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The Show Must Go On: The Use of Songs by Queen in ELT;  
Methodology and Practice

Diplomová práce

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Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla úplný seznam citované a použité literatury.

V Olomouci dne

Karolína Kůrková

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## **Abstract**

The thesis is divided into two main parts – theoretical and practical. The first part is theoretical, and it deals with the usage of songs within the Czech educational system, their function in acquiring language overall, description of common teaching methods and the importance of music in the life of adolescents. Further the theoretical part deals with the band Queen its brief history and relevance in the 21<sup>st</sup> century. The second part is a practical part, and it analyses the chosen songs for their grammatical features and added value the lyrics can provide. It also consists of the lesson plans and description of class activities concerning the use of chosen songs. Subchapters following the lesson plans that have been taught in practice also include thorough reflection on the learners and their reaction to the methods used. According to the observation, the practical part largely agrees with the theoretical part which is further explored in the conclusion of the thesis.

# Introduction

Humans are exposed to music every day of their life - nursery rhymes at a young age, generic music in the shopping centres, or carefully chosen playlists to induce desired mood. Music can evoke emotions or bring back memories; this makes it a powerful tool in the hands of a teacher. Songs are regularly used in English language teaching (ELT) as a way for pupils to practise listening skills. If the song allows it there is also an option to practise pronunciation by singing it, both of these being useful skills for foreign language learners. Songs also usually carry a message that can function as a base for a discussion with more advanced learners thus developing their critical thinking skills.

The Czech Ministry of Education admits this need to focus more on practical skills and critical thinking in the *Strategy for the Education Policy of the Czech Republic up to 2030*. The quickly changing world around us is: “leading to the need to transform not only the educational landscape but also educational content and the ways in which it is delivered. Education in the sense of working with knowledge focuses less on memorizing and more on understanding, using and interconnecting, developing literacy and increasing competences.”<sup>1</sup> Further it also acknowledges the potential of technology as a medium since current youth has grown up surrounded by it since their birth. This technology, the availability of the internet to be precise, provides learners with a plethora of information that can be used in their further learning. The teacher’s role should be the one of a mentor that supports the usage of these but also educates the learner on critical evaluation of the information they find there.

Assessing teaching practices at two very different schools revealed that teachers use songs in their English classes very scarcely. This led to learners not being used to working with this type of listening exercise. Later when working more with the song lyrics and music videos expressing their ideas and opinions was also a new challenge for them. Further teachers expressed their concerns about whether this kind of music is going to be relevant to today's youth. These concerns are also addressed in the theoretical part of the thesis as Queen and their songs are part of a revival of the older music that can be observed at this time.

This diploma thesis explores the possibilities of using songs of the band Queen in class to teach relevant grammar and other competencies. The theoretical part of the thesis presents the results of a literary search. It summarises the importance of using songs in ELT and

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<sup>1</sup> FRYČ, Jindřich, Zuzana MATUŠKOVÁ, Pavla KATZOVÁ, et al., 2020. *Strategy for the Education Policy of the Czech Republic up to 2030*. Page 16-17.



explores the background of the band and its persevering relevance in the music world and the world of the current youth. The practical part of the thesis deals with selected songs analysis (namely: “Break Free”, “Jealousy”, „Save Me”, “You’re My Best Friend” and “We Are the Champions”). The analysis aims at highlighting their grammatical features and messages conveyed via lyrics that can be used as a base for discussion broadening learners’ worldviews.

Three types of lesson plans were used with the learners. One concerned purely with grammar, one that aimed to practice grammar and speaking equally, and one that was more based on pupils sharing their ideas and experiencing the song with grammar being rather less prominent. It aims to find out the pros and cons of using each type of lesson plan and highlight the need to focus not only on the grammatical part but also on improving learners’ critical thinking in ways most of them will hopefully enjoy. Apart from presenting possibilities on how and why to use songs this thesis also wants to explore the motivational value of teachers using topics they are excited about, its effect on learners, and how it can help build mutual respect and openness in class.

# 1. Use of Songs in ELT

Songs and music overall can be an important part of any learning process as Tim Murphey states in his book *Music and Song*: “Music has the potential to change the atmosphere in a classroom. It seems to give energy where there was none, and to spark off images when students complain of having nothing to write about.”<sup>2</sup> For example one of the teaching methods – the Suggestopedia uses background music as a crucial part of the lecture. This background music should create a positive learning atmosphere and reduce any negative connotations learners could have towards learning a language.<sup>3</sup>

This chapter sums up the importance songs have within the earliest language development and how these factors can benefit learners when acquiring their second language.

## 1.1. Importance of Songs in Language Development

Our lives are accompanied by music. Since our first days on Earth, the chance is that there is going to be somebody who is going to sing us a nursery rhyme or just hum a melody to calm our crying. Some parents sing or play music to their children even before they are born.

During the early 2000s, there was a general belief that playing classical music to babies while they are still in the womb can enhance their intelligence. This can be credited to the Mozart *effect theory*. The theory popularised the belief that listening to Mozart’s music can make us more intelligent. This theory, however, has been a result of misinterpretation of the original study. The 1993 Rauscher *et al.* study is dealing with *Music and spatial task performance*. The results only suggested that listening to Mozart has a short-lasting effect on our spatial reasoning. The authors even suggest that more studies should be done using different interprets or focusing on differences between musicians and non-musicians.<sup>4</sup> Listening to music (classical or otherwise) might not make anyone smarter but there still can be found other benefits concerning language development and language learning.

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<sup>2</sup> MURPHEY, Tim. *Music and Song*. 1992. Page 37.

<sup>3</sup> THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching*. 2006. Page 219.

<sup>4</sup> RAUSCHER, Frances *et al.* (1993). "Music and spatial task performance". *Nature* 365. Page 611.

Songs are helpful in the way that they might guide learners towards better discrimination of phonological boundaries. The study conducted by Daniele Schön *et al.* in 2008 found that when adult learners are presented with a new language, they are much better at segmenting new words when the language is sung rather than spoken. Further, the study suggests the possible connection between toddlers acquiring language via nursery rhymes. The purpose of a nursery rhyme is not only that of an emotional value but the rhythm and repetition aid in learning the linguistic processing.<sup>5</sup>

Another finding that should be mentioned is for example natural approach theory. This theory has been developed in 1983 by Stephen D. Krashen and Tracy D. Terrel. Krashen first distinguishes between learning and acquisition. Acquisition of language means developing the ability to use the language by using it in communicative, natural situations – the way children acquire their first language, it is a non-conscious process. Learning on the other hand means that there must be a conscious effort done in order to develop the ability to use the target language. Natural theory of teaching approaches developing language skills as acquiring them. The first language is acquired by listening whether it is natural speech, so-called “baby speech” or the mentioned nursery rhymes. In second language acquisition important part is also understanding and learners' willingness to receive the messages and to understand. Only after that the learner is ready to move on to speaking – every learner can have a different timeframe of this period; some choose to speak sooner than others. By adding more complex structures they further develop their ability.<sup>6</sup> Songs, in this case, serve the purpose of authentic material where the language is being used in a communicative, real situation.

In conclusion, songs can be an important and helpful part of acquiring a language. They help new learners to better discriminate the boundaries of the new words as well as accustom them to the prosody of the target language.

## **1.2. Reasons for Using Songs in ELT**

As has been stated songs are important in language development. Those songs are usually nursery rhymes or some more simple repetitive songs. More advanced learners need more stimulation, some of them might even appreciate something more challenging. The

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<sup>5</sup> SCHÖN, Daniele *et al.* *Song as an aid for language acquisition*. Cognition 106, 2008. Page 975-83.

<sup>6</sup> KRASHEN, S. D., & TERRELL, T. D. *The natural approach - language acquisition in the classroom*. Prentice Hall, 1988. Pages 18-21.

possible challenge is not the only reason to use more advanced songs in ELT though. Adolescents are one of the main groups to whom music presents an important part of their life. Music among adolescents can be considered as one of the means to represent one's individuality or position within society. During school attendance, pupils are at the age when they care about what others are wearing, who they are friends with, or what they are listening to.

It is worth mentioning research by Adrian North, David Hargreaves and Susan O'Neill conducted in the year 2000 concerning “*The importance of music to adolescents*”. The study’s sample was 2465 British adolescents between ages 13 and 14 who were asked why they listen to and perform music. The research concludes that music in the life of a teenager has a very important role however the same young people dislike school music lessons and are not very motivated to learn to play a musical instrument.<sup>7</sup> Music still seems to be a major influence in adolescents’ life even 20 years later if we inspect the growing popularity of music streaming services like Spotify or Apple music<sup>8</sup>. Major difference, however, can be in the way that British and Czech adolescents approach musical instruments. Czech and Slovak Republic have a long-lasting tradition of *Art schools*. Anyone can attend and learn to play a musical instrument, dance, or do art for an affordable fee. Inspecting the annual reports of the largest art school in the Czech Republic reveals that the majority of those attending an art school attend the musical department. It also shows a steady growth of interest in the music department (HO) as shown in the table below.<sup>9</sup>

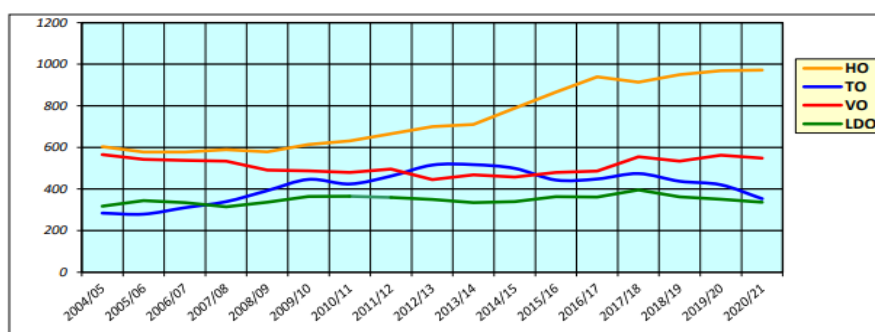


Figure 1 Change of interest in different art school departments (ZUŠ Střezina 2021)

Legend: vertical axis represent the number of students attending each department, the horizontal axis represents the change in time.

<sup>7</sup> NORTH, A. & HARGREAVES, David & O'NEILL, Susan. (2000). *The importance of music to adolescents*. British Journal of Educational Psychology. Page 70.

<sup>8</sup> MUSICAL PURSUITS. Music Streaming Statistics in 2023 (US & Global Data). *Musical Pursuits* [online]. 28 December 2022. [Accessed 29 December 2022]. Available from: <https://musicalpursuits.com/music-streaming/>

<sup>9</sup> ZUŠ Střezina, Hradec Králové. (2021). *Výroční zpráva o činnosti školy v roce 2020-2021*. Page 12.

This data shows that music has the potential to be a powerful tool to be used in ELT. The aforementioned research also showed that adolescents who show disinterest in music classes tend to do so because teachers use music that is irrelevant to the current youth. The teacher who cares for the music taste of their pupils and uses songs they know or like can intrigue the learners into practicing English in a way that they will not even be aware that they are learning.

Many current teachers also might feel like their music taste is very different from the tastes of their class. This can be true but only partially. Many of the current popular media utilise famous old songs in their soundtracks so it is not unlikely that current adolescent is going to be familiar with the famous 80s or 70s hits. Proof of this can be the popularity of shows like *The Stranger Things* or the Marvel franchise *Guardians of the Galaxy* which both incorporate classic rock songs. This shows that for some learners choosing a famous song from the 80s or even 70s might be better than choosing a less famous more contemporary one.

