339pF-1yU_Oe4DlVHn-JkuuW4wZglu17-uyv0U/eat)

**Appendix 4: Results of questionnaire for teachers.**

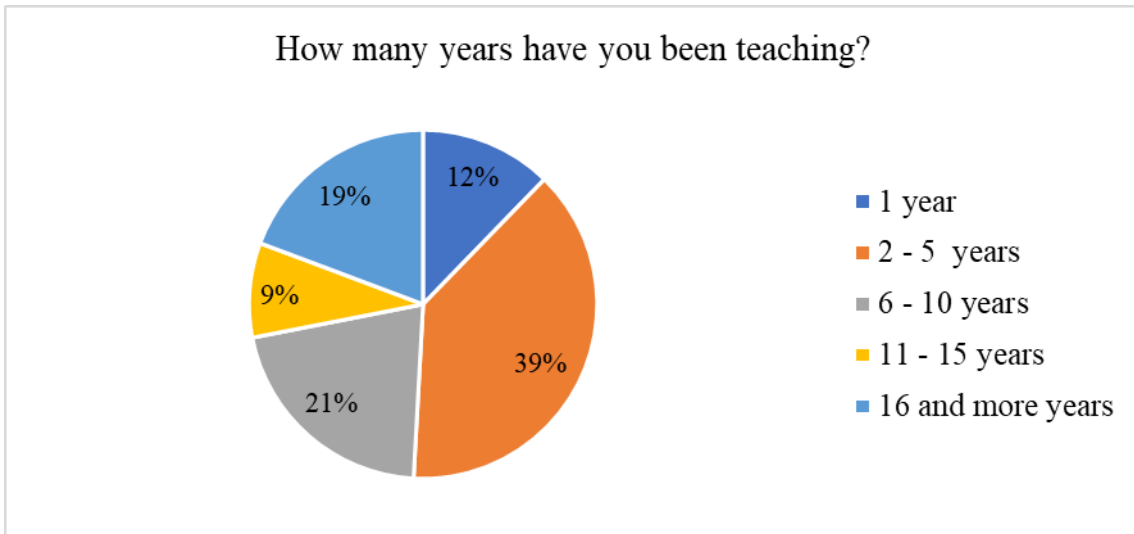
**Figure 1: question 1**



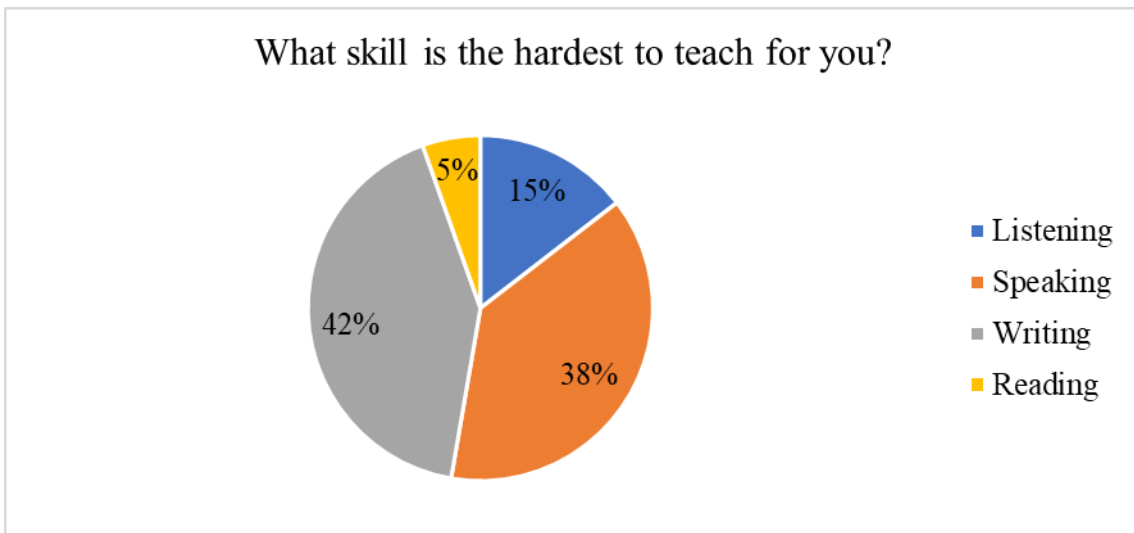
**Figure 2: question 1**



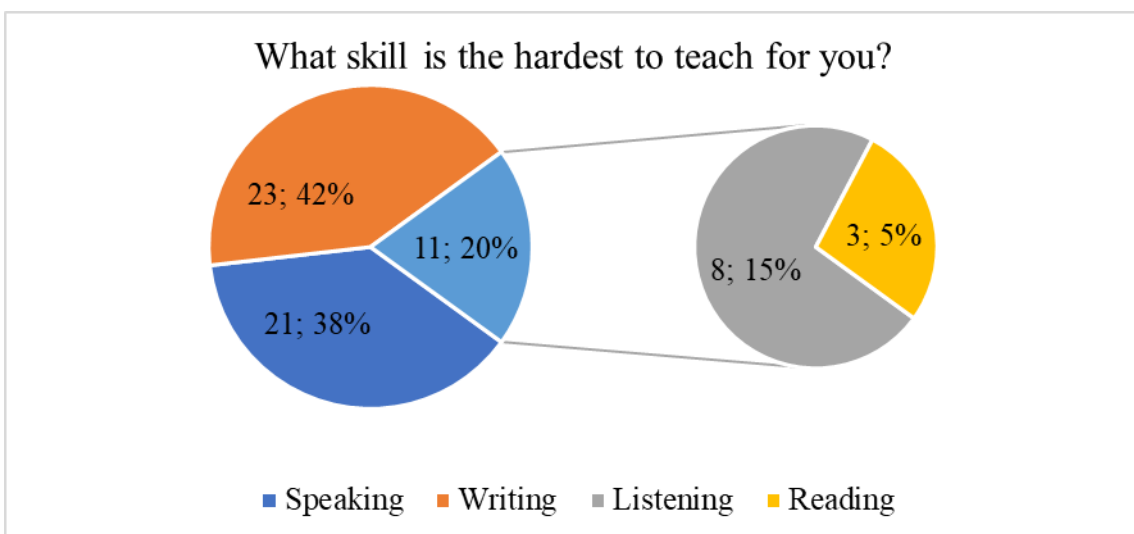
**Figure 3: question 2**



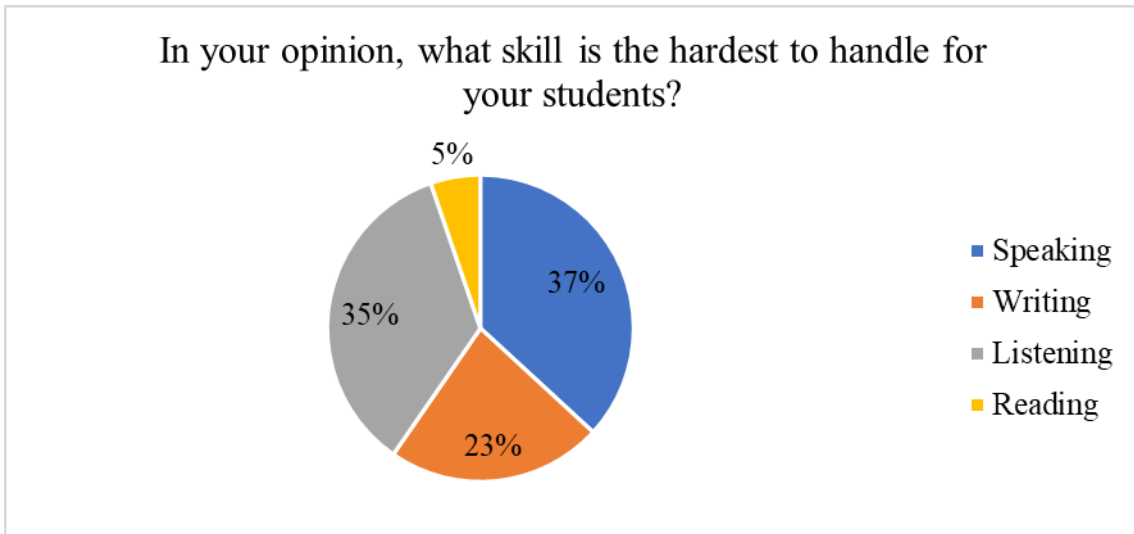
**Figure 4: question 3**



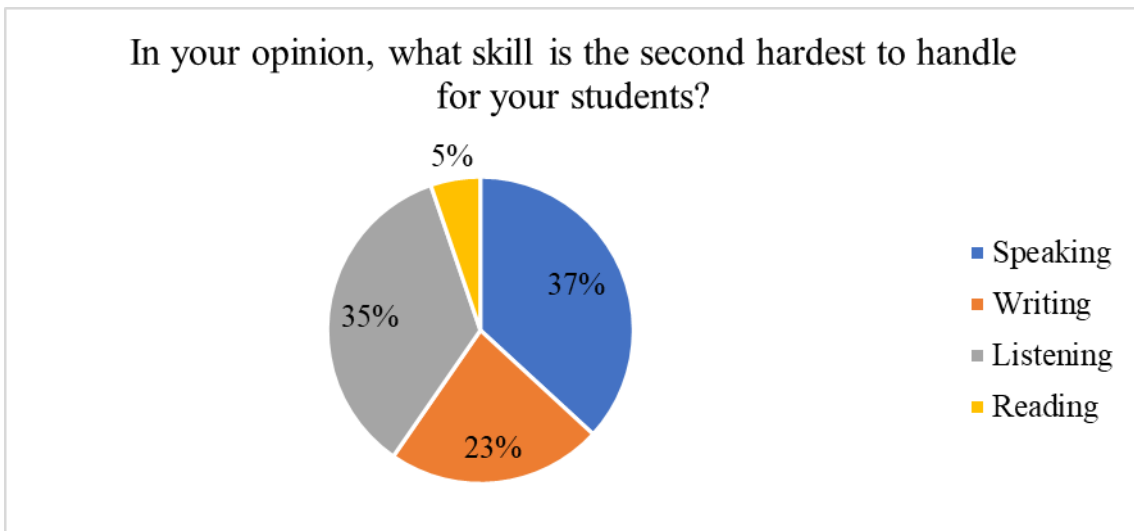
**Figure 5: question 3**



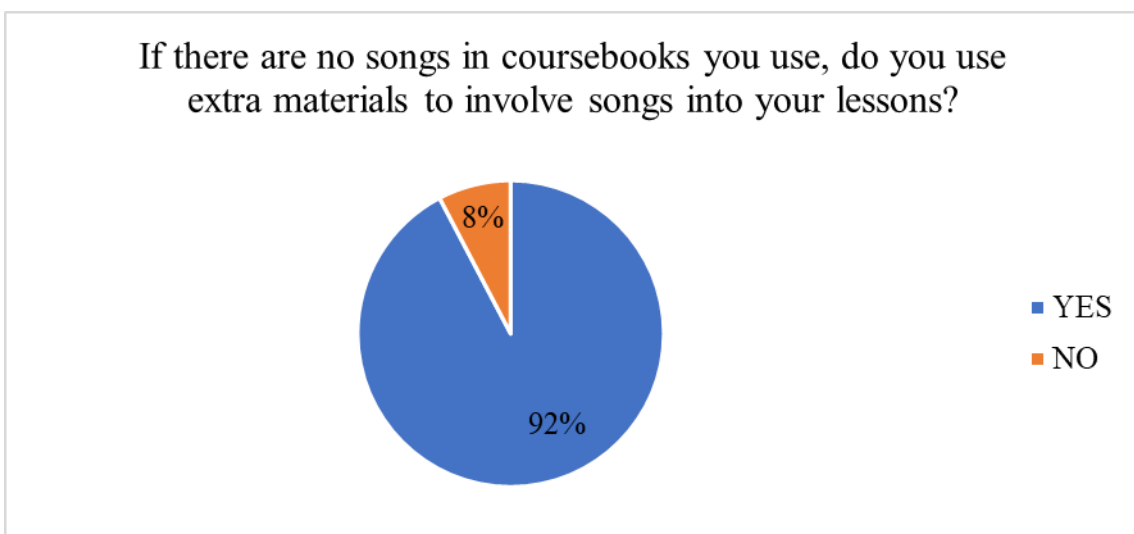
**Figure 6: question 4**



**Figure 7: question 5**

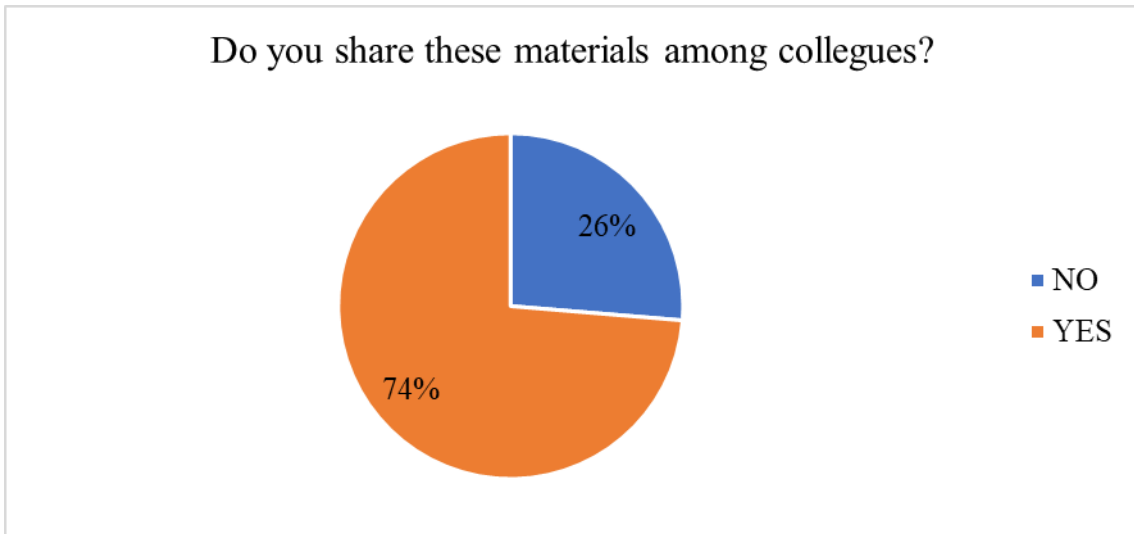


**Figure 8: question 8**

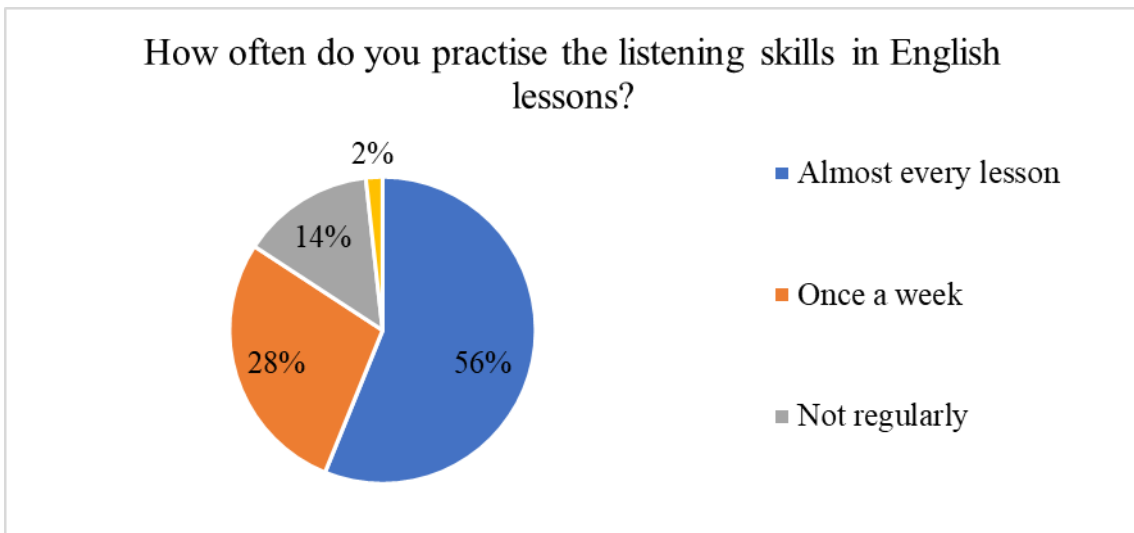




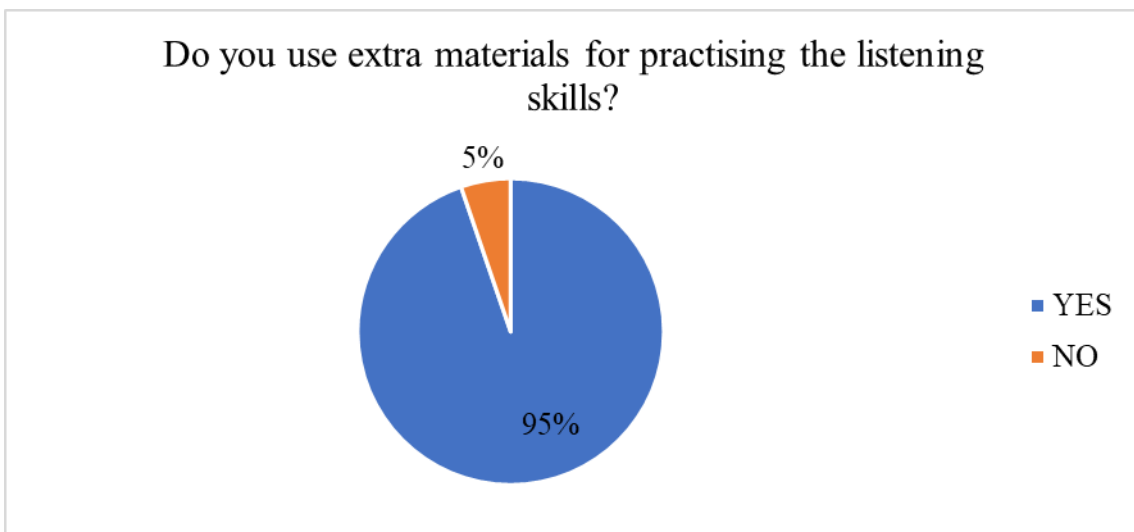
**Figure 9: question 10**



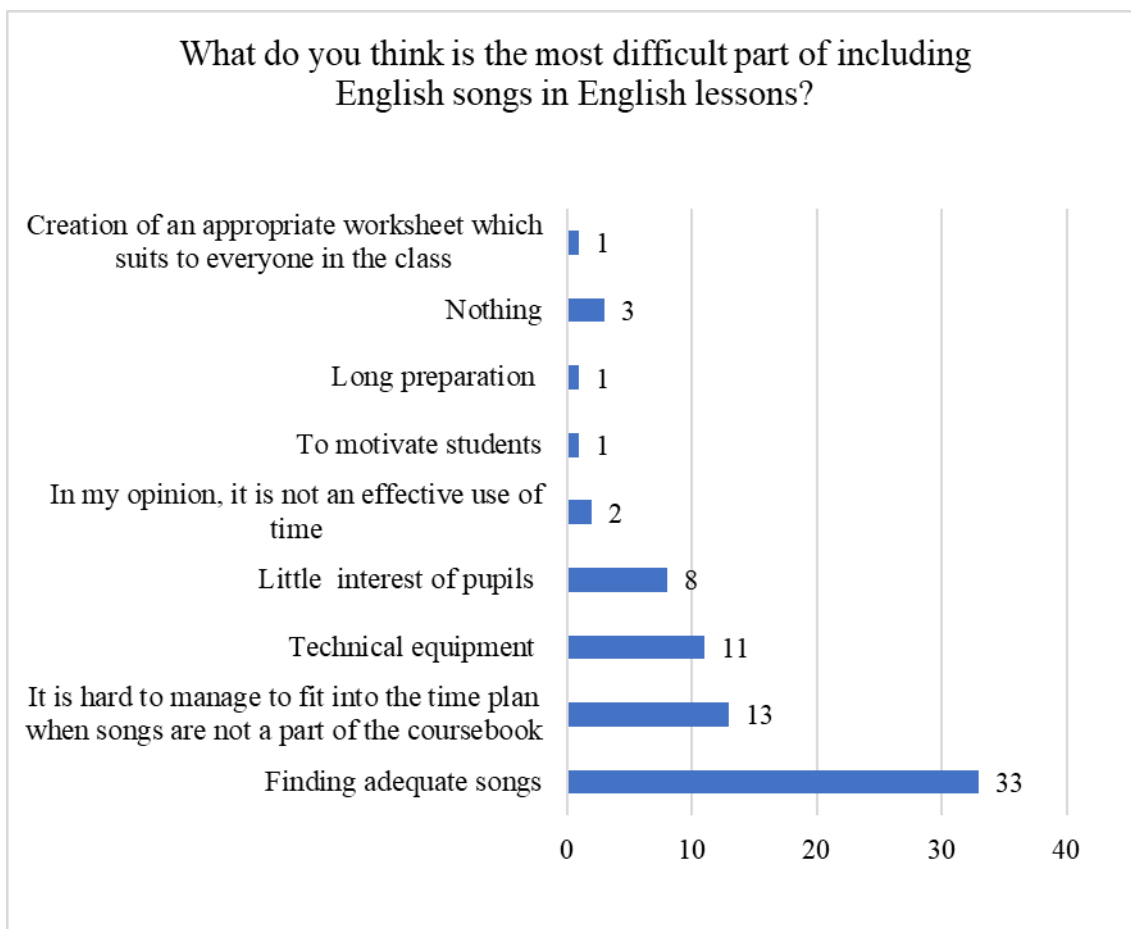
**Figure 10: question 11**



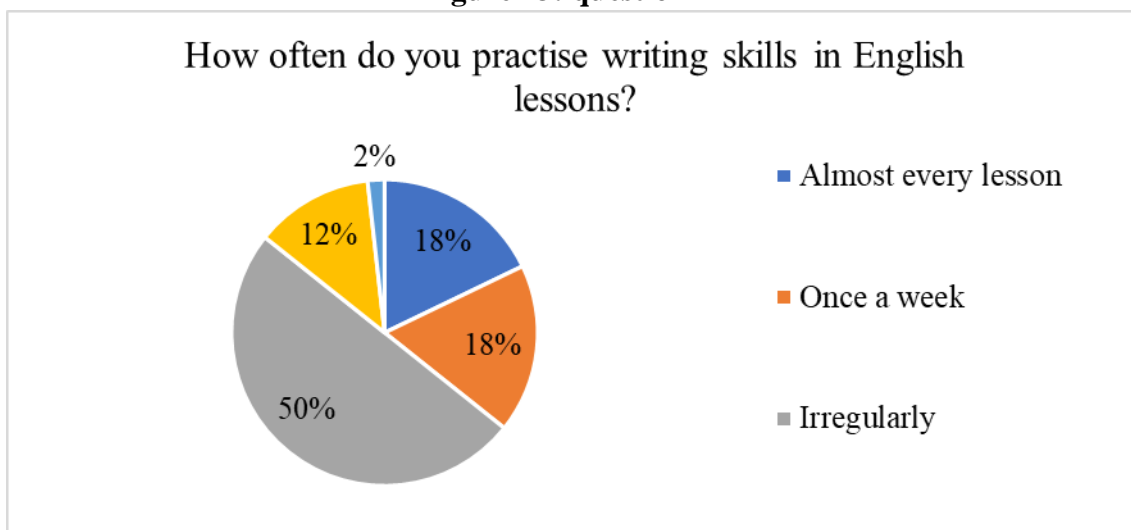
**Figure 11: question 12**



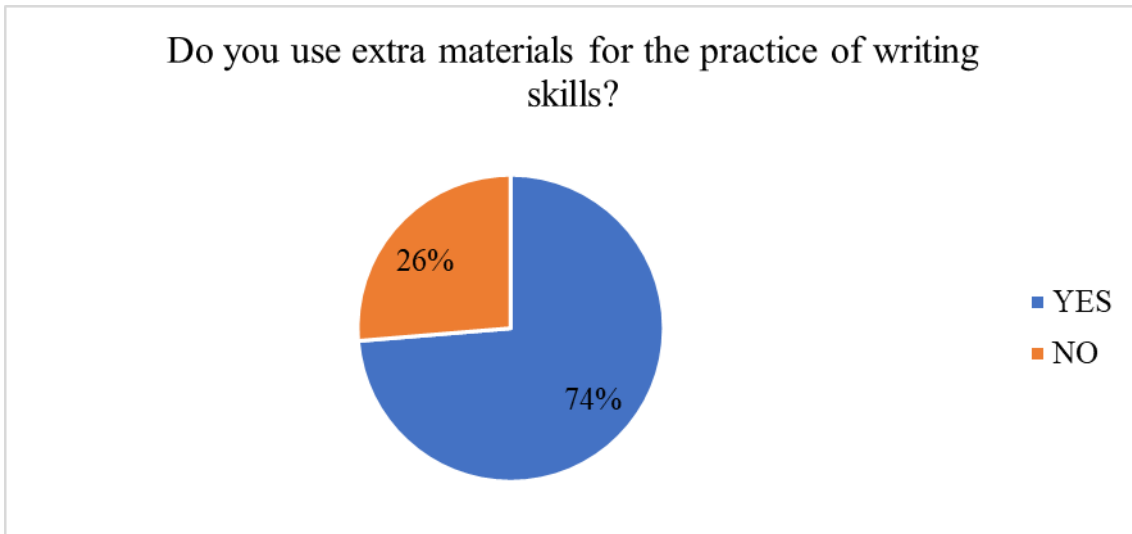
**Figure 12: question 13**



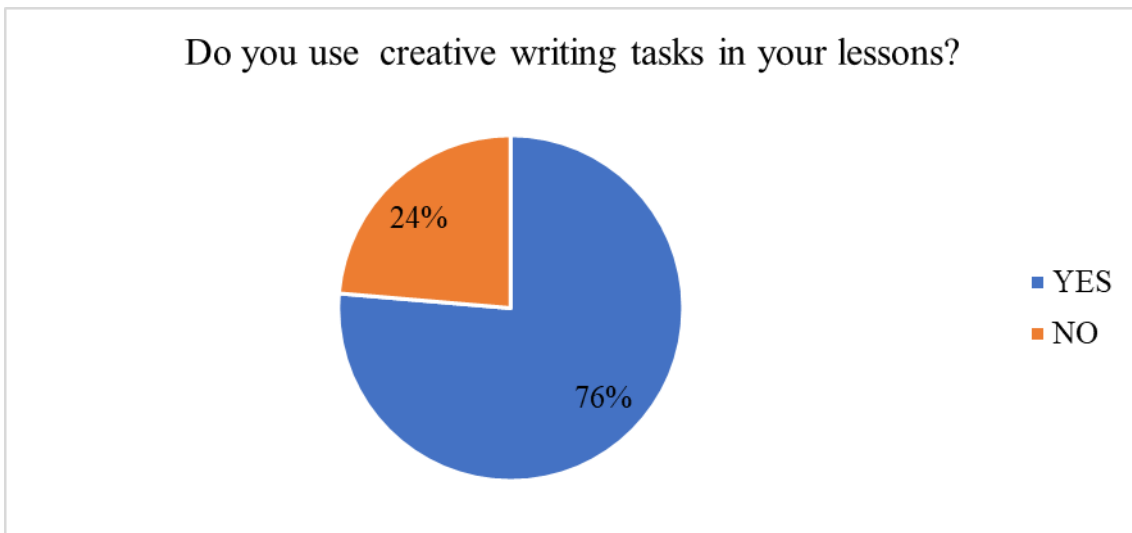
**Figure 13: question 14**



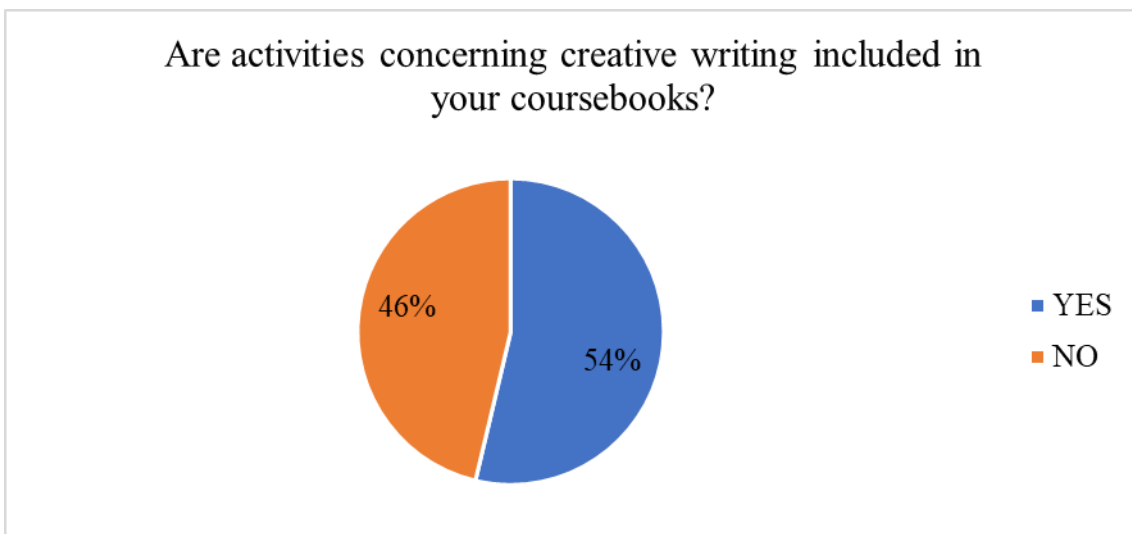
**Figure 14: question 15**



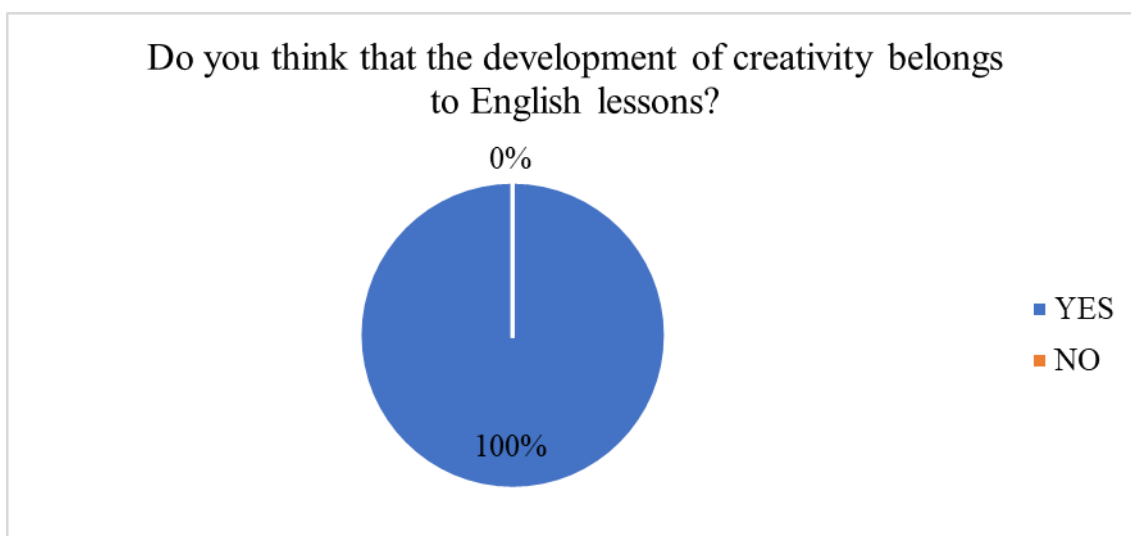
**Figure 15: question 16**



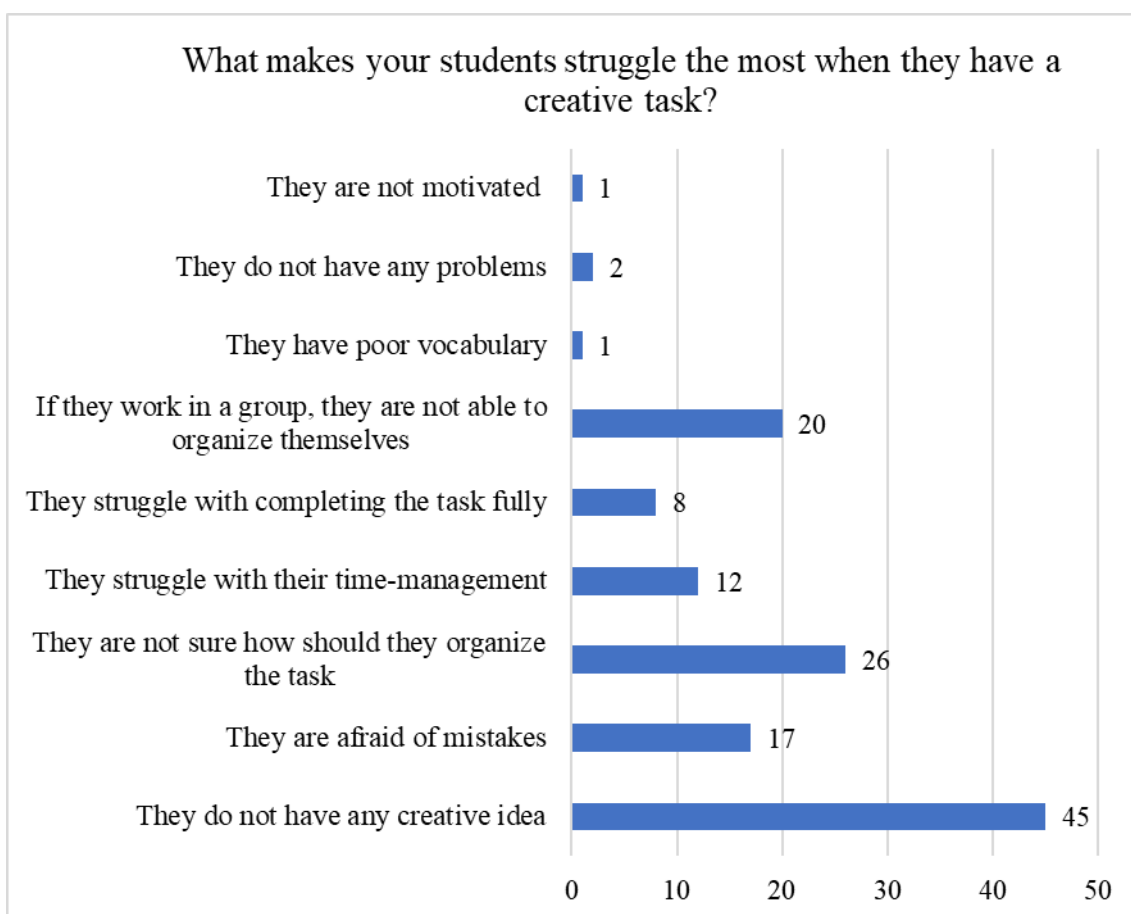
**Figure 16: question 17**



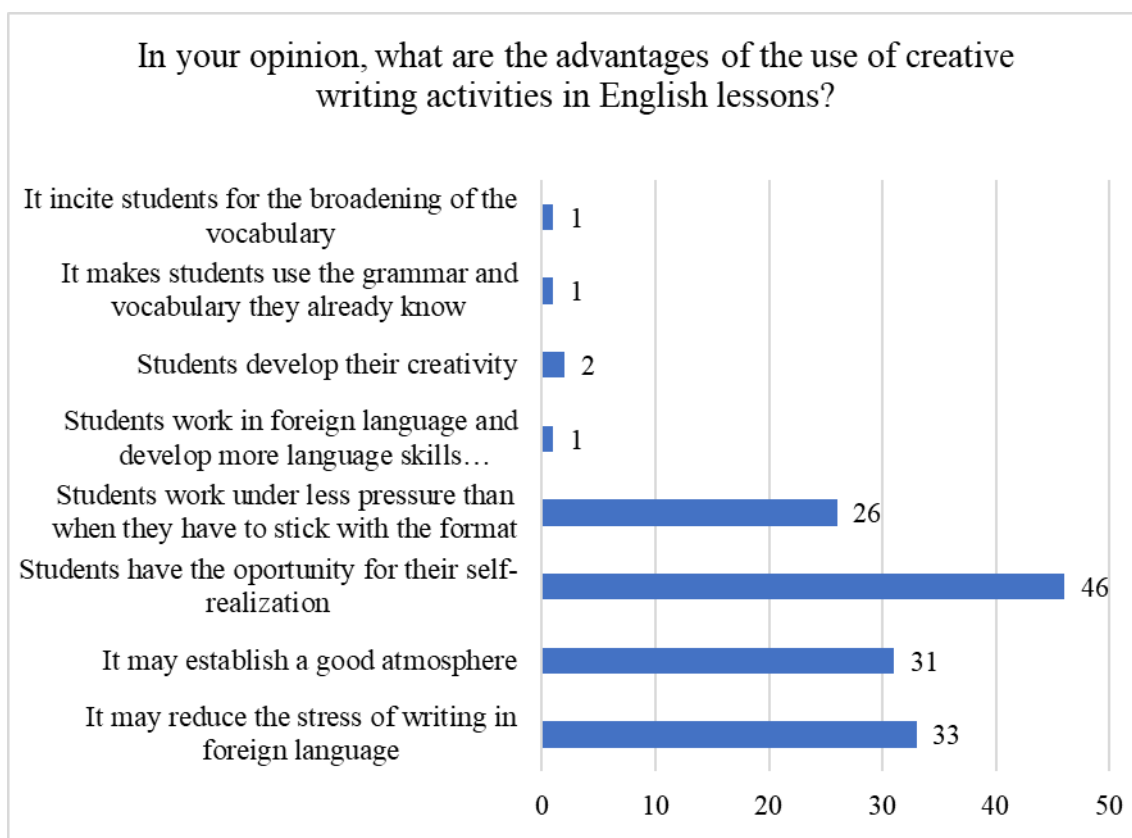
**Figure 17: question 18**



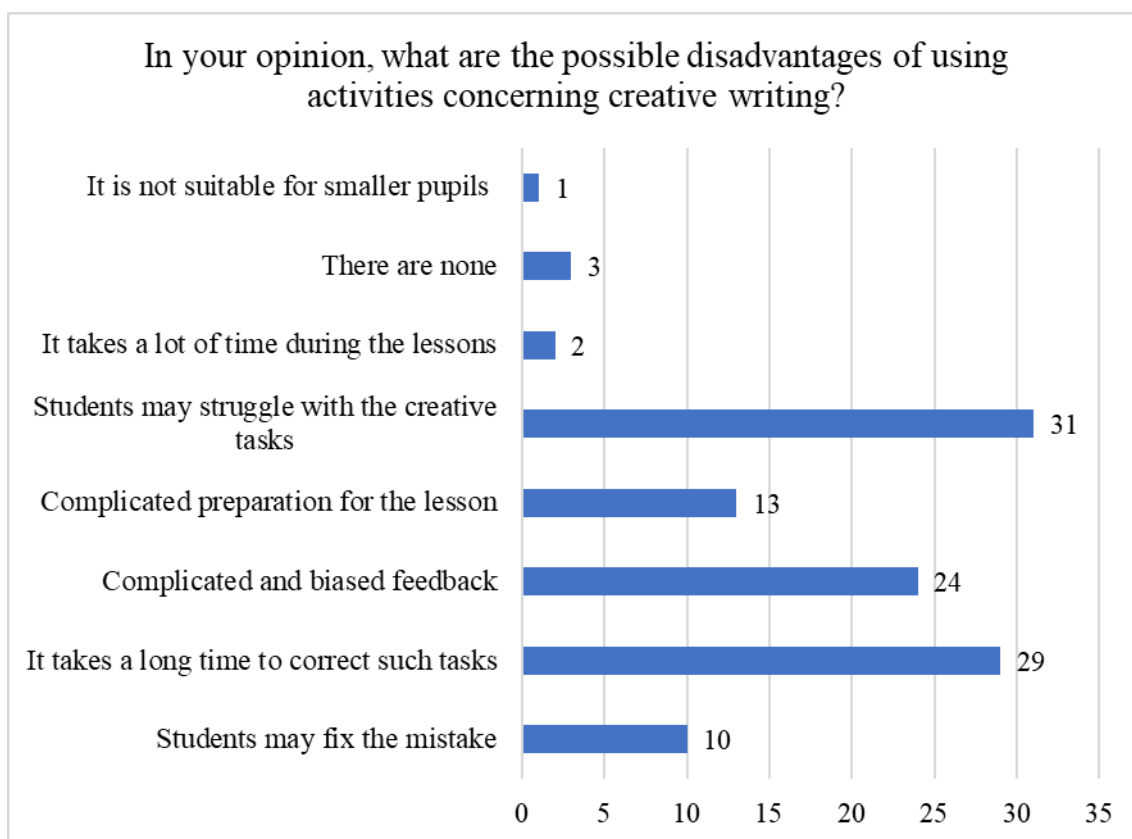
**Figure 18: question 19**



**Figure 19: question 20**



**Figure 20: question 21**



# Appendix 5: Questionnaire for students

15.04.22 16:01

Dotazník pro žáky

3. Na jaké škole studuješ?

Označte jen jednu elipsu.

- Gymnázium
- Střední pedagogická škola
- Jiné: \_\_\_\_\_

4. Posloucháš anglické písničky? \*