### **1.3. Songs in ELT within the Czech Educational System**

This subchapter briefly explains the Czech educational system and what is the overall approach towards songs in lessons of English. It briefly analyses the utilization of songs within the most commonly used textbooks in primary and in lower-secondary schools.

#### **1.3.1. The Czech Educational System Overview**

Main source for this subchapter is “*Rámcový Vzdělávací Program pro Základní Vzdělávání*” in English translation “*Framework Educational Programme for Basic Education*” as translated by Hana Čechová and Stephan von Pohl.

The Czech educational system is under the supervision of the Ministry of Education, youth, and Sports (MŠMT). The main document by which the Czech educational system must abide is called National Curricula. Furthermore, every type of school in the Czech Republic must follow its respective Framework Educational Programme (FEP). The school uses the FEP as the base for its own School Educational Program (SEP). The FEP has been incorporated into the educational system by law No. 561/2004 Coll.<sup>10</sup>

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<sup>10</sup> MŠMT. *Rámcový Vzdělávací Programy*. Retrieved December 28, 2022, from <https://www.edu.cz/rvp-ramcove-vzdelavaci-programy/>

The FEP is further split into other 4 parts: A, B, C, and D. Parts A and B are introductory, and part D is dedicated to the education of pupils with special educational needs. Part C is the most comprehensive one as it includes key competencies, cross-curricular topics, and a framework curriculum timetable.<sup>11</sup>

### 1.3.2. Songs in ELT Textbooks & Practice

Many textbooks for young learners use simple songs as an important part of every unit. During the teaching practice, students mostly worked with textbooks *Happy House* or *Chit Chat* by Oxford University Press for primary school and later their *Project* series for lower secondary school.

Both *Happy House* and *Chit Chat* for the youngest learners utilise songs and chants regularly. There is some simple revision song after every few pages. These songs are reminiscent of nursery rhymes – simple tunes, repetitive. *Chit Chat* textbooks for example also include the „*Play with sounds*” part where pupils can practice some simple rhymes or tongue twisters. Both of these are very similar to the way we acquire our mother tongue as babies – a lot of repetition and perfecting our ability of pronunciation over and over. Young children are very responsive towards the songs; they enjoy singing them and dancing as well. Having some set of moves that they can connect with certain vocabulary also helps to develop their psychomotor skills without them even being aware.<sup>12</sup>

Teachers at the primary level tend to use the songs or rhymes regularly, however, by entering the lower secondary level the situation seems to change. Of course, one of the factors could be that children are entering puberty and the idea of them practicing any sort of rhymes or chants might seem impossible to the teacher. The textbooks are using songs less as well, though songs that are usually included tend to correspond with the topic of the chapter and are more advanced in their nature. Interestingly 3<sup>rd</sup> edition of *Project* textbooks also regularly included pronunciation exercises throughout the units but this feature is absent in the 4<sup>th</sup> edition. The teaching practice also revealed that teachers tend to use songs scarcely if at all with their older pupils. They treated the songs as something “too hard” or “special” and did not use them regularly but at the same time struggled with teaching learners the

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<sup>11</sup> MŠMT. *Framework Educational Programme for Basic Education: For Basic Education (with amendments as at 1. 9.. 2007)*. Praha: Výzkumnýústavpedagogický v Praze, 2007.

<sup>12</sup> SUPARTINI, Tri *et al.* *Development of Learning Methods through Songs and Movements to Improve Children's Cognitive and Psychomotor Aspects*. *European Journal of Educational Research*. 9. 2020. Pages 1615 - 1633. DOI: 10.12973/eu-jer.9.4.1615

pronunciation. This could be done through some drill exercises, chanting, and repetition, however, something such as a song or short poem seems to be a less excruciating way to teach it. Considering the motivational and emotional value songs can have for these learners this approach seems to be contra-productive.

Another factor that should be considered is the choice of songs. As has been mentioned textbooks usually offer a variety of songs mostly related to the topic of the unit. Most of the focus is usually on the grammatical part or vocabulary as well as the overall understanding. All of these are an important part of working with songs in ELT but there can be some added value to them as part of using songs in ELT can include cross-curricular topics or key values. This means that learners should not purely focus on perfect understanding or translation of the song but rather on figuring out what makes the song important or what kind of message it might be trying to convey. What should be stressed is that there is not a single correct answer as each learner can interpret the song differently and focus on a different part of the lyrics.

## 2. Using Lyrics in the Classroom

Before advancing further in the importance of lyrics it is important to differentiate between music and songs. Music is a broader term that includes purely instrumental music. We can talk about a song when there is at least one human voice performing it – this voice does not necessarily have to be accompanied by musical instruments though.<sup>13</sup>In order to perform a song there has to be “something” to sing – the lyrics. This chapter is going to explore the ways lyrics can be used in an ESL (English second language) classroom to teach grammar or cross-curricular topics and key values.

### 2.1. Lyrics as a Way to Tell a Story

Teachers mostly focus on the linguistics part of the content they are presenting to their pupils. When using song lyrics, the main task is usually to practice grammar or other linguistic aspects of the language. There are, however, other aspects of the content that could be considered as well. Among these aspects are cultural issues, the way the song presents other native English-speaking countries, relevancy to students themselves, and presenting some kind of general knowledge or relatedness to the literature.<sup>14</sup>

It could be argued that though the literature is not essential in ESL classrooms it still can be a valuable source of motivation. Using books or short stories can sometimes be impractical as they usually demand that the class spend time reading and understanding them. Poetry can be used as less time-consuming reading practice though many students seem to be intimidated by it. In this case, songs can be used instead as learners feel more comfortable with them because they are present in their everyday life without realizing that songs and poetry are close relatives. For instance, both use language in creative ways whether it is rhyming, meter, or the importance of stress patterns. Further, creativity is presented in the lyrics themselves. Both poem and song present the learner with a story that can be told in a few minutes, sometimes in a few lines even.<sup>15</sup> The next subchapters are going to explore what

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<sup>13</sup>Encyclopædia Britannica, inc. (n.d.). *Song*. Encyclopædia Britannica. Retrieved February 9, 2023, from <https://www.britannica.com/art/song>

<sup>14</sup> UR, Penny. *A Course in English Language Teaching*. Cambridge: Cambridge University Press, 2012. Page 218-219.

<sup>15</sup> CARBAUGH, Brooke. “Songs Are Poems Too!” NEA Big Read Lakeshore, July 26, 2021. Accessed March 7, 2023 from <https://blogs.hope.edu/thebigread/poetry/songs-are-poems-too/>.



teachers should consider before choosing a song to bring into the lesson and some possible difficulties they can face when choosing a song as lesson content.

### **2.1.1. Considering the Message of a Song**

As has been already established a song tells a story that represents some kind of values or portrays people/situations in some specific view. The teacher's role is to think about these and decide whether the song and its lyrics correspond with what message they want their pupils to receive.

Humans are prone to prejudices. Some of them are seated deep in our brains and there has to be a conscious effort in order to identify these and avoid them. Teachers should be aware of whether the lyrics do not disadvantage any minority or group of people. As Penny Ur states in her *Course in Language teaching*: "Learners who identify with groups who are discriminated against in course content may actually feel disadvantaged and learn less well."<sup>16</sup> Should the teacher not realize that the presented content can feel discriminatory to some learners it can result in the exact opposite of motivation.

### **2.1.2. Problematic Aspects**

Some textbooks when including songs change lyrics a bit and supply a cover version of the original song with the audio materials. It is a way to eliminate some possible problematic aspects of a song. Either this could be in order to make the pronunciation of the lyrics clearer or in order to make the content of the lyrics more appropriate for the learners.

Some of the lyrics can contain colloquialisms or even vulgarities and teachers must be aware of this when choosing an original song for the lesson. For more advanced learners learning some new slang words or colloquial expressions can be motivational but there is also a risk of them starting to use these phrases in their official schoolwork. As for the vulgarities, it is very likely that even the younger learners are aware of them but it is at the very least questionable to present them in the classroom.

Scott Thornbury also mentions in his book *A-Z of ELT* some other aspects that could make using authentic songs more challenging for the learner: "The playful creative use of language that is more typically associated with literature can make some songs difficult to

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<sup>16</sup> UR, Penny. *A Course in English Language Teaching*. Cambridge: Cambridge University Press, 2012. Page199.

interpret. (...) Recorded songs are also difficult to hear, especially in the poor acoustic conditions of most classrooms.”<sup>17</sup> Later he adds that there are songs that are specifically written for the purpose of being used in an ESL classroom, these, however, are not very popular among the more advanced learners. Purposely written songs are ideal for younger learners to practice new pieces of vocabulary or simply get used to the way English sounds. Advanced learners though can consider the aforementioned problematic aspects of using authentic song lyrics as a welcomed challenge (the topic of authentic materials is further discussed in chapter 2.2.1).

## **2.2. ELT Methods**

The most prevalent method of teaching is frontal teaching where the teacher leads the lesson and presents learners with facts.<sup>18</sup> Learners are passive during the lecture and have to put conscious effort into remembering the content. This method can get learners disinterested in the content rather quickly and it is important to combine it with other methods and techniques. Apart from a lack of activity, there is also a lack of problem-solving tasks or cooperation. These are part of the cross-curricular topics and key values in the FEP and the role of a teacher is to try and incorporate these as part of their teaching as well. Notably this passive way of learning is mostly persevering in the more “theory-based” subjects such as biology or history; languages provide more opportunities for some less commonly used methods.<sup>19</sup>

### **2.2.1. Motivation**

If teachers want to work with their learners effectively, they have to work with an important part of the learning process - motivation. Teachers who know their pupils' motivation know how to construct a lesson plan that has the potential to be effective for most learners. Concerning the learners, we can differentiate types of motivation by time and source.

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<sup>17</sup> THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching*. Oxford: Macmillan, 2006. Page 208.

<sup>18</sup> KALHOUS, Zdeněk, and Otto OBST. *Školní Didaktika*. Portál, 2002. Pages 309-313.

<sup>19</sup> WURDINGER, Scott D. Julie A. CARLSON. *Teaching for Experiential Learning*. Rowan a Littlefield Education, 2010. Pages 1-8.

The difference according to time:

1. Short-term goals: **Instrumental motivation** - these learners see language as a tool and are motivated to learn it in order to be able to use it as such. An example of such motivation could be learning in order to pass a test or acquire a better job.
2. Long-term goals: **Integrative motivation** - probably not the most common motivation in the Czech classrooms as the source of motivation is to learn the language in order to be able to integrate within the community which uses the language.

The difference according to the source of motivation:

1. **Intrinsic motivation**- motivation comes from within the learner, they want to learn for themselves, and the learning of the language brings them joy.
2. **Extrinsic motivation** - the source of motivation is something unrelated to the language itself, these learners learn because somebody told them to do so, or there is the threat of a punishment or a promise of a reward.<sup>20</sup>

Jeremy Harmer mentions that between instrumental and integrative motivation, the stronger one seems to be the integrative one. However, he further adds that any motivation learners have is better than having none.<sup>21</sup>

What to do if learners lack motivation? It is the teacher who can try and make them interested in the subject. There again are many techniques the teacher can use and even the learners who want to actively learn the language need some additional motivation in order to stay interested. The choice of incorrect methods, their monotony, or even the teacher's character can be considered a deterrent when it comes to learners' motivation. Every teacher should be aware of this and try to prevent it. Probably the most reliable method is to use self-reflection and also ask for feedback and ideas the learners might have.<sup>22</sup> Actively involving the learners in the learning/teaching process seems to be the best way to ensure that they will stay motivated.

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<sup>20</sup>THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching*. Oxford: Macmillan, 2006. Page 137-138.

<sup>21</sup>HARMER, Jeremy. *How to Teach English: An Introduction to the Practice of English Language Teaching*. Longman, 1998. Page 8.

<sup>22</sup>HARMER, Jeremy. *How to Teach English: An Introduction to the Practice of English Language Teaching*. Longman, 1998. Page 8.

Following subchapters are going to discuss the different approaches toward motivation. Firstly, the motivational role of using authentic materials and further present some chosen teaching methods that can be worked with in the classroom.

### 2.2.2. Authentic Materials

Authentic materials are classified to be those that were created with native speakers in mind. These are usually things native speakers use regularly without the need to concentrate much on the type of language used.<sup>23</sup> An authentic material can be for example a news report, a bottle of shampoo, a map of the underground, a book, or in the case of this thesis a song.

The advantage of using authentic materials in class is mostly motivational. Pupils can see the authentic language that native speakers use. Their ability to understand some parts of it or most of it can help them build their confidence in the language. What should also be considered is the fact that most materials such as textbooks or listening exercises used in the classroom use artificially simplified language. Sources for teachers are starting to integrate more authentic exercises though the majority of them are still being tailored to meet the classroom language requirements. A teacher bringing a map of the London underground or playing an original English video to the class could be perceived by the pupils as challenging though also being able to experience the language in real life type of situation.<sup>24</sup>

Teachers, however, should also be aware of the possible disadvantages of authentic materials. Some learners enjoy being challenged and like to test their own knowledge of the target language. These learners appreciate it if the teacher provides them with more demanding tasks and texts. Nevertheless, before challenging the learners with advanced authentic material that might take them some time before they are able to decode the message it is important for the teacher to know their abilities and motivations. In case they would use more challenging material and the learners would lack the motivation or desire to be challenged the effect on them could be rather counterintuitive. Learners who think that the task is too hard for them or get overwhelmed by the amount of information they have to find are more often likely to give up rather than try to solve it.<sup>25</sup> One way to prevent this would be

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<sup>23</sup> Lansford, Lewis. "Authentic Materials in the Classroom: The Advantages: Cambridge English." World of Better Learning. Cambridge University Press, 10 Mar. 2022. Retrieved 22 March 2023 from <https://www.cambridge.org/elt/blog/2014/05/16/authentic-materials-classroom-advantages/>.

<sup>24</sup> SHEPHERD, S. (n.d.). *Using authentic materials*. Retrieved March 7, 2023, from <https://www.teachingenglish.org.uk/using-authentic-materials>

<sup>25</sup> UR, Penny. *A Course in English Language Teaching*. Cambridge: Cambridge University Press, 2012. Page 107.

to let the learners pick or bring some authentic material they are familiar with. For example, show the class their favourite book, movie, or TV show that has originally been written in English. They will already know some of the vocabulary and story and it should be less demanding for them to understand the original version.

Lastly, though the motivational value of authentic materials is very high, using simplified textbook language is important as well. Learners first have to get accustomed to the simpler, basic language before they are ready to move to the authentic one. Beginning learners will most likely not be able to find the information in authentic audio recordings. They first need to get used to the prosody of the target language on the simplified and more pronounced version of it.<sup>26</sup>

### **2.2.3. Communicative Approach**

The approach gained public popularity in the late 1970s and replaced the previous grammar-based approaches. The communicative approach mainly presents the idea that language is for communication and that the ability to convey a message is more important than grammar. The best way to present the target language is in meaningful contexts and give learners a sense of purpose when using the language.<sup>27</sup>

Songs present learners with real-life language they might hear in English speaking country or from a radio. The aforementioned problem of songs using colloquialisms can be perceived as an opportunity to discuss language appropriacy in different situations (the difference between formal and informal conversation or written message).<sup>28</sup>

### **2.2.4. Active Learning**

This type of learning includes the learner more in the teaching/learning process. Learners are supported to be active participants of the lesson to come up with their own ideas, make their own presentations on topics or participate in role-play style activities. This method also supports using authentic materials, real-life situations, and hands-on experiences. The aim is to prepare the learner for real life and so the topic they are learning is not just an abstract page in the book but rather a real concept.

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<sup>26</sup>THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching*. Oxford: Macmillan, 2006. Page 21.

<sup>27</sup>THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching*. Oxford: Macmillan, 2006. Page 36-37.

<sup>28</sup>HARMER, Jeremy. *How to Teach English: An Introduction to the Practice of English Language Teaching*. Longman, 1998. Page 32.

An important part of active learning is also discussions. We cannot talk about a proper discussion in the context of teaching English at the lower-secondary level (perhaps with the most advanced learners). In this case, it should be more considered as a place for pupils to share ideas, and practice their speaking abilities but also to learn to cooperate as they have to be able to listen to the ideas of others and probably accept that people sometimes have different opinions.<sup>29</sup> In the context of songs this can mean interpretation of the lyrics or discussing the emotions listening to the song evokes in them.

### **2.2.5. Task-Based Learning**

This learner-centred method presents learners with tasks they have to complete using the target language. Learners concentrate on the task instead of the language. Teachers can use some explicit language or grammar explanation if it is a problem learners encountered while fulfilling the task and did not find a solution.<sup>30</sup> For example after listening to a song learners can be encouraged to write their own or their task could be adding new lyrics to the already existing one and then performing it. Further, they can try to plan a concert for their “band” – research venues, count the costs of one concert, and create a poster.

Another related method is Problem-based learning. This method presents learners with authentic problems and their task is to investigate the topic and try to come up with a solution. This leads the learners towards more autonomy but also supports their cooperation as they can work together while searching for a solution. In many cases, learners forget about the learning process and concentrate more on the question in front of them. It could be said that at that point the curriculum is rather than a prescription perceived as an experience.<sup>31</sup>

### **2.2.6. CLIL**

CLIL or “Content and language integrated learning” is a method of learning language through learning other school subjects such as mathematics or biology in a language other than the mother tongue.<sup>32</sup> In the case of the Czech school system is the second language of choice mostly English. It can be differentiated between so-called “soft” and “hard” CLIL.

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<sup>29</sup>WURDINGER, Scott D. Julie A. CARLSON. *Teaching for Experiential Learning*. Rowan a Littlefield Education, 2010. Pages 17-29.

<sup>30</sup>HARMER, Jeremy. *How to Teach English: An Introduction to the Practice of English Language Teaching*. Longman, 1998. Page 31.

<sup>31</sup>WURDINGER, Scott D. Julie A. CARLSON. *Teaching for Experiential Learning*. Rowan a Littlefield Education, 2010. Pages 31-45.

<sup>32</sup>THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching*. Oxford: Macmillan, 2006. Page 51.

Executing hard CLIL means that the whole subject is taught in a language other than a mother tongue. Pupils are usually slowly prepared for this type of teaching from a young age via “language showers” when the teacher inserts a short sequence taught in the second language during a regular lesson. Soft CLIL is used more widely as many English textbooks already integrate some aspects of it. Soft CLIL is executed during a regular language lesson where the teacher brings in a topic from another subject and teaches it in the second language.<sup>33</sup> Opportunity to use song can thus be related to some historical topics (e.g. how song reflects the mood and topics of a chosen era), music classes (learners can either try to produce their own song or observe the music development throughout the history) or an art class (learners can be asked to create a poster for a song or the whole album cover).

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<sup>33</sup> HANUŠOVÁ, Světlana. *CLIL v ČR a zahraničí*. [online] Vysočina Education, 2012. Retrieved March 7, 2023, from: [www.vys-edu.cz/vismo/fulltext.asp?hledani=1&id\\_org=600139&query=CLIL&submit=Hledat](http://www.vys-edu.cz/vismo/fulltext.asp?hledani=1&id_org=600139&query=CLIL&submit=Hledat).

## 3. Queen: The Band and Their Songs

Queen is not a typical rock band – many of their songs evade a simple genre categorization. With a repertoire that includes classic rock, pop, ballads, or even opera they were able to cover a great number of genres and prove themselves to be versatile artists as well. This chapter is going to explore their history and influence on the music world and also their ability to capture the interests of every generation so far.

### 3.1. History of the Band

Historical portion of this chapter is going to be sourced from the book *Queen All the Songs: The Story Behind Every Track* written by Benoît Clerc.<sup>34</sup> Clerc has been a professional musician for over 15 years and apart from the book about Queen he has written one on David Bowie and Prince as well.<sup>35</sup>

#### 3.1.1. Assembling the Band

Brian May, Roger Taylor, John Deacon, and Freddie Mercury – four names inevitably connected with the band Queen. They, however, did not begin their career as Queen. Before Queen, there was a band called Smile with Brian May and Roger Taylor. Later when this group was searching for a vocalist their fan, Freddie Bulsara, joined their band. It was also he who later suggested a change of the name from Smile to Queen. Freddie came up not only with the band's name but also changed his own from Bulsara to Mercury. The band started their concerting in 1970 but still was looking for a bassist. They found him a year later as John Deacon joined the group in 1971.<sup>36</sup>

#### 3.1.2. Queen's Path to Fame

The first album was released in 1973 under the name “Queen”. Though being their first there already were well-established songs like “Keep yourself alive” or “Liar”. The group was getting some positive feedback for example *Rolling Stone* compared them to, the already famous, Led Zeppelin. It was, however, not the first album that brought them fame but the

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<sup>34</sup> CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook.

<sup>35</sup> *Benoît Clerc books*. Hachette Australia. (n.d.). Retrieved January 16, 2023, from <https://www.hachette.com.au/benoit-clerc/>

<sup>36</sup> CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 10-28.



second one named simply “Queen II.” This album placed 5<sup>th</sup> on the UK charts, and despite the press not being so fond of the band they had the support of ever-growing, loving fan base. What helped Queen the most in their future career was their performance in 1974 on BBC1 show *Top of the Pops* where about 10 million viewers gathered to watch their performance. Though the band did not enjoy the experience at all as they were forced to sing on playback and the overall atmosphere was overwhelming, enduring this experience really brought their image and music to the broad public.<sup>37</sup>

After this success in the United Kingdom the band went to tour the USA as well. This tour, unfortunately, had to be stopped earlier than intended as Brian May contracted hepatitis and the band had to return back home so he can make full recovery. With May’s health issues, the band was left stranded without a guitarist. That did not stop them from recording a new album though. “Sheer Heart Attack” was released in 1974 containing the successful single *Killer Queen* written by Freddie Mercury. The single reached number 2 in the British charts and also changed the way people perceived the band. This light-hearted, pop-style single proved that the band should not be compared to other heavy metal bands but rather deserves their own category. The sold-out tour through Europe, North America, and Japan took place soon after.<sup>38</sup>

### **3.1.3. Her Majesty’s Reign**

In the year 1975 Queen releases their album *A Night at the Opera* containing the single “Bohemian Rhapsody”. This album incorporating elements of a rock opera managed to change the press’ opinion of the band at last: “After years of negative coverage from the UK music press, Queen was declared best group, and “Bohemian Rhapsody” best British single by all the leading reviewers of the time”<sup>39</sup>

After this success the band kept producing worldwide successful album after album. Each of the albums placed in the top 10 in the music charts with their singles like “We are the Champions”, “Fat Bottomed Girls” or “We Will Rock you” as well. In 1980 the band released their eighth album *The Game* the success of which earned them the title of the biggest band in the world. *The Game* was also the album where the band fully showed their ability to play any genre they set their mind to. There were hard rock singles countering the pop music ones, the

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<sup>37</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 30-34.