Označte jen jednu elipsu.

- ANO
- NE
- Jiné: \_\_\_\_\_

5. Jestli ano, co se ti na nich líbí?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Máš ve svém play listu (v mobilu/MP3/MP4...) více českých, nebo anglických písniček?

Označte jen jednu elipsu.

- Více českých
- Přibližně na stejno
- Více anglických
- Nevím
- Jiné: \_\_\_\_\_

15.04.22 16:01

Dotazník pro žáky

## Dotazník pro žáky

Vážení žáci,

tento dotazník je součástí mé diplomové práce s názvem "The use of song lyrics and creative writing in English language teaching". Zajímá mě, jak vnímáte využívaní textu písní a kreativního psaní v hodinách anglického jazyka a co vám případně dělá v takovýchto aktivitách potíže.

(Za kreativní psaní považujte takové, kdy nemáte zadanou přesnou strukturu textu, ale je zcela na vás, jak zadání splníte a jak si s ním vyhraje. U takovýchto úkolů je třeba uplatnit fantazii více než naučené postupy.)

Ve většině otázek máte možnost pod kolonkou "jiná" napsat to, co vám v rámci dané otázky přijde jako nejvýstižnější odpověď.

Prostím o pravdivé vyplnění dotazníku, je zcela anonymní.

Na konci dotazníku najdete možnost napsat cokoli, co vás k tomuto tématu napadá. Za každý další postřeh budu velmi ráda.

Děkuji moc všem, kteří se tohoto dotazníkového šetření účastní.

S pozdravem

Helena Híková

\*Povinné pole

1. Jsi \*

Označte jen jednu elipsu.

- Chlapec
- Dívka

2. V kolikáté jsi třídě? \*

Označte jen jednu elipsu.

- 8. (prima)
- 9. (sekundá)
- 1. ročník SŠ
- 2. ročník SŠ
- 3. ročník SŠ
- 4. ročník SŠ

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[https://docs.google.com/forms/d/1w6CY1dW72FR6E10JbjeH9HmLysK3\\_Rz2PrVU/edit](https://docs.google.com/forms/d/1w6CY1dW72FR6E10JbjeH9HmLysK3_Rz2PrVU/edit)