<sup>38</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 74-77.

<sup>39</sup> CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Page 155.

single “Another One Bites the Dust” added even disco to the band’s repertoire of genres. Further, they also composed a soundtrack for UK’s cult movie *Flash Gordon*.

Queen went on to celebrate this success with another tour through Japan and later in South America as well. The South American tour turned out to be so challenging that the group came to the conclusion that they need some time to restore energy. During that period each of the members pursued their own personal interests, whether it was peaceful time with family or concentrating on a solo career.<sup>40</sup>

### **3.1.4. Troubles in the Paradise**

This serenity within the members of the group lasted until 1981 when they moved to record new songs in Munich. The grim atmosphere of the city and its location (a hotel known for people coming to commit suicide by jumping from its roof) soon started affecting each member. The number of disagreements also grew as everyone had a different vision of what they want to do with the band. Freddie also fell under the influence of his personal manager, Paul Prenter. This severely separated him from the rest of the group and furthered the collapse of the group’s unity.<sup>41</sup>

This unhappy period was somewhat lightened when the band moved to Montreux where they met David Bowie. Together they recorded the single “Under Pressure” featuring both of the British singer stars – Mercury and Bowie. Though this single was a success Queen’s next album was not. *Hot Space* was regarded as: “a bad album per se; it was just a bad Queen album.”<sup>42</sup> Band members tried to salvage some pride by expressing that this album was sort of a challenge but even their loyal fans were not convinced. They missed the passion of the previous songs, Taylor’s drums and May’s guitar – these were largely replaced by synthesizers, keyboards, and drum machines.

After this, the band took another long break and their next album *The Works* came out in 1984. This time it was a more rock-oriented album again and singles like “Radio Gaga” or “Break Free” was received very well by the fans. Although at this point Queen lost the favour of the USA (at this point mostly because of their performance in drag in the “Break Free” video clip) they were gaining popularity in the rest of the world. The mood within the band, however, was rather sour there were even rumours about Freddie starting his solo career. So

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<sup>40</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 332-373.

<sup>41</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 401-404.

<sup>42</sup> CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Page 404-405.

when the band split up for a well-deserved rest after finishing their “Queen Works!” (*The Works*) tour their future was not looking very bright.<sup>43</sup>

### **3.1.5. Live Aid – The Concert that Changed Everything**

Live Aid was a daring concept created by Bob Geldof (Irish singer and political activist<sup>44</sup>) that took place on July 13 in 1985. “Bob Geldof brought together no less than seventy artists simultaneously on both sides of the Atlantic for the concert of the century. For sixteen hours, the cream of the rock and pop scene took to the stage in both London and Philadelphia to raise funds for the famine in Ethiopia.”<sup>45</sup>The concert was broadcasted worldwide with 2 billion viewers. Among the participants were David Bowie, Paul McCartney, U2, and eventually Queen. The band initially did not want to accept the invitation due to them being excluded from Geldof’s first artist collaboration project. After multiple negotiations and some hesitation, Queen’s manager accepted the invitation.

This decision to participate proved to be one of the best decisions they ever made. Since the current popularity of the band was rather stagnating the band members took on this opportunity to try and regain the support of the public. Every artist had 20 minutes slot to play in and during those 20 minutes, Queen performed their best hits and captured the audience – both at Wembley stadium and behind the TV screens.<sup>46</sup>

### **3.1.6. End of an Era**

Queen’s next album *Kind of Magic* released in 1986 was a great success. This album was followed by a similarly successful tour finishing on August 9<sup>th</sup> in Knebworth. Unbeknown to everyone this was the last live performance with Freddie Mercury.<sup>47</sup>

Freddie’s health started to deteriorate and the singer was faced with an appalling diagnosis – he has contracted AIDS. This disease was decimating the gay population during the 80s with no cure at the time. He confined his condition to his friends in 1988. Though up until 1987 the band members had been working on their personal affairs like solo albums or for May splitting from his wife and recovering from this hard decision the creation of the

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<sup>43</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 336-442

<sup>44</sup>*Bob Geldof*. Encyclopædia Britannica. Retrieved January 30, 2023, from <https://www.britannica.com/biography/Bob-Geldof>

<sup>45</sup> CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Page 443.

<sup>46</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 443-446.

<sup>47</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 481-484.

album *The Miracle* brought them back together. They were working together as they used to at the beginning of their career and as an unspoken rule did not talk about Freddie's condition. They also took it upon themselves to protect the information about Freddie's state of health from the public.

The last lines sung by Freddie Mercury appear on the album *Innuendo*. At that point, the singer avoided public appearances and his health was declining. Shortly after announcing his real state of health to the public, he died on 25<sup>th</sup> November 1991 with his partner, Jim Hutton, by his side. It was an end of an era but, as the title of Queen's last released single during the singer's lifetime says: "The Show Must Go on."<sup>48</sup>

### **3.1.7. Queen in the 21<sup>st</sup> Century**

After a huge memorial concert at Wembley Stadium the band member was still mourning the loss of their friend and leading vocalist. There were releases of collections of their greatest hits and one last album featuring Freddie's voice – *Made in Heaven*. Queen as a band did not return to performing life until 2005. May and Taylor were joined by the singer Paul Rogers with whom they collaborated until 2009.

The band found their new vocalist in the same year. It was an American Idol finalist Adam Lambert. The band even joined him in the competition to accompany him while he sang "We Are the Champions." Soon after they went on a tour together and as of now (2023) they are still performing live together. Lambert said about this collaboration that he is not trying to be the new Freddie Mercury, as he is irreplaceable, but rather wants to share the love for Queen's music and the memory of this one-of-a-kind singer.<sup>49</sup>

## **3.2. Persevering Relevance of the Band**

Many teachers might feel disconnected from the music their pupils are listening to. And similarly, some pupils might feel like all of the music their teachers listen to must be some boring old music. Both sides of this argument, however, try to concentrate on their differences rather than finding what they have in common. What makes a song popular sometimes does not mean it has to be the newest freshly released song; many old songs

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<sup>48</sup> CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 517-520.

<sup>49</sup> ERLEWINE, Stephen Thomas. "Queen." Spotify. Retrieved 10 February, 2023 from <https://open.spotify.com/artist/1dfeR4HaWDbWqFHLkxsg1d>.

resume their position on popularity charts simply by being used as a soundtrack in a popular movie or a TV show.

### 3.2.1. Significant Appearances in the Media

This can be observed with Queen as well. Movies like *Suicide Squad* (“Bohemian Rhapsody”), *Sonic the Hedgehog* or *Shazam* (“Don’t stop me now”) incorporated in their soundtrack some most well-known songs that would capture the attention of potential viewers. Furthermore, TV shows such as the popular *The Stranger Things* (“Hammer to Fall”) also used many other classic rock songs. This list would also not be complete without the series adaptation of the book *Good Omens* where the songs by Queen and Freddie Mercury’s voice play a crucial role in the plot. The release of the TV show also came along with the awarded movie *Bohemian Rhapsody* which rose Queen back to relevancy exactly 30 years after Neil Gaiman and Terry Pratchett released the aforementioned book.<sup>50</sup>

### 3.2.2. Music Streaming – Source of the Data

As has been mentioned in the previous chapter young people nowadays rely more on music streaming apps rather than downloading music or buying CDs. This means that we have available statistics from these apps to inspect the current trends in the music industry.

The statistics provided by Spotify imply the persevering popularity of the band. Considering that majority of the Spotify users are adolescents or young adults it can be suggested that it is these young people who listen to Queen.<sup>51</sup> For example the song “Bohemian Rhapsody”, released in 1975, shows in 24<sup>th</sup> place in Spotify’s top 100 songs with over 2 billion streaming. This might not seem like such an achievement but what should be noted is the fact that all the other most popular songs are from current artists – songs that have been released in the late 2010s. As of January 2023, they still remain the only song on this chart that has been released before the year 2000. As a band, they are the 40<sup>th</sup> most popular band on Spotify worldwide. Other more popular artists again include more recent names such as Ariana Grande, Lady Gaga, or Imagine Dragons.<sup>52</sup> This raises the question: how even

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<sup>50</sup> BAYSINGER, T. (2019, May 31). *How 'good omens' was able to get the rights to Queen's music – including 'Bohemian rhapsody'*. TheWrap. Retrieved January 19, 2023, from <https://www.thewrap.com/how-good-omens-was-able-to-get-the-rights-to-queens-music-including-bohemian-rhapsody/>

<sup>51</sup> SPOTIFY authors. *Queen Will, Queen Will, Rock You (and your kids, and their kid ...)*. Spotify. (2019, January 7). Retrieved January 19, 2023.

<sup>52</sup> *Queen*. Spotify. (n.d.). Retrieved January 21, 2023, from <https://open.spotify.com/artist/1dfeR4HaWDbWqFHLkxsg1d?si=wU1f4CulSPa2IIWPng9iaQ>

though the band is over 40 years old there is still something about them that makes them relevant throughout the decades?

### **3.2.3. What Makes Queen so Special**

Answer to this question could be their memorable rhythms and lyrics that make their songs catchy and easily recognizable. Even young children who have no idea who the band Queen is are likely to recognize the famous beat of the song “We Will Rock You” or know the refrain of “We Are the Champions” from various sports events. Perhaps it is also the timelessness of their music. Queen’s in previous chapters discussed a wide range of genres and topics making their music even more accessible to wider audiences. They have in their repertoire classic rock songs, pop, electronic, ballads, or even opera (one of the most notable examples being “Bohemian Rhapsody” combining all of these genres into one song).

In conclusion, it is highly probable that behind the persevering relevance of the Queen through all the generations can be multiple factors. Firstly, the versatility of the artists means their ability to compose songs for a wide variety of genres. This makes them able to capture the attention of many individuals that are able to choose songs from their repertoire that fit their music taste. Together with their song variety should also be considered the ability to write captivating lyrics, recognizable melodies, and easily memorable and easy-to-sing refrains. Lastly, the previously mentioned factors most likely affect the directors’ choices of the soundtrack when creating a new movie or TV show. By using songs by Queen in the most recent media they either help new listeners to discover the band or show that the current viewers are still interested in the band and that using a song by them helps to capture the audience.

## 4. Analysis of Selected Songs

For the purpose of this thesis the three following songs have been selected. Their selection was on the bases of the grammatical phenomenon they contain but also their theme and possibilities on how to structure a lesson on said topic.

This chapter is going to reference the School Educational Framework (SEF) of Hlubočky Elementary School.<sup>53</sup> Every school has the right to create its own curricula, the expected outcomes, however, should be more or less similar for each grade across most elementary schools.

### 4.1. I Want to Break Free

This song debuted on Queen's album *The Works* which was released in 1984. The song was an immediate success in the UK and ranked 3<sup>rd</sup> on the UK chart. It is one of the best-known songs with enticing rhythm and memorable refrain.<sup>54</sup>

#### 4.1.1. Grammar

Grammar wise this song is more suitable for advanced learners as it contains some advanced vocabulary, phrasal verbs, and present perfect which according to the SEF pupils usually learn in grade 9.<sup>55</sup>

Harmer mentions that phrasal verbs are among the most challenging aspects of English language for learners as they usually are not common in their mother tongue.<sup>56</sup> The song presents an opportunity to teach or revise the following phrasal verbs: "break free, fall in love, get over something, walk out, go on, get used to, make it on one's own." The teacher can let pupils deduce the meaning from the context of the song and also utilize the use of dictionaries or the internet if it's accessible in the classroom.

Other aspects of grammar are the aforementioned present perfect as seen as in the sentences: "**I've got** to break free, **I've fallen** in love. There are also auxiliary and modal verbs: I **can't** get over the way you love me like you, I **have to** be sure."

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<sup>53</sup> ZŠ HLUBOČKY. *ŠkolníVzdělávací Program „Škola pro Život*. "Hlubočky, 2021.

<sup>54</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 460-463.

<sup>55</sup>ZŠ HLUBOČKY. *ŠkolníVzdělávací Program „Škola pro Život*. "Hlubočky, 2021. Page 200.

<sup>56</sup> HARMER, Jeremy. *How to TeachEnglish: An Introduction to thePracticeofEnglishLanguageTeaching*. Longman, 1998. Page 39.

### 4.1.2. Behind the Lyrics

The lyrics, the refrain, especially, carry a simple message: Desire to “break free”. Pupils should be encouraged to try and come up with their own ideas of what they would like to “break free” from. These lyrics allow for a discussion on this topic and provide a space for pupils to express their own ideas and thoughts.

The video clip for this song allows for even deeper discussion. It is, however, important to be aware of whether the pupils are keen to discuss more abstract topics such as feminism or self-identification. The band members dress up in drag and are portraying a stereotypical housewife life of the 70s. Their main goal was to make fun of themselves and create a parody of, at the time very popular, the TV show *The Coronation Street*.<sup>57</sup> Pupils (and the teacher as well) can also try to view it as a way to address the living situation of women at times, perhaps even compare it with the current situation and see whether it changed or not. There is also a place to discuss topics of identity and the desire to feel confident as one's true self.

Discussing these topics can be seen as helping to acquire and deepen some of the key competencies such as communication competencies (formulating and expressing their opinions and also listening to opinions of others), social and personal competencies (cooperating with others, contributing to discussions, creating a friendly atmosphere that allows other to feel comfortable and share their own opinions) and even civil competencies (discussing the topic of oppression and standing up against it or the importance of tolerance to others beliefs and/or identities).<sup>58</sup>

## 4.2. Jealousy

“Jealousy” is a song from a 1978 album *Jazz*. The album was not very well accepted by critics but nonetheless, it contained some now classic songs like “Fat Bottomed Girls” or “Bicycle Race”. “Jealousy” might not be one of the best-known songs by Queen but its slow ballad-like pace and Mercury’s clear pronunciation make it an interesting song to use during an ESL lesson.<sup>59</sup>

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<sup>57</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 460-463.

<sup>58</sup>MŠMT. *Framework Educational Programme for Basic Education: For Basic Education (with amendments as at 1. 9.. 2007)*. Praha: Výzkumnýústavpedagogický v Praze, 2007. Pages 13-14.

<sup>59</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 299-300.



### 4.2.1. Grammar

Due to some advanced vocabulary this song seems more suitable for 8<sup>th</sup> or 9<sup>th</sup> grade.<sup>60</sup> Of course it is important to know the abilities of learners and present them with a challenge that is appropriate for them. Otherwise, the song could lose its motivational value and some pupils could give up on trying to understand or finish the tasks as has been mentioned in chapter 2.2.1 about motivation.

In the song, there are mainly past simple and phrasal verbs. The verbs in past simple are ideal to revise learners' knowledge of their form and usage. The past simple verbs mainly consist of: "was, got, gave, took, had, could, brought," and "left". These verbs are further connected to phrases where the pupils should be encouraged to try and deduce their meaning whether it is from the context or searching for it in dictionaries. Thus similar activity as with phrasal verbs in the previous chapter about "I Want to Break Free" can be done with the following phrases: "Lead somebody on, to while away, trip somebody up, bring somebody down, bring somebody sorrow, gotta, get hold of something/ get hold of somebody."

### 4.2.2. Behind the Lyrics

The band members never liked talking about the meaning of their songs, as Brian May stated in one of his interviews: "I've always thought it was a bad idea to explain songs too much. I remember being so disappointed with what Paul Simon had to say about his writings—it destroyed my mental images."<sup>61</sup> Furthermore they never discussed the meaning behind their lyrics between each other either.<sup>62</sup> This presents an opportunity for the pupils to try and do their own close reading.

The song opens the topic of "jealousy" and relationships. Older pupils who already are able to abstract thinking to this degree might find it motivating as the interpretation lets them express their own opinions and ideas on said topic. In the context of key competencies, we can talk about developing their communication competencies (formulating and expressing their opinions and also listening to the opinions of others) as well as the social and personal ones (cooperating with others, contributing to discussions, creating a friendly atmosphere...)<sup>63</sup>

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<sup>60</sup>ZŠ HLUBOČKY. *ŠkolníVzdělávací Program „Škola pro Život*. "Hlubočky, 2021. Pages 197-202.

<sup>61</sup>TOTAL GUITAR authors. *Interview with Brian May*. Total Guitar, no. 216, July 2011.

<sup>62</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 299-300.

<sup>63</sup>MŠMT. *Framework Educational Programme for Basic Education: For Basic Education (with amendments as at 1. 9.. 2007)*. Praha: Výzkumnýústavpedagogický v Praze, 2007. Pages 13-14.

### 4.3. Save Me

The song “Save Me” was released in 1980 on the album *The Game*. This album was overall a great success in Great Britain but also overseas in the United States. The song has been released as a single shortly before the album’s release and was positively accepted by audiences.<sup>64</sup> While the song itself might not belong among the Queen’s most well-known songs its slower pace and usage of commonly known verbs in the past simple seems to make it a good choice to use in the classroom.

#### 4.3.1. Grammar

This song most prominently utilizes verbs in past simple. As for the vocabulary, there are not many complicated words except a few such as “sham, belie,” and “intent”. This makes the song appropriate even for classes where pupils are learning about past simple for the first time. According to the SEP, this would be 7<sup>th</sup> grade.<sup>65</sup>

Approach towards the complicated parts of the song may differ. If there is the possibility to access the internet during the lesson pupils could be encouraged to do their own research and try to explain the meaning of words they do not understand using vocabulary more familiar to them. Some chosen words that could belong to the advanced vocabulary are “glory, care and loyalty, sham, belie, a clean slate, to waste, sale,” and “rent”. Two lines of this song also use the future tense: “The slate will soon be clean. I’ll erase the memories.” If the teacher chooses to use this song in a grade where pupils are not familiar with future tense yet they should explain this piece of grammar to the class. Letting pupils try and discover the meaning of “will” used in this context can have motivational value to them as they are encouraged to utilize the knowledge they have gained so far. Some pupils might also appreciate learning something more advanced and remember it in the future.

#### 4.3.2. Behind the Lyrics

Older learners can use this song as a base for discussion of the topic of relationships. For example, 9<sup>th</sup> graders are already at the age when they are discovering their first romantic relationships and are experiencing their first breakups and might find some parts of this song

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<sup>64</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 368-369.

<sup>65</sup>ZŠ HLUBOČKY. *ŠkolníVzdělávací Program „Škola pro Život*. “Hlubočky, 2021. Page 194.

relevant to emotions they might have felt. According to Clerc, Brian May was indeed inspired by the breakup of his friend when writing this song.<sup>66</sup>

The song could of course be also used as a metaphor for breaking up any kind of relationship. For instance, what happens if people who used to be friends part ways. Learners could be given a task to come up with a story of what might have happened, how they would deal with losing a friend or how would they try to fix it.

## **4.4. You're My Best Friend**

The song “You're My Best Friend” was released in 1975 on the album *A Night at the Opera*. This makes it the oldest song used for teaching plans in this thesis. Though being almost 50 years old it belongs among the most well-known songs by Queen.<sup>67</sup>

### **4.4.1. Grammar**

The song uses a lot of repetitive sentence constructions so learners can repeat them and maybe try to come up with their own variations on them. For instance, the phrase “*You make me live*” can be modified with adjectives (happy, sad, angry, cheerful...), or the phrase “*You're my sunshine*” can be used as a base for some creative writing activity where learners can practice their ability to use metaphors.

Apart from these constructions there is utilised past simple (“*I got you to help me forgive*”), present perfect (“*You're the best friend that I ever had, I've been with you such a long time*”) as well as future tense (“*You know I'll never be lonely*”). These could be perceived as an obstacle for less advanced learners, however, if the learners are exposed to the grammar sooner and perhaps given some simplified explanation of it there is a chance they will remember it later in their studies and the new grammar will not pose such a threat to them since it will not be something completely new to them. It is, of course, up to the teacher to assess their class and their ability, if understanding was the main goal of using this song it would be the most suitable for the 9<sup>th</sup> grade due to the aforementioned grammatical aspects.

The lesson plan created for this song concentrates on personal pronouns and adjectives. As the teaching practice revealed personal pronouns generally confuse young learners and need a lot of practice. In this case, it can be combined with listening to authentic

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<sup>66</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 368-369.

<sup>67</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 166-168.

material, perhaps singing along with the refrain which does not use any of the advanced grammar. As for the adjectives, they can be considered one of the core parts of vocabulary and the song provides an opportunity to practice them in relation to describing someone as well as adding new pieces of vocabulary to learners' word bank. According to the SEP, learners are learning some simple descriptions and adjectives as soon as in the 5<sup>th</sup> grade.<sup>68</sup>

#### **4.4.2. Behind the Lyrics**

“You’re My Best Friend” is unmistakably emitting positive energy. Lyrics describe somebody who can stand by the singer’s side at all times and who the singer can rely on. John Deacon dedicated this song to his wife who he married in 1975 and to whom he is married to this day (March 2023).<sup>69</sup>

With beginner learners this song can serve the purpose of an opener to the topic of friendship and discussion about “what makes a good friend” or whether the learners themselves have any best friends. Advanced or older learners can also discuss not only the topic of friendships but also romantic relationships. For example, the teacher can use the story of John Deacon and his long-lasting relationship as a ground for discussion.

### **4.5. We Are the Champions**

“We Are the Champions” was published in 1977 as a second track on the album *News of the World*. The album was somewhat a reaction to the wave of punk music as well as the band members wanting to go back to their roots and make a classic rock album. The album contains another classic anthem “We Will Rock You” that has such a well-known beat it could be familiar to learners as well.<sup>70</sup>

#### **4.5.1. Grammar**

“We Are the Champions” mostly consists of the usage of present perfect tense which as has been mentioned in the previous chapters is mostly consistent with the grammar taught in 9<sup>th</sup> grade (though some other schools might teach it as soon as 8<sup>th</sup> grade). The lyrics utilise repetitive phrase structure such as “I’ve paid my due; I’ve done my sentence; And bad mistakes, I’ve made a few...” As has been established learners need repetition in order to

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<sup>68</sup>ZŠ HLUBOČKY. *ŠkolníVzdělávací Program „Škola pro Život*. “Hlubočky, 2021. Pages 145-146.