1/8

11. Zpíváš si někdy společně s poslechem anglických písniček? \*

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

12. Jaká je tvá nejoblíbenější písnička v AJ? Víš, o čem je? (není třeba vypisovat děj písničky, stačí napsat ano/ne)

\_\_\_\_\_

13. Myslíš si, že zařazování písniček ve výuce AJ může být přínosné? \*

Označte jen jednu elipsu.

- ANO  
 NE  
 Jiné: \_\_\_\_\_

14. Pokud ano, jak? V čem ti může práce s písněmi v AJ pomoci?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

7. Posloucháš víc anglické nebo české písničky? \*

Označte jen jednu elipsu.

- Víc anglické  
 Víc české  
 Stejně  
 Jiné: \_\_\_\_\_

8. Když posloucháš anglické písničky, vnímáš i text, nebo ti jen hraji v uších?

Označte jen jednu elipsu.

- Vnímám text  
 Občas zaslechnu něco známého, ale celý text nevnímám  
 Nevnímám text, jen mi hraji v uších  
 Jiné: \_\_\_\_\_

9. Donutí tě někdy poslech nějaké písničky v AJ najít si text a přeložit si něco? \*

Označte jen jednu elipsu.

- ANO  
 NE

10. Využíváte v hodinách AJ písničky? \*

Označte jen jednu elipsu.

- Ano, často  
 Ano, příležitostně  
 Ne, vůbec

18. Kterou dovednost podle tebe trénujete nejvíce? \*

Označte jen jednu elipsu.

- Psaní  
 Poslech  
 Čtení  
 Mluvení  
 Jiné: \_\_\_\_\_

15. Která dovednost v AJ je pro tebe nejsložitější? \*

Označte jen jednu elipsu.

- Psaní  
 Poslech  
 Čtení  
 Mluvení

16. Která dovednost v AJ je pro tebe druhá nejsložitější? \*

Označte jen jednu elipsu.

- Psaní  
 Poslech  
 Čtení  
 Mluvení

20. Jaké úkoly jsou pro tebe složitější? Ty, které máš přesně zadané včetně postupu, anebo kreativní, kdy je třeba zapojit fantazii? \*

Označte jen jednu elipsu.

- Přesně zadané  
 Kreativní

21. Píšete v hodinách AJ (nebo za domácí úkol do AJ) nějaké kreativní texty? (povídky, básničky, něco, co není přesně strukturované) \*

Označte jen jednu elipsu.

- ANO  
 NE  
 Nejsem si jistý/á  
 Jiné: \_\_\_\_\_

17. Kterou dovednost podle tebe trénujete nejméně? \*

Označte jen jednu elipsu.

- Psaní  
 Poslech  
 Čtení  
 Mluvení  
 Jiné: \_\_\_\_\_



15.04.22 16:01

Dotazník pro žáky

25. Je něco, co bys chtěla k tomuto tématu ještě napsat? Za jakýkoliv nápad/názor, který tě napadne, budu ráda.

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Obsah není vytvořen ani schválen Googlem.

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15.04.22 16:01

Dotazník pro žáky

22. Jestli ano, co píšete? Je nějaká aktivita/téma, které se ti líbilo, které tě bavilo, nebo naopak něco, co se ti nedařilo a nevědě/a jsi co s tím?

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23. Myslíš, že tě může kreativní psaní v AJ nějak posunout? Jak? Nebo se jej naopak obáváš? Jestli ano, tak čeho? \*

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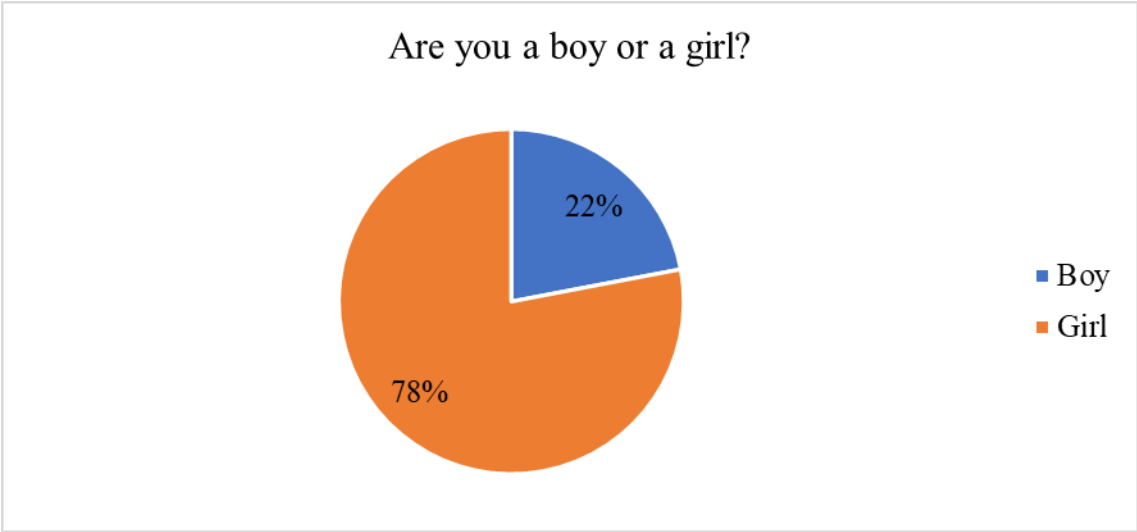
24. Pokud vytvoříš něco sám/sama, jak se cítíš, když to máš prezentovat před třídou? \*

Označte jen jednu elipsu.

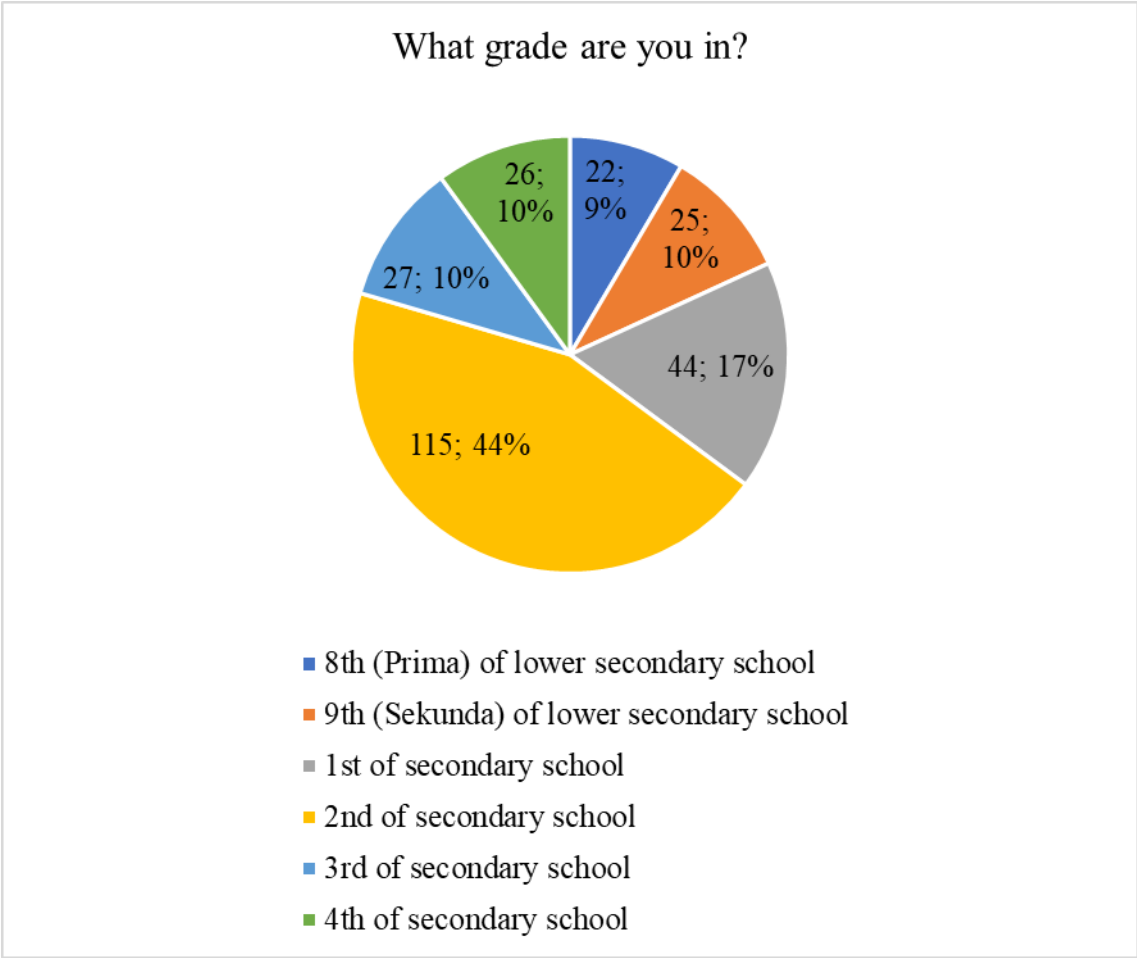
- Nestydím se, rád/a se se spolužáky podělím o své nápady
- Nestydím se, ale není mi příjemné prezentovat něco vlastního před ostatními
- Stydím se, není mi příjemné prezentovat mé vlastní výtvary
- Stydím se před učitelem, před spolužáky mi to nevedí
- Jiné: \_\_\_\_\_