<sup>69</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Page 167.

<sup>70</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 243-246.

fully grasp new language contexts and memorize them. Teachers can either provide them with the information that they are supposed to fill in verbs in present perfect or with more advanced learners test their listening abilities and let them fill in whatever they think they hear.

There are also some interesting phrases learners can add to their word bank such as “I’ve paid my dues, done my sentence, commit a crime, come through, I’ve taken my bows, curtain call, it’s been no bed of roses,” or “pleasure cruise”. Advanced learners might be aware of some of those but some might be new to them and the song presents the opportunity for them to do their own research and learn them by looking up the meanings or phrases where they are used in different contexts.

#### **4.5.2. Behind the Lyrics**

Both “We Are the Champions” and “We Will Rock You” are classic sports anthems. Both songs were written with the audience in mind as they both have a chorus that is inviting them to sing along.<sup>71</sup> This can be utilized in the classroom as well since learners can be encouraged to join in as well and practice their pronunciation.

The song can be used in a lesson that concerns hobbies or activities as it prompts a discussion about winning and losing or just the idea of the spirit of unity within any team or group of people.

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<sup>71</sup>CLERC, Benoît. *Queen All the Songs: The Story Behind Every Track*. EBook. Pages 254-256.

## 5. Application of the Songs in ELT

Teaching plans 5.4, 5.5, and 5.6 based on the usage of songs “I Want to Break Free”, “Save Me” and “Jealousy” were executed during the teaching practice with the following learners: 9<sup>th</sup> grade (14-15 years), 7<sup>th</sup> grade (12-13 years) and one more different 9<sup>th</sup> grade (14-15 years). To maintain anonymity there will be shared no names or locations so the classes remain unidentifiable. After each lesson plan, there is a reflection concentrating on the outcomes of the lesson plan and offering some other possible changes that could be done to make it more effective in future uses.

Teaching plans in chapters 5.7 and 5.8 for songs “You’re My Best Friend” and “We Are the Champions” were not executed in practice they, however, propose other options and ideas on how some more songs could be used in lessons. These two chapters will thus lack the subchapter evaluating the climate of the classroom and further suggestions for improvement. Instead, there is going to be an analysis of the elements chosen in individual lesson plans and which aspects of learners they are supposed to be developing.

This chapter is also going to reference the Common European Framework of Reference for Languages (CEFR) to assess pupils’ language proficiency.<sup>72</sup>

### 5.1. Action Research

Action research is research-based in practice and immediate feedback loop. Compared to academic research it has the same significance, however, the results of action research tend to be more subjective and thus cannot be used as universally as results of academic research.<sup>73</sup>

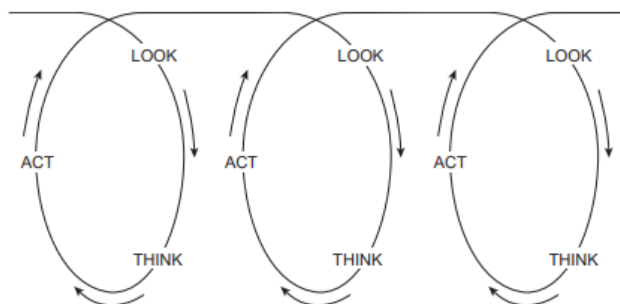
Teacher executing the active research focuses mainly on issues within a specific class or school. The research happens through a series of diagnoses, proposing a solution, actively applying the solution, and feedback. The benefit of this type of research is the immediacy of the results of the research. The teacher can see the result almost simultaneously as the action is taking place and either consider the applied changes effective or ineffective. Stringer in

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<sup>72</sup> COUNCIL OF EUROPE. *Global scale - table 1 (CEFR 3.3): Common reference levels - common European framework of Reference for languages (CEFR) - publi.coe.int*. Common European Framework of Reference for Languages (CEFR). (n.d.). Retrieved February 17, 2023, from <https://www.coe.int/en/web/common-european-framework-reference-languages/table-1-cefr-3.3-common-reference-levels-global-scale>

<sup>73</sup> NEZVALOVÁ, Danuše. *Akční výzkum ve škole*. Pedagogika: časopis pro pedagogickou teorii a praxi. Praha: Státní nakladatelství učebnic, 2003, 53(3), 300-308.

hisbook *Action Research* presents the three main aspects of “look, act, think” as a continuous spiral (see figure 2)



*Figure 2 Action research interacting spiral (Stringer 2007)*

The action research takes into account all the differences with the group of learners thus having potential being more effective than standardized procedures. It also involves the learner more in the process as the communication and their understanding of “what is happening right now” is an important part of it. Rather than an authoritative approach the research views the researchers as facilitators who provide direction and supports the learners in being active participants.<sup>74</sup>

The lesson plans used in this research were created for these three specific classes and would they be used further they might need some adjustments to correspond to the class’s abilities and needs. These possible adjustments are always reflected at the end of each subchapter dealing with the individual lesson plans.

## **5.2. Defining the Climate of the Classroom**

Classroom climate presents one of the major factors for learners’ motivation and willingness to participate in class. It could be explained as a summary of all the factors that can affect how learners feel within the class (by extension in the school as a whole). That means teacher-learner relationships, learner-learner relationships, the number of learners in the class, where the learners sit, and the aforementioned overall climate of the school.<sup>75</sup>

Before executing any of the lesson plans there were a few previous lessons taught in each of the classes in order to establish the overall level of English of the learners as well as approximate their overall personalities and relationships within the class. As the classroom

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<sup>74</sup>STRINGER, E.T. *Action research: a handbook for practitioners*. Thousands Oaks (California): Sage Publications, 2007. Pages 27-34.

<sup>75</sup>KALHOUS, Zdeněk, and Otto OBST. *Školní Didaktika*. Portál, 2002. Pages 397-398.

climate can be one of the factors defining learners' motivation thus the success of a lesson plan will be mentioned at the beginning of each subchapter dealing with the individual lesson plan executions.

### **5.3. Defining an Aim of a Lesson Plan**

Defining a precise aim of a lesson can prove to be helpful not only to the teacher but to pupils as well. When everyone is aware of what the lesson strives to achieve it helps to improve morale and motivation as it adds the logical aspect of “why are we doing this”.

To create a successful aim of a lesson Kalhous and Obst et *al.* in their book *Školní Didaktika* (“school didactics”) propose to consider the following 4 requirements: complexity, consistency, controllability, and adequacy.<sup>76</sup> Following subchapters are going to provide a further definition of each.

#### **5.3.1. Complexity**

Aims complexity means that it should develop the learner in more dimensions than just cognitive. The teacher should also consider affective and psychomotor dimensions when forming a lesson plan.

Not every lesson aim has to have all three dimensions as the complexity also includes forming the lesson plans in the context of a bigger thematic unit. Since the executed lesson plans were related to the thematic unit the class was covering only loosely, they were planned with all three dimensions in mind. The affective dimension was mostly developed through learners sharing their ideas or by cooperating with each other. As for the psychomotor dimension for language teachers, this includes the parts of the lesson where learners speak and thus practice pronunciation specific to the target language.

#### **5.3.2. Consistency**

Lesson aims should be consistent throughout the whole learning process. They should progress from the most basic and simple to the more complex ones. This requirement is one of the difficult ones to execute. Since the lesson plans were not really a part of a bigger unit they were planned to be as consistent with learners' abilities developed so far as possible.

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<sup>76</sup> KALHOUS, Zdeněk, and Otto OBST. *Školní Didaktika*. Portál, 2002. Pages 276-279.



### **5.3.3. Controllability**

The aims that are set should be worded in such a way that they can be controlled. There have to be stated requirements on learners' performance (they are able to name/do/say/...), under what conditions the performance occurs (do they perform alone, with help of a teacher, do they use a dictionary...) and finally the performance standard. The standard states how many mistakes they are allowed, how many examples they should be able to provide, and what their performance has to be like for the teacher to consider the aim fulfilled.

### **5.3.4. Adequacy**

The teacher should set the aims so that they are appropriate to learners' abilities. This is especially challenging for teachers that are new to the class and can refer only to SEF for learners' hypothetical abilities. Every class is different and presents a different type of challenges. Some classes might be more talkative than others, but the number of special educational needs learners differ and thus the teacher frequently needs to differentiate within one aim as the learners' abilities can vastly differ even within one class.

The adequacy of the lesson plans executed for the purposes of this research was based on spending the previous few lessons teaching the selected classes. The teacher was able to get familiar with the climate of the classroom as well as the learners' abilities.

## **5.4. Activity: Queen –Break Free – Phrasal Verbs**

For the full text of the song see Appendix 1.

This activity has been conducted with 9<sup>th</sup> grade (14-15 years). The class consisted of 11 pupils with levels of English being A2/B1. This lesson focused on presenting perfect, phrasal verbs and discussing societal issues. Used materials consist of the song worksheet (see appendix 2) video clip of the Queen Song<sup>77</sup> and a video clip of the opening sequence for the show *Coronation Street*<sup>78</sup>.

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<sup>77</sup>[https://www.youtube.com/watch?v=QgQaa\\_B6ATI](https://www.youtube.com/watch?v=QgQaa_B6ATI) (Queen - I Want To Break Free (Lyrics), <https://www.youtube.com/watch?v=Kee9Et2j7DA> (Queen I want to Break free)

<sup>78</sup><https://www.youtube.com/watch?v=e4ApLHhyGCU> (Coronation Street - December 1978)

### 5.4.1. The Climate of the Classroom

The class consisted of 11 pupils, most of them had very high language proficiency and only two of them needed special attention in order to be able to fulfil any given task. Though learners tended to be very competitive they did not mind helping their classmates and were not behaving mockingly if any of them had issues answering any question.

Their regular teacher could be described as strict but fair and at the same time showing considerable understanding towards their occasional adolescent behaviour. It could be stated that these factors majorly benefited the overall climate of the class and encouraged learners to be participative during the lessons.