**Appendix 6: Results of questionnaire for students.**

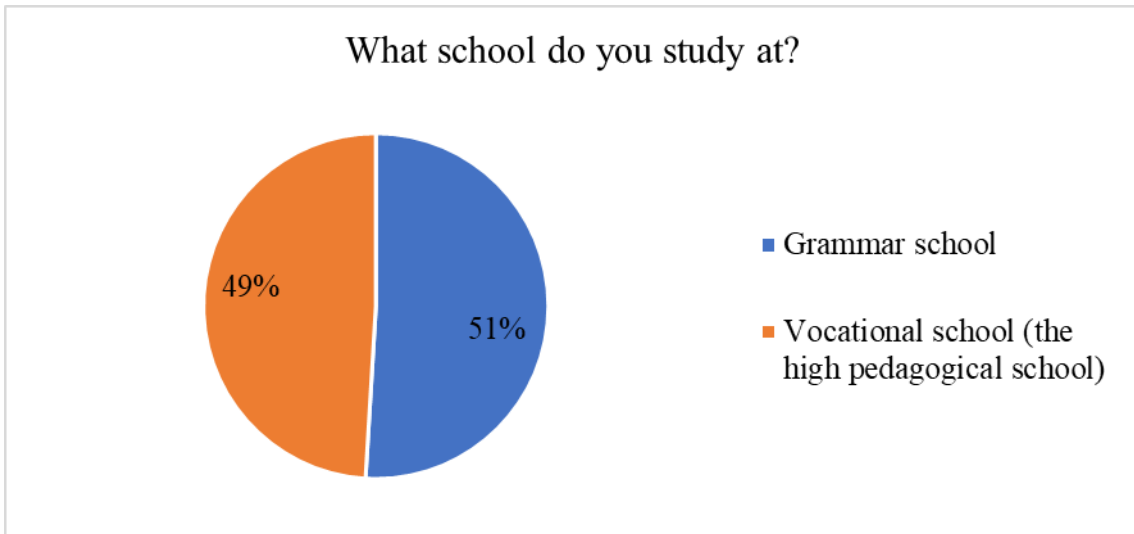
**Figure 22: QUESTION 1**



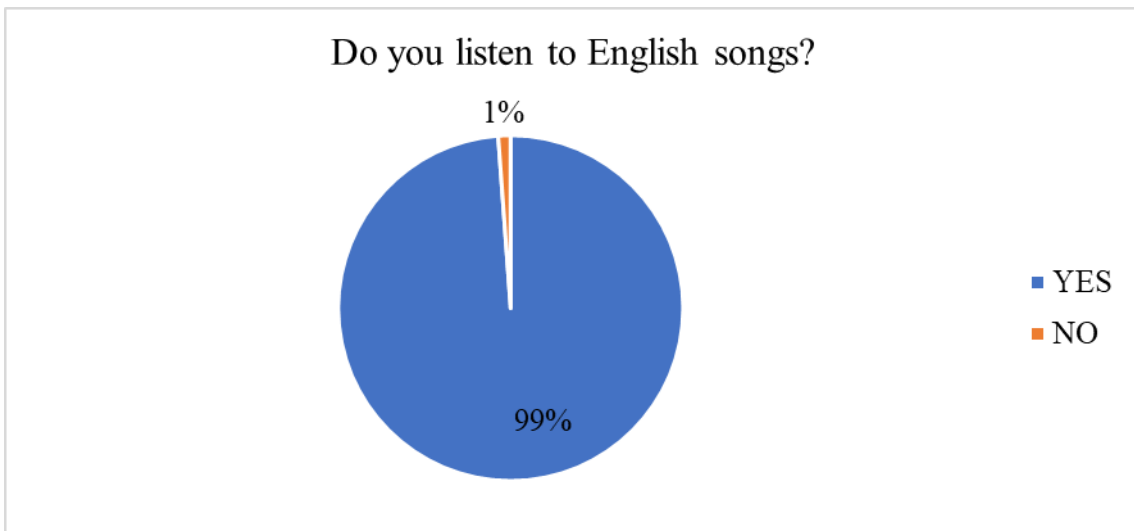
**Figure 23: QUESTION 2**



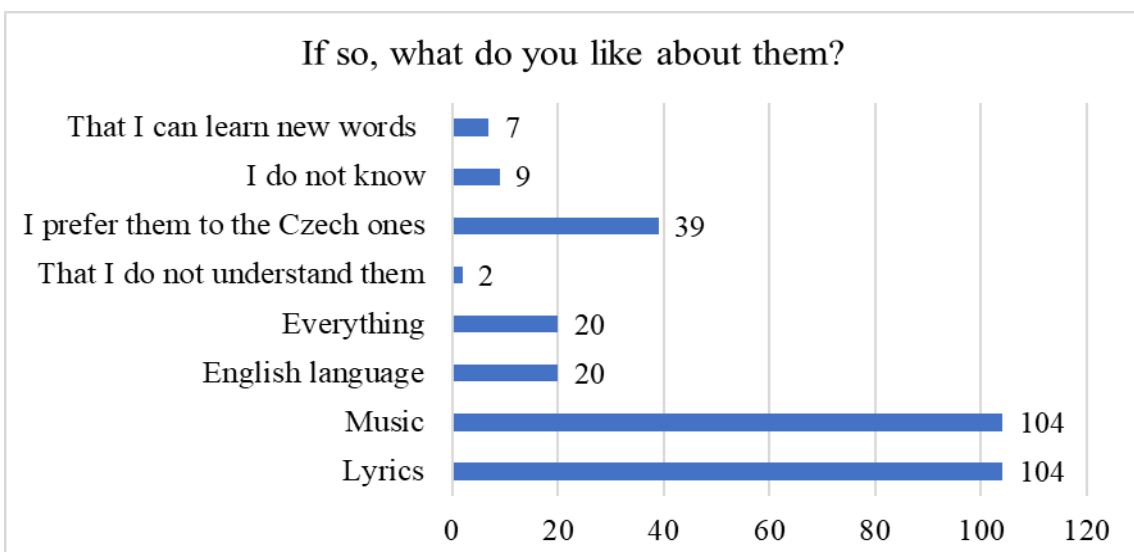
**Figure 24: QUESTION 3**



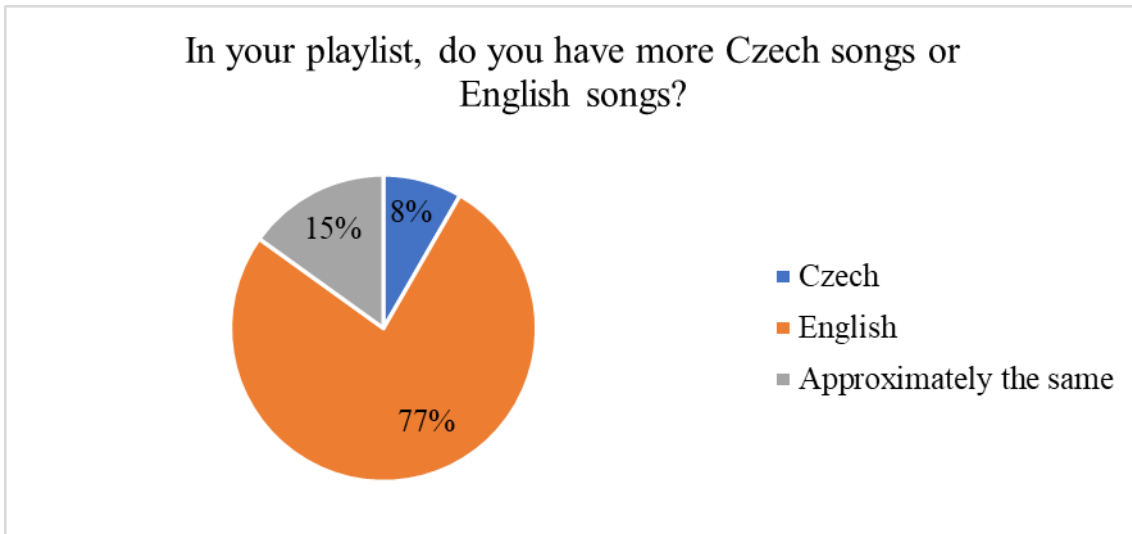
**Figure 25: QUESTION 4**



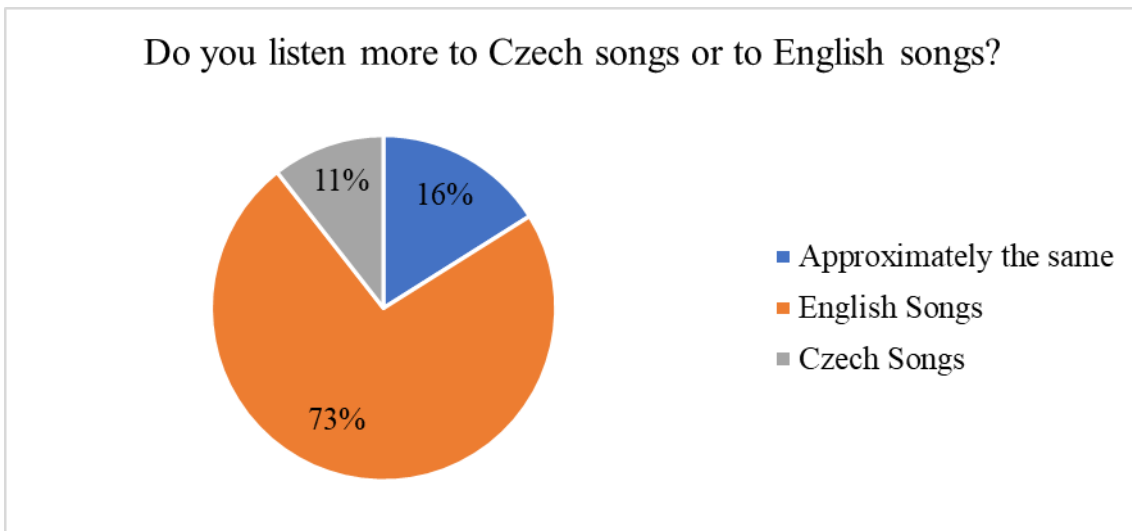
**Figure 26: QUESTION 5**



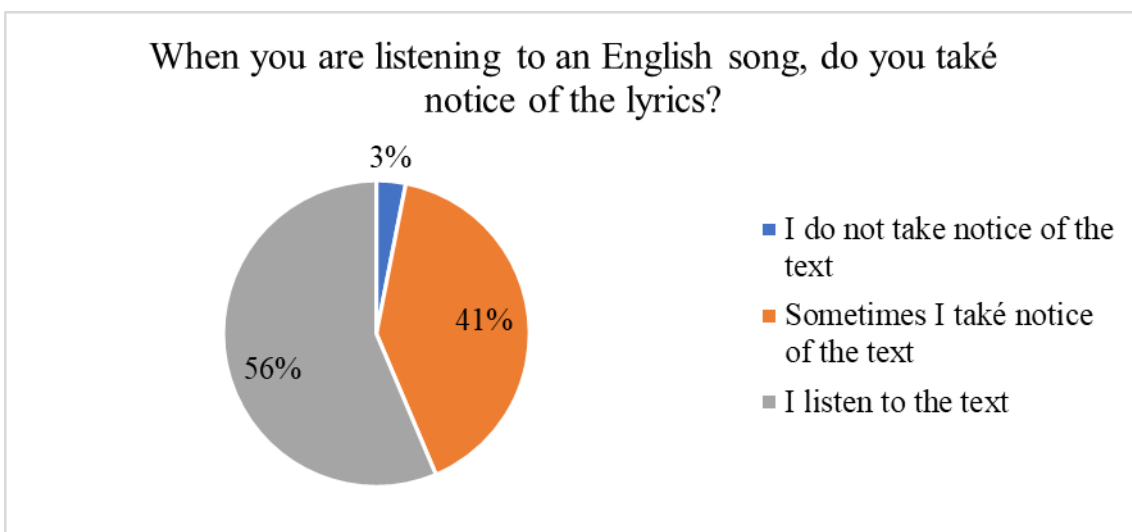
**Figure 27: QUESTION 6**



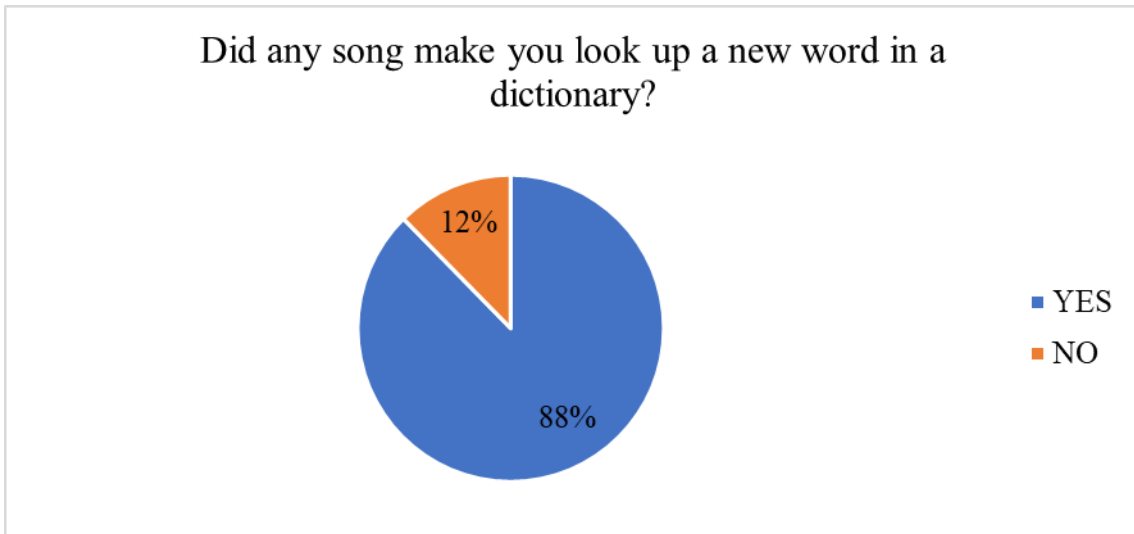
**Figure 28: QUESTION 7**



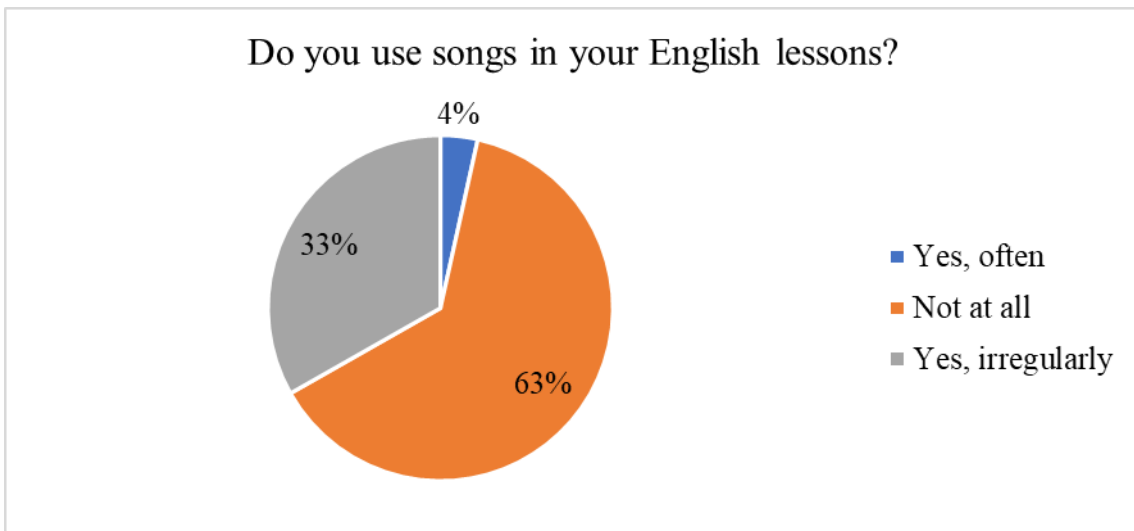
**Figure 29: QUESTION 8**



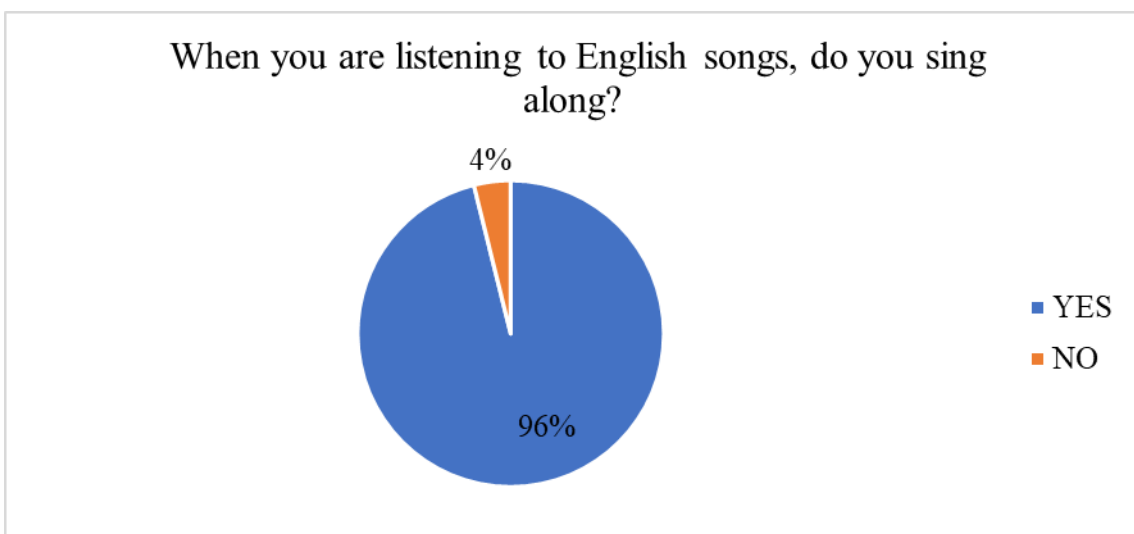
**Figure 30: QUESTION 9**



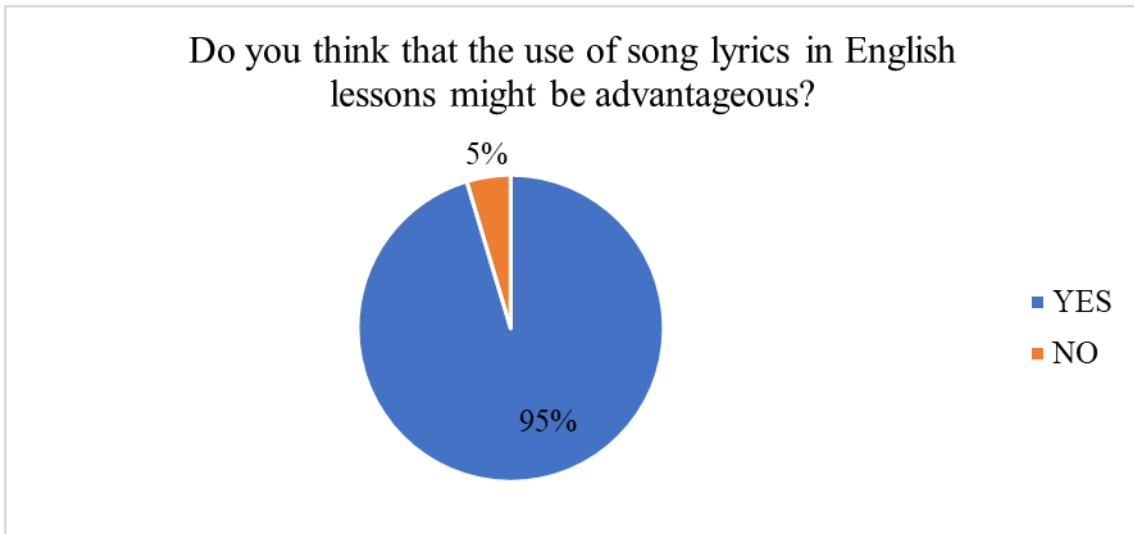
**Figure 31: QUESTION 10**



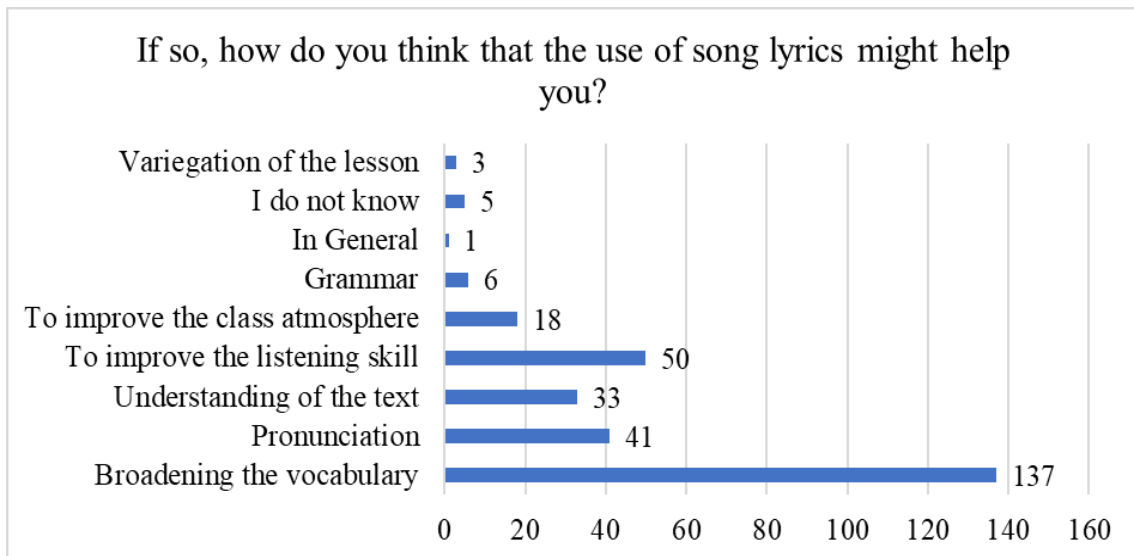
**Figure 32: QUESTION 11**



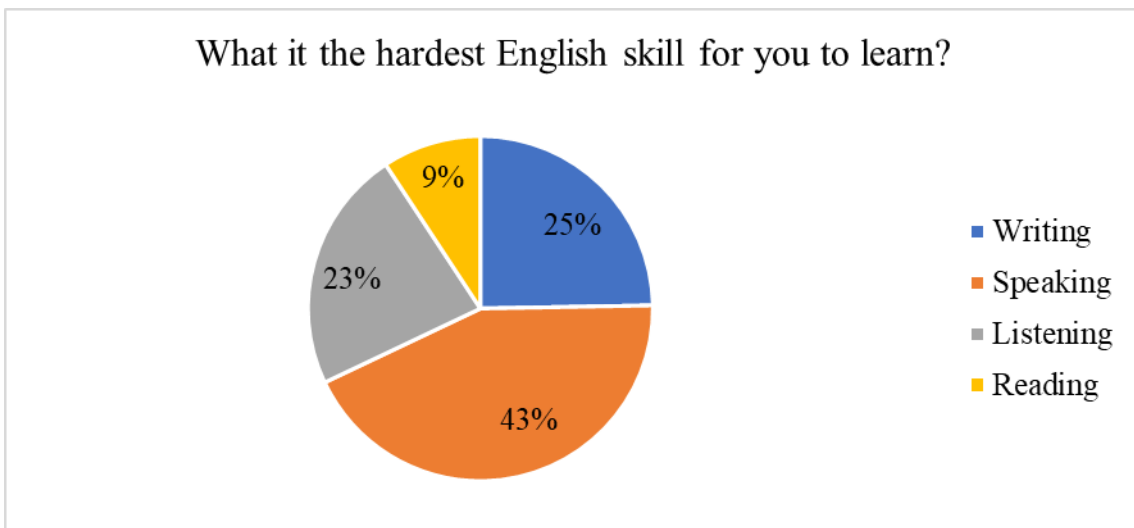
**Figure 33: QUESTION 13**



**Figure 34: QUESTION 14**

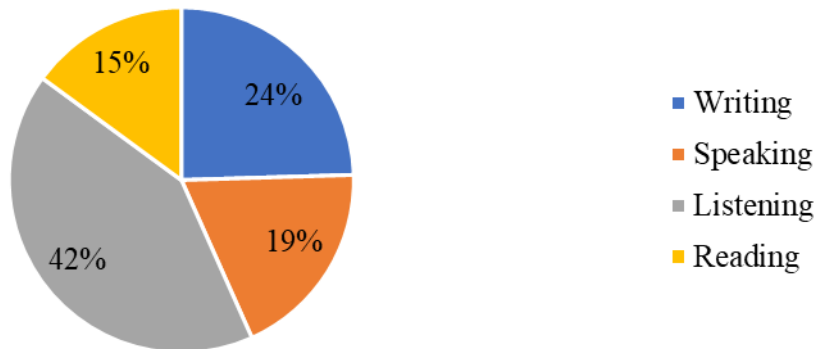


**Figure 35: QUESTION 15**



**Figure 36: QUESTION**

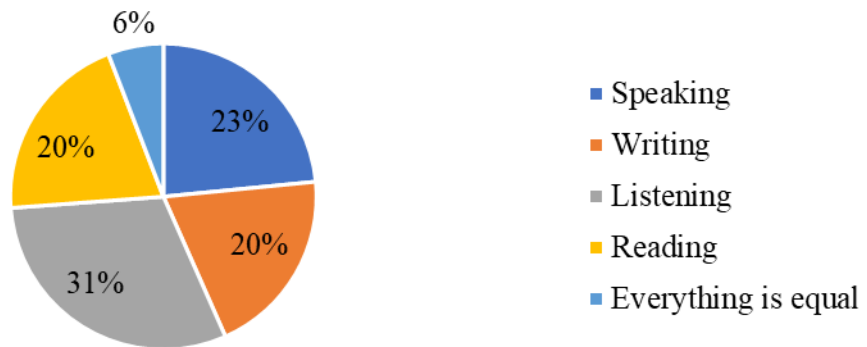
What is the second hardest English skill for you to learn?