### 5.4.2. The Lesson Plan

Aims of this lesson plan are:

- Pupils are able to identify most of the missing words in the song through listening exercise.
- Pupils are able to recall present perfect grammar from previous lessons.
- Pupils learn new phrasal verbs and are able to use them in an original sentence
- Pupils are willing to cooperate and share ideas with each other
- Pupils are able to show their ability of critical thinking and thinking in global contexts during the interpretation of the song discussion

<b>Time</b> (minutes)	<b>Activity</b> (Description of the activity with reasoning)
<b>2</b>	<b>Warm up</b> Engage pupils with simple questions such as what is the weather like, how are they feeling today, etc... to get them more ready and comfortable to speak

8-10	<p><b>Revision of grammar</b></p> <p>Topic of the previous lesson were modal verbs (must, mustn't and don't have to). The teacher makes sure that pupils remember how to use them by asking pupils to answer questions such as: "What you must do at home, what you mustn't do at school, what you don't have to do over the weekend...?"</p> <p>In the song, there is used present perfect which was a grammar they covered in the previous unit of their textbook (Project 3) so this part aims at the quick revision of the tense. Teacher elicits answers from pupils: "How is present perfect formed, when do we use it / what is its meaning...? Provide an example of a sentence in present perfect.."</p>
3	<p><b>Pre-reading</b></p> <p>Teacher hands out the worksheets and lets pupils read the lyrics and ask about unfamiliar vocabulary. The teacher can inquire about some more advanced phrases: <i>Self-satisfied, for real, you by my side...</i> encouraging pupils to deduce the meaning by providing an English definition or using the words in a sentence.</p>
10	<p><b>Listening</b></p> <p>Pupils listen to the song twice and fill in the missing phrasal verbs. The whole class checks the answers together and the teacher writes the phrasal verbs from the song on the board: <i>break free, fall in love, get over something, walk out, go on, get used to, make it on one's own.</i></p>
5	<p><b>Working with the phrasal verbs</b></p> <p>Pupils provide an explanation of phrasal verbs which they are familiar with. They are again encouraged to deduce the meaning of those they do not know by being provided with the English definition or with an example sentence where is the phrasal verb used by the teacher.</p> <p>Pupils are then asked to write one sentence using each phrasal verb underneath the lyrics. They can work in pairs. The teacher then randomly asks pupils to read one of their sentences out loud.</p>
10	<p><b>Interpretation</b></p> <p>Pupils listen to the song once more and this time they also watch the video clip.</p> <p>TASK: "Work in pairs or groups of three. Listen to the song / read the lyrics again, and think of the meaning. Which problem or problems do you think the song is addressing? Nobody is completely sure about the interpretation so there are no wrong answers." Pupils can use dictionaries if they need to.</p> <p>The teacher gives pupils time to discuss their ideas. The teacher can also provide them with more information such as the background of the video clip (if possible play the intro to <i>Coronation Street</i> so they can see the similarities) and how it was misunderstood in the US. Hint on the societal expectations in the 70s – the pressure to conform to the norms, getting married is 20 years old, colleges not accepting women, women being mostly housewives without their own income...</p>

<b>5</b>	<p><b>Final discussion</b></p> <p>Pupils are encouraged to share their ideas and express their opinions. If the time allows it also provides some feedback to the teacher.</p>
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### 5.4.3. Reflection

Pupils were remarkably engaged with the song. They knew the band and their songs. This was most prominent during the listening when some of them decided to join in with the refrain and sing along or were visibly dancing or moving to the tune. This could be seen as further enhancing the psychomotor learning dimension.

The majority of them were able to fill in the missing lyrics and the gaps during the first listening but wanted to hear the song once more to make sure that they are correct and some of them proclaimed also because they wanted to hear the song again.

Pupils were actively participating during the phrasal verb exercise. The class was quite participative with the majority of advanced learners who were keen on proving their language skills. Though they showed great aptitude during the understanding and translation process coming up with their own original sentences was challenging to them even in pairs or groups of three. In the end, they were able to form predominantly correct sentences (apart from some minor errors that did not prevent these sentences from being understandable) even without the help of the teacher.

They actively participated in the discussion with each other, they were, however, comparatively more hesitant to share their opinions with the teacher and needed some guidance and encouragement. Nonetheless, the interpretation discussion happened without any further complications, and with the help of the teacher, they were able to present valid and interesting interpretations hinting towards topics that would be interesting to develop more in some future lessons. Among the suggested ideas were:

- Getting out of a toxic/bad/ not compatible relationship
- An anthem for personal freedom (everyone deserves to be free, love whoever they want, be themselves, etc...)
- Relevancy of the song even nowadays (we are freer than in the 70s but there are still people who are struggling)

#### **5.4.4. Improvements and Other Activities Suggestions**

The lesson plan could be more centered on grammar and practicing the new phrasal verbs, however, the learners proved their speaking abilities in the previous lessons and it seemed more beneficial to them to practice their speaking in the more communicative situation.

Suggested further grammar exercises could include forming the phrasal verbs from cut-up papers. The teacher would print out the phrasal verbs and then cut them into words and prepositions and the learners' task would be to put them back into the correct phrases.

### **5.5. Activity: Queen - Save Me – Past Simple**

For the full text of the song see Appendix 3.

The activity has been conducted with pupils in the 7<sup>th</sup> grade (12 – 13 years). The class consisted of 20 pupils with their level of English being A1/A2. The Focus of the lesson was mainly on revising past simple regular and irregular verbs. Used materials were a worksheet (see appendix 4) and the song “Save Me.”<sup>79</sup>

#### **5.5.1. The Climate of the Classroom**

The class consisted of 20 pupils. Pupils tended to mostly cooperate within small groups or in pairs with their neighbours. There were also prominent differences between each learner's levels of English. This differentiation with the class led to learners sometimes making comets towards other learners' performance and they needed to be often reminded to be respectful towards each other.

Their regular teacher had been working with this particular class for over a year and had methods of how to work with the learners most effectively. They preferred slower-paced lessons with revisions or activities concentrating on movement. Apart from the teacher this class also had a teacher's assistant which proved to be helpful when monitoring the whole class during either individual work pair work or group work.

#### **5.5.2. The Lesson Plan**

Aims of the lesson plan were:

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<sup>79</sup> Queen – Save Me <https://www.youtube.com/watch?v=Iw3izcZd9zU>

- Pupils are able to recall their knowledge of past simple: they are able to form positive and negative sentences and create questions with words within their vocabulary.
- Pupils are able to recall the rules of correctly creating past simple forms of regular and irregular verbs they have learned so far.
- Pupils are able to fill in most of the missing words during the listening practice
- Pupils are willing to share their opinion on the chosen song and activities.

<b>Time</b> (minutes)	<b>Activity</b> (Description of the activity with reasoning)
<b>5</b>	<p><b>Warm up game</b></p> <p>Pupils stand up and the teacher gives pairs of verbs in an infinitive. The task is to say the irregular verb faster than the other classmate. Whoever answers second sits down and the teacher asks the next pair until there is only one person left standing.</p> <p>This warm-up game is appropriate for a class that responds well to a bit of competition as it motivates them to revise the relevant topic so they can compete in this game.</p>
<b>10</b>	<p><b>Revision of grammar</b></p> <p>The class was still in the early stages of learning past simple and still needed a lot of revision. This part with revision remained written on the whiteboard for the rest of the duration of the lesson so pupils can look at it if, at any point during the lesson, they were not sure how to use the past simple.</p> <p>The teacher elicited answers to questions such as: <i>How do you create the past simple? What's the difference between the verb "to be" and other verbs in the past simple? How do we create positive and negative sentences? How do you form questions and Wh- questions?</i></p>
<b>10</b>	<p><b>Song pre-reading</b></p> <p>After pupils receive the worksheet, their task is to read the text and circle the words they do not know. A teacher asks for the words they found and provides them with simplified definitions to see if they can deduce the meaning.</p> <p>The teacher also chooses some difficult words such as <i>glory, care and loyalty, sham, belie, a clean slate, to waste, sale, and rent</i> and asks pupils about their meaning. If nobody knows we search for the meaning together in the monolingual dictionary (projected on the board), and pupils write the meaning into the text.</p>

15	<p><b>Listening</b></p> <p>Pupils listen to the song, their task is to fill in the missing words in either past or present simple (as is indicated in the worksheet)</p> <p>They listen to the song twice. The teacher is pausing the song the second time after each gap so pupils have enough time to write in the missing word.</p> <p>The teacher asks pupils to come to the board and write the correct answers there so everyone can see them and also check the spelling.</p>
5	<p><b>Final feedback</b></p> <p>Teacher can ask pupils whether they know the band or some of their famous songs.</p> <p>Pupils can provide their opinions on the song and the activities</p> <p>Teacher can ask about their possible ideas on the meaning of the song (whether they think it is a happy, sad, love song, etc...)</p>

### 5.5.3. Reflection

This lesson plan could unfortunately be executed as planned. The first obstacle proved to be the number of learners as it is more demanding to work and monitor a class that has 20 pupils. The teacher has to be more careful and spent more time checking that everyone is paying attention and is aware of what is being done at the moment. Another obstacle was time as though there were done exercises including videos and listening in the previous lessons in this one the sound system was not working as desired and it delayed the listening part. This generated an unforeseen time pressure toward the end of the lesson which might have contributed to the observed lack of motivation in the end. Further, the class was also not used to working with songs as their teacher did not use them in her lessons.

Though when questioned at the end of the lesson the learners provided mostly positive or neutral feedback the lesson was less organized than was anticipated and there were parts of the lesson plan that could have been executed differently.

### 5.5.4. Improvements and Other Activities Suggestions

As has been mentioned in the reflection this lesson plan focusing purely on grammar and understanding could have been executed differently or was perhaps more suitable for older learners. If it was to be executed again with a different class the teacher could for example during the pre-reading read through the song with the class and let pupils guess which verb could possibly fit into which gap as that would provide them with a better

understanding of the lyrics and gave learners at least a vague idea what they are possibly going to be filling in each gap.

This lesson plan can also be used with more advanced learners as there are many areas of it that allow further modification to match their language skills. For example, more advanced learners can work with listening without being provided with a list of verbs to choose from or work more individually on the vocabulary definitions. They could work in smaller groups where each group could find the definition of one word and present it to the rest of the class or provide further context by using it in a simple sentence.

Another possibility that could be done with a class that has higher speaking skills and is more advanced in text comprehension is to concentrate more on the meaning of the song as well.

## **5.6. Activity: Queen - Jealousy – New Vocabulary**

For the full text of the song see appendix 5

The lesson plan has been taught in the 9<sup>th</sup> grade (14-15 years). There were 11 pupils with A2/B1 level of English. The main topic of the lesson was to revise past simple but also a discussion on the topic of relationships, ownership, and jealousy that can be linked to these. Materials used during the lesson were a worksheet (see appendix 6) and a song by Queen “Jealousy”.<sup>80</sup>

### **5.6.1. The Climate of the Classroom**

This class was smaller as it consisted of 11 pupils. The group also consisted of learners from two separate classes 9A and 9B. There was no clear division within the class – the learners tended to work in different groups/with different partners during previous activities. Learners were on very similar language levels and the only major difference between them was the degree of shyness. What must be noted though is that even the more shy learners participated during the activities but preferred those where they do not have to perform in front of the whole class.

There was no particular rivalry between the learners and when there was a mistake made it was taken with humour. The same can be said about any occasion where pupils were

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<sup>80</sup> Queen – Jealousy: [https://www.youtube.com/watch?v=8rSSmgXEKuY&ab\\_channel=QueenOfficial](https://www.youtube.com/watch?v=8rSSmgXEKuY&ab_channel=QueenOfficial)



taunting each other – no particular learner was always the object of derision. The overall atmosphere was thus relaxed and nobody was particularly afraid of speaking or making mistakes.

Their regular teacher’s approach could be the reason for such an atmosphere. She was very strict and demanded of them to achieve their personal best, however, at the same time she was understanding towards their problems and her pupils felt comfortable sharing with her their ideas or wishes.

All of the above factors contributed to learners’ attitudes toward learning and how they approached lessons and individual tasks within them. Lessons with them could be more quick-paced with more demanding tasks. They were able to concentrate on longer tasks as well and fulfil them without getting majorly distracted.