16

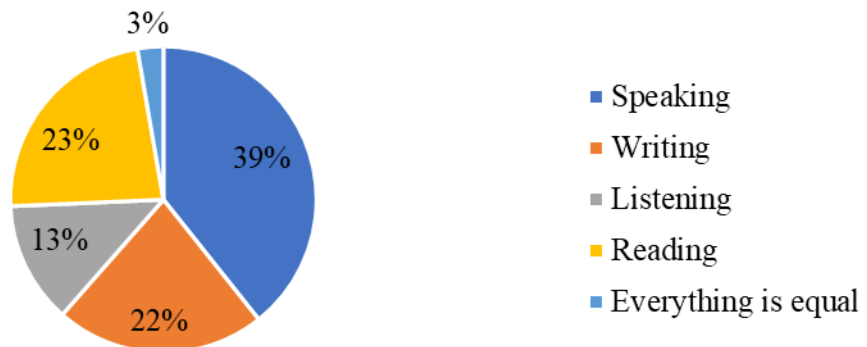
**Figure 37: QUESTION 17**

In your opinion, what English skill do you practise the least?

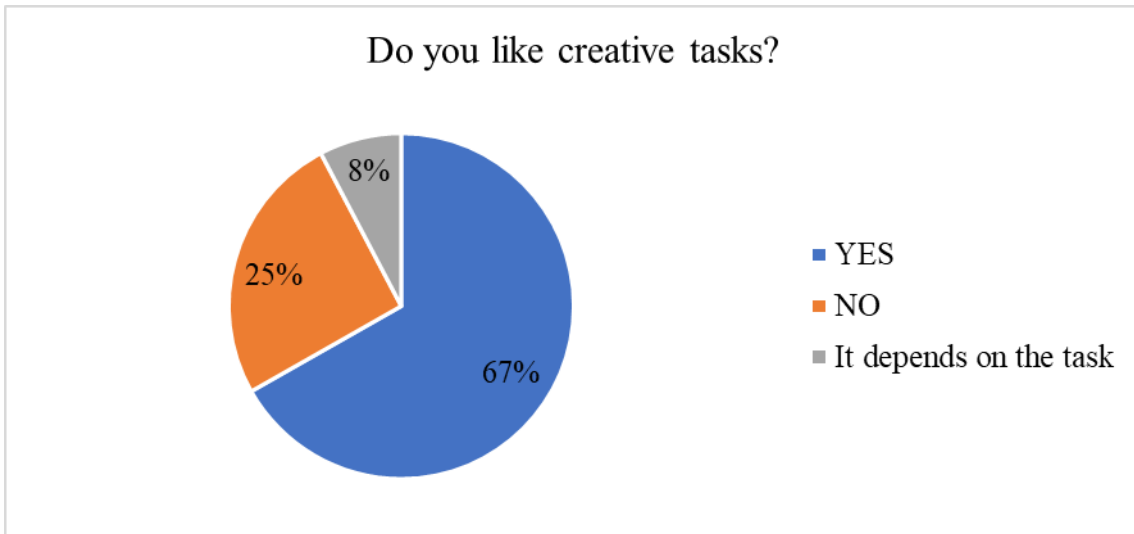


**Figure 38: QUESTION 18**

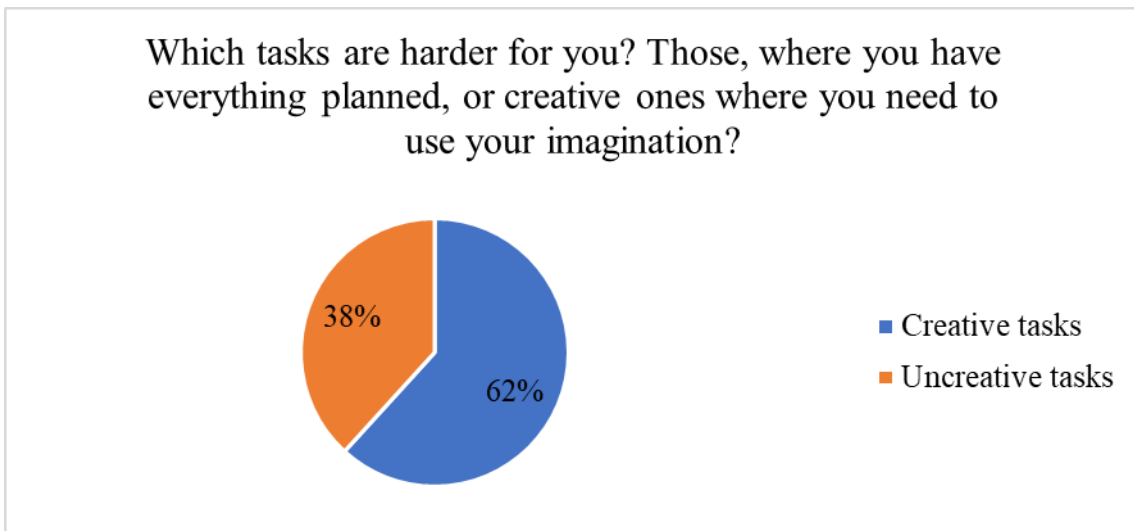
In your opinion, what English skill do you practise the most?



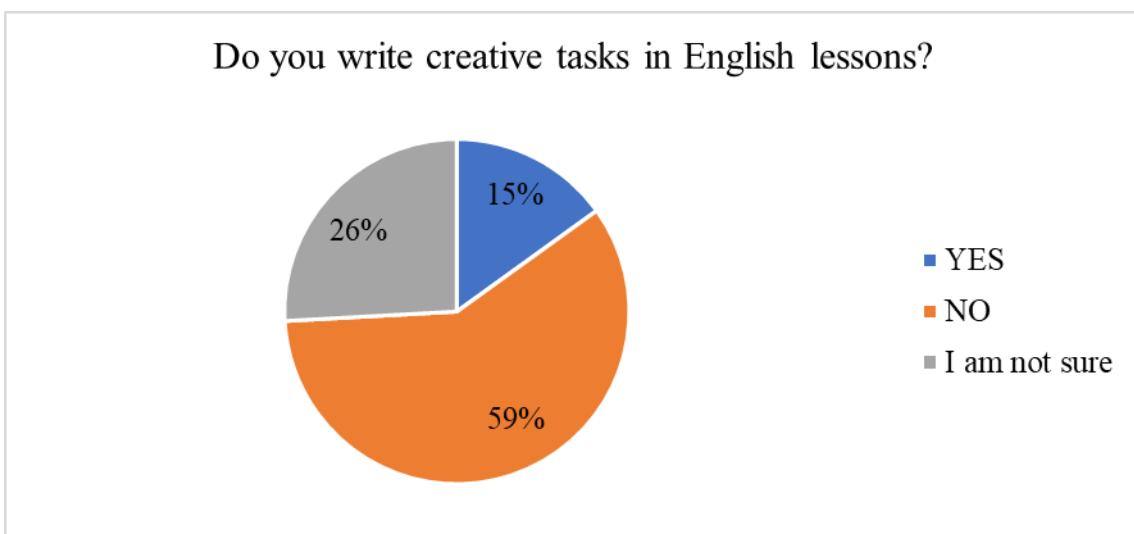
**Figure 39: QUESTION 19**



**Figure 40: QUESTION 20**

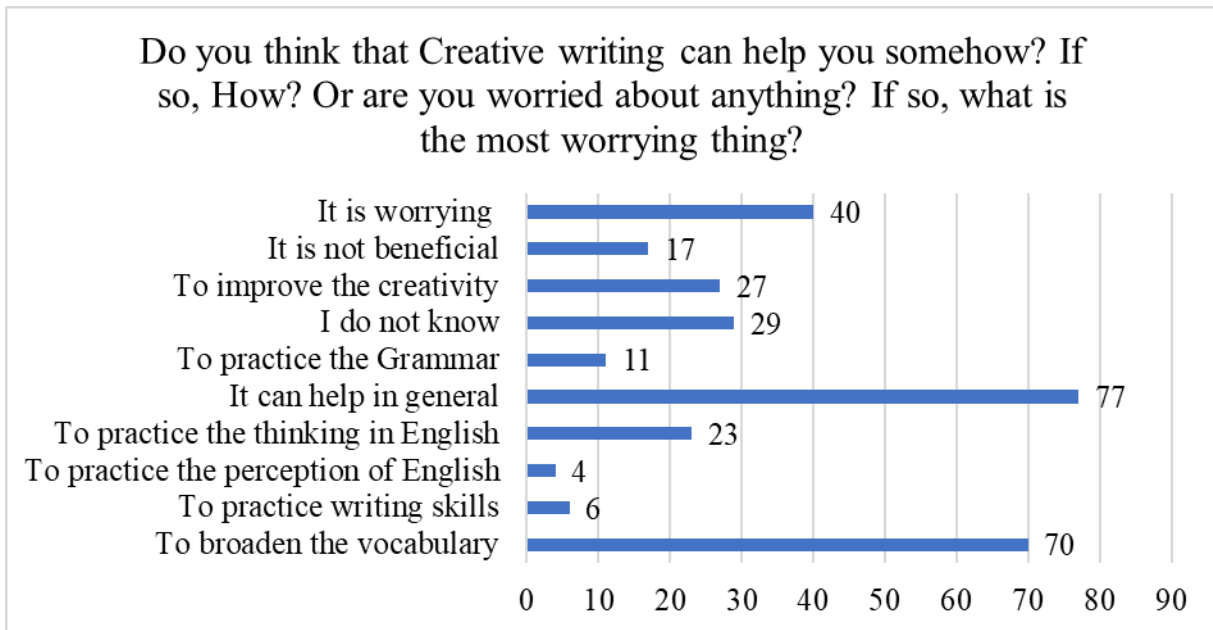


**Figure 41: QUESTION 21**

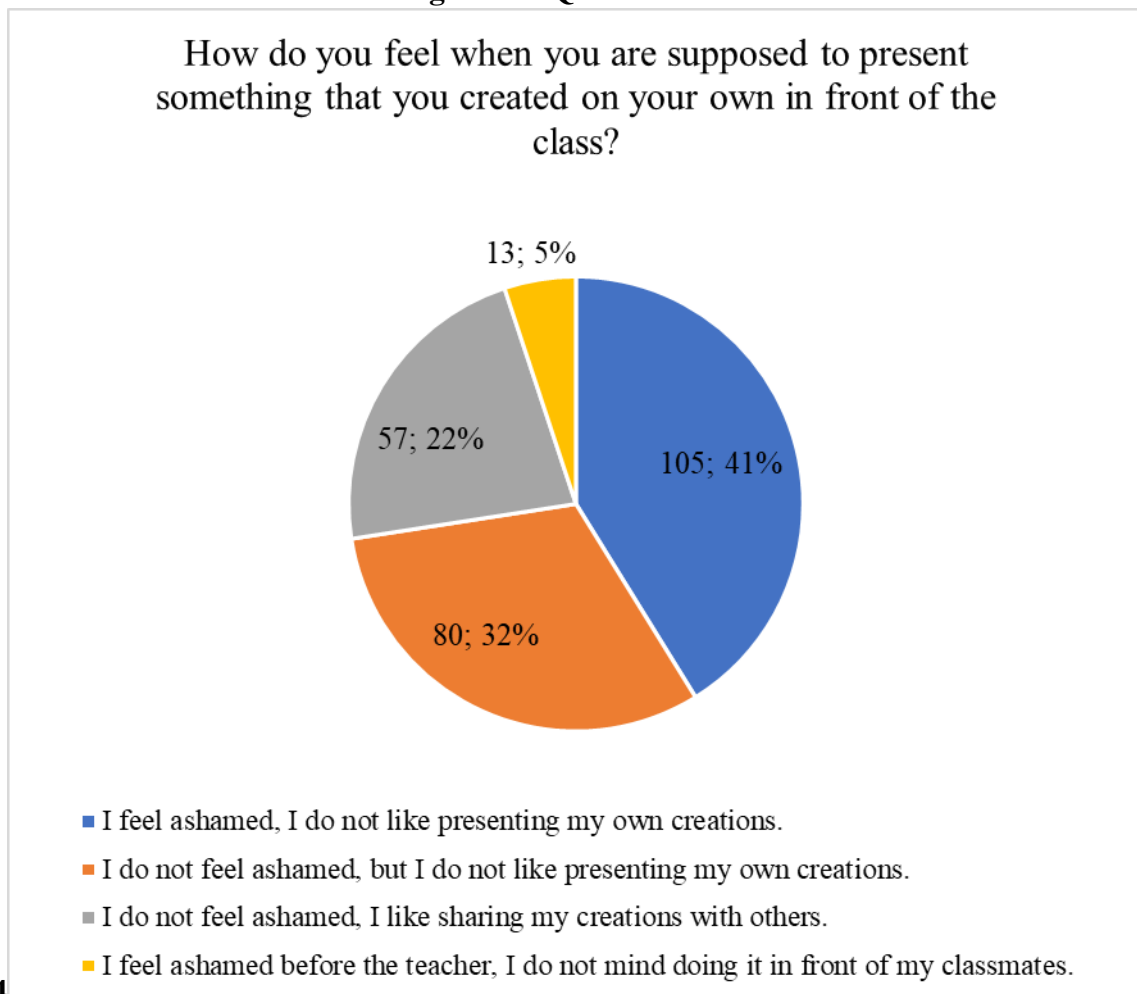




**Figure 42: QUESTION  
23**



**Figure 43: QUESTION**



## Appendix 7

### Song lyrics

#### Everything At Once by Lenka

As sly as a fox, as strong as an ox  
As fast as a hare, as brave as a bear  
As free as a bird, as neat as a word  
As quiet as a mouse, as big as a house

All  
I wanna be  
All  
I wanna be

Oh-oh-oh, all  
I wanna be  
Is everything

As mean as a wolf, as sharp as a tooth  
As deep as a bite, as dark as the night  
As sweet as a song, as right as a wrong  
As long as a road, as ugly as a toad

As pretty as a picture hanging from a  
fixture  
Strong like a family, strong as I wanna be  
Bright as day, as light as play  
As hard as nails, as grand as a whale

All  
I wanna be

Oh-oh-oh, all  
I wanna be

Oh-oh-oh, all  
I wanna be  
Is everything

Everything at once  
Everything at once  
Oh-oh-oh, everything at once

As warm as the sun, as silly as fun  
As cool as a tree, as scary as the sea  
As hot as fire, cold as ice  
Sweet as sugar and everything nice

As old as time, as straight as a line  
As royal as a queen, as buzzed as a bee  
As stealth as a tiger, smooth as a glider  
Pure as a melody, pure as I wanna be

All  
I wanna be  
Oh-oh-oh, all  
I wanna be

Oh-oh-oh, all  
I wanna be  
Is everything  
Everything at once

## "Without You" by Chris Brown

If you had a choice then what would you choose to do?

I could live without money, I could live without the fame  
And if every day was sunny, I could live without the rain  
And if I ever went up to Heaven, I would fall right back down  
That life wouldn't be living 'cause you're the one I couldn't live without

If I couldn't blink would I still be able to see you?  
I couldn't imagine, oh  
Without arms could I reach?  
No way could I ever hold you, oh

I need these things like I need you  
If you had a choice, what would you choose?

I could live without money, I could live without the fame  
And if every day was sunny, I could live without the rain  
And if I ever went up to Heaven, I would fall right back down  
That life wouldn't be living 'cause you're the one I couldn't live without

Oh, oh-oh-oh  
Whoa, oh

If I couldn't dream would I believe that there could be a you and me?  
And if I couldn't sing, would you be able to hear my melody?  
I know that something's wrong and I'm afraid that you're moving on  
How can I fly when you're my wings?

I need these things like I need you  
If you had a choice, what would you choose?

I could live without money, I could live without the fame  
And if every day was sunny, I could live without the rain  
And if I ever went up to Heaven, I would fall right back down  
That life wouldn't be living 'cause you're the one I couldn't live without

You can take it all from me and it wouldn't mean anything  
Turn the whole world against me as long as you don't leave  
It's getting hard for me to sleep, even harder for me to breathe  
I'm used to life with you, tell me what I need to do

I could live without money (Oh), I could live without the fame (Ooh, ooh)  
And if every day was sunny (Oh), I could live without the rain (Ooh, ooh)  
And if I ever went up to Heaven (Oh), I would fall right back down (Ooh, ooh)  
That life wouldn't be living (Oh) 'cause you're the one I couldn't live without (Whoa, oh)  
I could live without money (Oh), I could live without the fame (Ooh, ooh)  
And if every day was sunny (Oh), I could live without the rain (Ooh, ooh)  
And if I ever went up to Heaven (Oh), I would fall right back down (Hey, hey)  
That life wouldn't be living 'cause you're the one I couldn't live without (Whoa)

## Henry VIII. By Horrible Histories (Divorced, Be-headed & Died)

Divorced, beheaded and died  
Divorced, beheaded, survived.  
I'm Henry VIII I had six sorry wives  
Some might say I ruined their lives.

Catherine of Aragon was one  
She failed to give me a son.  
I had to ask her for a divorce  
That broke her poor heart, of course.

Young Anne Boleyn she was two  
Had a daughter, the best she could do.  
I said she flirted with some other man  
And off for the chop went dear Anne.

Lovely Jane Seymour was three  
The love of a lifetime for me  
She gave me a son, little Prince Ed  
Then poor old Jane, went and dropped  
dead.

Divorced, beheaded and died  
Divorced, beheaded, survived.

I'm Henry VIII, I had six sorry wives  
Some might say I ruined their lives.

Anne of Cleves came as four  
I fell for the portrait I saw  
Then laid eyes on her face and cried, 'she's  
a horse!  
I must have another divorce'.

Catherine Howard was five  
A child of nineteen, so alive.  
She flirted with others, no way to behave  
The axe sent young Cath to her grave.

Catherine Parr she was last  
By then all my best days were past  
I lay on my deathbed aged just fifty-five  
Lucky Catherine the last stayed alive.

Divorced, beheaded and died  
Divorced, beheaded, survived.  
I'm Henry VIII, I had six sorry wives  
You could say I ruined their lives.

## **Sailing by Rod Stewart**

I am sailing  
I am sailing  
Home again  
'Cross the sea  
I am sailing  
Stormy waters  
To be near you  
To be free

I am flying  
I am flying  
Like a bird  
'Cross the sky  
I am flying  
Passing high clouds  
To be near you  
To be free

Can you hear me? Can you hear me?  
Through the dark night, far away  
I am dying, forever crying  
To be with you, who can say

Can you hear me? Can you hear me?  
Through the dark night, far away  
I am dying, forever crying  
To be with you, who can say?

We are sailing, we are sailing  
Home again  
'Cross the sea  
We are sailing  
Stormy waters  
To be near you  
To be free

Oh, Lord, to be near you, to be free  
Oh, my Lord, to be near you, to be free  
Oh, my Lord, to be near you, to be free  
Oh, Lord

## Scarborough Fair by Simon & Garfunkel

Are you going to Scarborough Fair?  
Parsley, sage, rosemary, and thyme  
Remember me to one who lives there  
She once was a true love of mine

Tell her to make me a cambric shirt (in the deep forest green)  
Parsley, sage, rosemary, and thyme  
(Tracing of sparrow on snow-crested ground)  
Without no seams nor needle work  
(Bedclothes the child of the mountain)  
Then she'll be a true love of mine  
(Sleeps unaware of the clarion call)

Tell her to find me an acre of land  
(A sprinkling of leaves)  
Parsley, sage, rosemary and thyme  
(Washes the grave with silvery tears)  
Between the salt water and the sea strands  
(And polishes a gun)  
Then she'll be a true love of mine

Tell her to reap it with a sickle of leather  
(Blazing in scarlet battalions)  
Parsley, sage, rosemary, and thyme  
(Generals order their soldiers to kill)  
And gather it all in a bunch of heather  
(A cause they've long ago forgotten)  
Then she'll be a true love of mine

Are you going to Scarborough Fair?  
Parsley, sage, rosemary, and thyme  
Remember me to one who lives there  
She once was a true love of mine

## Don't Give up on Me by Andry Grammar

I will fight  
I will fight for you  
I always do, until my heart  
Is black and blue

And I will stay  
I will stay with you  
We'll make it to the other side  
Like lovers do

I'll reach my hands out in the dark  
And wait for yours to interlock  
I'll wait for you  
I'll wait for you

'Cause I'm not givin' up  
I'm not givin' up, givin' up  
No not yet  
Even when I'm down to my last breath  
Even when they say there's nothin' left  
So don't give up on

I'm not givin' up  
I'm not givin' up, givin' up  
No not me  
Even when nobody else believes  
I'm not goin' down that easily  
So don't give up on me

And I will hold  
I'll hold onto you

No matter what this world'll throw  
It won't shake me loose

I'll reach my hands out in the dark  
And wait for yours to interlock  
I'll wait for you  
I'll wait for you

'Cause I'm not givin' up  
I'm not givin' up, givin' up  
No not yet  
Even when I'm down to my last breath  
Even when they say there's nothin' left  
So don't give up on

I'm not givin' up  
I'm not givin' up, givin' up  
No not me  
Even when nobody else believes  
I'm not goin' down that easily  
So don't give up on me

Whoa, whoa  
Whoa, whoa  
Yeah yeah yeah yeah  
Yeah yeah yeah

I will fight  
I will fight for you  
I always do until my heart  
Is black and blue

## Once Upon December by Blackmore's Night

Come my dear I'll tell a tale  
Through the winters frosty gale  
When the bells refused to ring  
And the angels wouldn't sing

Somewhere in the dark of night  
Was a single shining light  
Still I can remember  
Once upon December  
Come my dear I'll tell a tale  
Through the winters frosty gale

Come my dear and listen close  
While the wind cries like a ghost  
Though the ice and silver snow  
As the frozen breezes blow

Look up high into the night  
When the moon is shining bright  
Still I can remember  
Once upon December  
Come my dear and listen close  
While the wind cries like a ghost

Come my dear I'll sing a song  
Hoping you will sing along  
Come my dear I'll sing a tune  
To the stars and to the moon

Glowing in her magic light  
Lighting up the dead of night  
Still I can remember  
Once upon December  
Come my dear I'll sing a song  
Hoping you will sing along

Somewhere in the dark of night  
Was a single shining light  
Still I can remember  
Once upon December

Come my dear I'll tell a tale  
Through the winters frosty gale  
Come my dear and listen close  
While the wind cries like a ghost  
Come my dear the time is night  
As the moon hangs in the sky



## 10 Resumé

Tato diplomová práce se zabývala využitím textů písní a kreativního psaní ve výuce Anglického jazyka. V rámci praktické části byla vytvořena anketa pro učitele a anketa pro žáky. Tyto ankety zjišťovaly znalost výhod a nevýhod u využití textů písní a kreativního psaní v hodinách Anglického jazyka. Několik aktivit bylo odzkoušeno se žáky studujícími na Gymnáziu Jana Blahoslava v Přerově. Z kurikulárních dokumentů vyplývá, že žáci mají být schopni pracovat s autentickými texty, mezi které se texty písní řadí. Také by měli být schopni vytvořit smysluplný text na zadané téma. Zařazení aktivit, ve kterých se pracuje s texty písní nebo s kreativním psáním, tedy vede k naplnění očekávaných výstupů, které jsou stanoveny Rámcovými vzdělávacími programy pro patřičný stupeň a zaměření jednotlivých škol. Z teoretické části navíc vyplývá, že kreativita je vlastnost, která bude v budoucnu pro žáky určující. Je tedy třeba ji systematicky rozvíjet a nepotlačovat. Z výsledků vyplývá, že učitelé i žáci mají zájem o zařazování takovýchto aktivit do hodin AJ.

## 11 Anotace

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<b>Vedoucí práce</b>	Mgr. Jiří Flajšar, Ph.D.
<b>Rok obhajoby:</b>	2022

<b>Název závěrečné práce</b>	Využití textů písní a kreativního psaní v hodinách Anglického jazyka
<b>Název závěrečné práce v angličtině:</b>	The use of song lyrics and creative writing in ELT
<b>Anotace závěrečné práce:</b>	Tato diplomová práce se zabývá využitím textů písní a kreativního psaní v hodinách Anglického jazyka. Zaměřuje se na možnost zakomponování těchto aktivit do hodin AJ a zabývá se výhodami i nevýhodami s tím spojenými. Teoretická část se zabývá výukou AJ, výukou jednotlivých dovedností AJ a zakořenění cizího jazyka v rámci kurikulárních dokumentů. Praktická část obsahuje dotazník pro žáky, dotazník pro učitele a vybrané aktivity.
<b>Anotace závěrečné práce v angličtině:</b>	This diploma thesis deals with the use of song lyrics and creative writing in ELT. It aims at the possibility of involvement of such activities into ELT lessons. It also examines advantages and disadvantages of such activities in ELT lessons. The theoretical part deals with the teaching of English skills, and with the problematics of foreign language in national curricula. The practical part consists of questionnaire for students, questionnaire for teachers and list of activities.
<b>Klíčová slova:</b>	Výuka Anglického jazyka, Poslech, Hudba, Texty Písní, Psaní, Kreativita
<b>Klíčová slova v angličtině:</b>	ELT, Listening skill, Music, Song lyrics, Writing skill, Creativity
<b>Přílohy vázané v práci:</b>	Příloha 1: Kartičky k písni Everything At Once Příloha 2: Pracovní list k písni Without You Příloha 3: Dotazník pro učitele Příloha 4: Výsledky dotazníku pro učitele Příloha 5: Dotazník pro žáky Příloha 6: Výsledky dotazníku pro žáky Příloha 7: Texty písní využité v hodinách AJ
<b>Rozsah práce:</b>	146 stran
<b>Jazyk práce</b>	Angličtina