### 5.6.2. The Lesson Plan

Aims of the lesson were:

- Pupils are able to search for information on the internet and are able to find correct definitions for the new pieces of vocabulary.
- Pupils are able to use past simple through listening exercises without mistakes
- Pupils are actively expressing their opinions and ideas
- Pupils are able to use their critical thinking and close reading ability in order to discuss the meaning of the song

<b>Time</b> (minutes)	<b>Activity</b> (Description of the activity with reasoning)
<b>5</b>	<p><b>Warm up</b></p> <p>Teacher briefly tells pupils about the band Queen and their influence. The teacher asks if they know any famous songs (Bohemian Rhapsody, We will rock you, Break Free...)</p> <p>Pupils tune in for an English lesson by listening to the information in the target language. They also get ready and more comfortable to speak by answering some simple questions</p>

10	<p><b>Topic introduction – Mind map</b></p> <p>Teacher writes on the board title of the song “<i>Jealousy</i>” and asks pupils if they know the meaning of the word making sure everybody understands.</p> <p>Pupils then work together as a group and try to draw a mind map with “jealousy” being its centre. (<i>Possible associations to ask about envy, enemy, emotion, relationships, things, money, possessions, character, grudge, fear...</i>)</p>
10	<p><b>Vocabulary introduction</b></p> <p>Each pupil receives a strip of paper with the phrase written on it (<i>Lead somebody on, to while away, trip somebody up, bring somebody down, bring somebody sorrow, gotta, get hold of something/ get hold of somebody, possessive person, suspicion</i>) – if there are more pupils than strips of paper some can work in pairs.</p> <p><i>TASK: Look up the meaning of the phrase in the dictionary or on the internet, write it down, and come up with one original sentence using it. You can use phones or the computer to look it up.</i></p> <p>Pupils present what they found and the teacher writes it on the board (simplified). The teacher makes sure everybody understands the meanings of the phrases.</p>
10	<p><b>Listening</b></p> <p>Pupils receive the song worksheet. The teacher gives them time to read through it and circle any words they don’t understand so they can ask for clarification.</p> <p>The teacher monitors the class during the listening. If everyone is able to fill the lyrics in during the first listening the next listening can be the one with lyrics so pupils can check their answers.</p>
10	<p><b>Final discussion</b></p> <p>Pupils talk with their neighbour about the following topics:</p> <ul style="list-style-type: none"> <li>• <i>Are you a jealous person?</i></li> <li>• <i>Do you think a bit of jealousy can be useful?</i></li> <li>• <i>When was the last time you were jealous? (What were you jealous of?)</i></li> </ul> <p>The teacher can ask some of the pupils to share their ideas or give them an example of what they themselves have been jealous of lately.</p> <p>If there is time left teacher should ask for feedback and whether pupils enjoyed the activity and song.</p>

### 5.6.3. Reflection

The class consisted of very advanced learners. Some of them came from bilingual families or spent some time living in an English-speaking country. This allowed for the topic

of this lesson to be more abstract and complex as the majority of the class were skilled speakers.

The most challenging for them actually proved to be the first exercise where they were supposed to draw a mind map. The class worked together as one group and perhaps that did not completely suit them as there could have been further differentiation within the class that could not be so easily observed during the prior two weeks' practice.

For the rest of the lesson, pupils were more actively participating during the activities compared to the first one. They were able to quickly find definitions for the new phrasal verbs and presented them with creative and original sentences during the vocabulary part. Notably sentence “*There’s gotta be an impostor among us,*” referring to the popular game Among Us proved the importance of teachers being aware of what their learners are interested in since of the pupils were pleasantly surprised by a positive reaction to this sentence and seemed to gain a more positive attitude towards the teacher executing this lesson plan.

The listening served as the more relaxing part of the lesson as the learners were able to fill in the missing words during the first listening (though this could also be due to the fact that the class consisted of very advanced learners as has been mentioned). During the second listening, they were thus more able to focus on the grammar used and possible emotions behind the lyrics.

During the discussion, they were more active in talking to each other and needed to be prompted to speak rather than speak of their own volition. Albeit they needed prompting they were comfortable speaking and expressing their opinions.

Apart from that this class had a very positive relationship towards learning and in their feedback they later mentioned that they were glad that they learned many new pieces of information and vocabulary. They also mentioned that they enjoyed the chosen song as many of them had rather variable music tastes – as they mentioned in the previous lessons, they do not mind listening to anything as long as it is not country music. This piece of information alone would be interesting to research further in the future.

#### **5.6.4. Improvements and Other Activities Suggestions**

As aforementioned the weakest point of the lesson plan was the first brainstorming activity. If this teaching plan would be executed again in the future it would perhaps be more useful to provide learners with some sort of extra aid to help them come up with ideas. This

aid could include pictures with situations where people express some form of jealousy or actually start the lesson (instead of finish) with a discussion about situations where they themselves were jealous and explore the topic this way.

Other possible modifications could be done to the lyrics worksheet, for example, classes with less advanced learners could have the missing verbs written above the lyrics so they know what kind of vocabulary they are going to be filling in.

## **5.7. Activity: Queen -You're My Best Friend – Pronouns**

For the full text of the song see appendix 7

This song does not present a real challenge to advanced learners experienced with authentic English materials instead it could be used as a way to introduce not so experienced learners into this type of exercises.

Ideally, this lesson plan could be used in 6<sup>th</sup> to 7<sup>th</sup> grade with the level of English being A2. Though it contains pieces of grammar these learners have not encountered yet it does not prevent them from understanding the basic information. They also might utilize the knowledge of future or past tenses in their future studies. This lesson plan could further be utilized during June at the end of the school year as June 30<sup>th</sup> has been established as world friendship day since the core of the lesson is talking about friendship.<sup>81</sup>Materials needed are the worksheet (see Appendix 8) and the song.<sup>82</sup>

### **5.7.1. The Lesson Plan**

Aims of the lesson are:

- Learners are able to describe their friend within the limits of their vocabulary.
- Learners are able to fill in most of the missing words in the song lyrics.
- Learners are willing to talk about their friends and cooperate with others.

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<sup>81</sup> UNITED NATIONS. "International Day of Friendship." *United Nations*. Retrieved March 30, 2023 from <https://www.un.org/en/observances/friendship-day>.

<sup>82</sup> Queen – You're My Best

Friend [https://www.youtube.com/watch?v=HaZpZQG2z10&ab\\_channel=QueenOfficial](https://www.youtube.com/watch?v=HaZpZQG2z10&ab_channel=QueenOfficial)

Lyrics version [https://www.youtube.com/watch?v=Jp3fu05GdsM&ab\\_channel=YoungPilgrimMusic](https://www.youtube.com/watch?v=Jp3fu05GdsM&ab_channel=YoungPilgrimMusic)

<b>Time</b> (minutes)	<b>Activity</b> (Description of the activity with reasoning)
<b>5</b>	<p><b>Introduction</b></p> <p>Teacher explains that June 30<sup>th</sup> is the day of friendship and today's lesson will be focused on that topic. The teacher also makes sure that learners know the meaning of the word friend/friendship.</p> <p>Pupils tune in for an English lesson by listening to the information in the target language and answering some simple questions.</p>
<b>10</b>	<p><b>Warm Up– Vocabulary</b></p> <p>Teacher writes on the board the word “<i>Friend</i>”.</p> <p>Pupils then work in small groups and try to write as many words as possible they associate with the word friend/friendship. The teacher can set the time for the individual work at 2 minutes and add or subtract some time based on their observation of the learners' work. (<i>Teacher can guide the learners by asking what characteristics make a good/bad friend, what they like to do with their friends, where they can meet friends, etc...</i>)</p> <p>Pupils then read their ideas out loud and the teacher makes sure everybody knows the words. Then the teacher asks learners to come up to the board and write there one word they associate with the word friend (they can get inspired by the previous activity).</p>
<b>15</b>	<p><b>Listening</b></p> <p>Pupils receive the song worksheet. The teacher gives them time to read through it and circle any words they don't understand so they can ask for clarification – <i>e.g. can explain some of the grammar that might be new to them</i></p> <p>Pupils listen to the song twice. The teacher monitors the class during the listening.</p> <p>The whole class checks the answers together. The teacher can play the song again this time version with lyrics.</p>
<b>10</b>	<p><b>Speaking</b></p> <p>Pupils make pairs and talk to each other answering the following questions:</p> <ul style="list-style-type: none"> <li>- <i>Have you got a best friend?</i></li> <li>- <i>How many friends have you got?</i></li> <li>- <i>Where do you know your friends from? (School? Hobby?)</i></li> <li>- <i>What are your friends like? (Are they funny? Happy? Honest?...)</i></li> </ul> <p>The teacher monitors the class and asks learners some of the questions as well.</p>

<b>5</b>	<p><b>Final discussion</b></p> <p>Teacher asks for pupils' feedback</p> <p>Teacher can further check if pupils remember some of the new vocabulary</p>
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## 5.8. Activity: Queen - We are the champions – Present Perfect

For the full text of the song see appendix 9.

The song utilizes the present perfect making it an ideal exercise for 8<sup>th</sup> and 9<sup>th</sup> graders. According to different SEPs, some learners are taught present perfect in 8<sup>th</sup> grade already and some learn it in the 9<sup>th</sup> grade. It could then be used in both grades either as a part of the introduction to present perfect or as a way to revise it. Also as has been mentioned the song is loosely tight to sports events and can be utilized as a part of a discussion on the topic of winning and losing. Materials needed are Simon's cat video from ISL collective<sup>83</sup>, the worksheet (see appendix 10), and the song.<sup>84</sup>

### 5.8.1. The Lesson Plan

Aims of the lesson are:

- Learners are able to describe their friend within the limits of their vocabulary.
- Learners are able to fill in most of the missing words in the song lyrics.
- Learners are willing to share their ideas and cooperate with others.

Time (minutes)	Activity (Description of the activity with reasoning)
<b>10</b>	<p><b>Warm up - Video</b></p> <p>Teacher plays the video. Learners can come to the interactive board and select the correct answer, choose it on the computer or just remain sitting and say answer when the teacher calls on them.</p> <p>Pupils tune in for an English lesson by interacting with the video, and practicing present perfect.</p>

<sup>83</sup><https://en.islcollective.com/english-esl-video-lessons/grammar-practice/general-grammar-practice/present-perfect-tenses/present-perfect-with-simons-cat/48570>

<sup>84</sup>Queen – We Are theChampions[https://www.youtube.com/watch?v=04854XqcfCY&ab\\_channel=QueenOfficial](https://www.youtube.com/watch?v=04854XqcfCY&ab_channel=QueenOfficial)

<p><b>10</b></p>	<p><b>Speaking – winning and losing</b></p> <p>Teacher projects (or writes depending on the classroom equipment) on the board following questions:</p> <p style="text-align: center;"><i>Have you ever taken part in some competition?</i></p> <p style="text-align: center;"><i>Have you ever won something?</i></p> <p style="text-align: center;"><i>Have you ever been angry about losing a game?</i></p> <p>Pupils make pairs and talk to each other using these questions in the conversation. The teacher monitors the class and at the end of the activity can ask some of the pupils to answer the questions directly.</p>
<p><b>10</b></p>	<p><b>Listening</b></p> <p>Following the previous activity teacher asks pupils if they play any sports or like to watch sports matches – pupils can raise their hand if they do and then the teacher can ask what kind of sport etc...</p> <p>Depending on the answers teacher then asks them if they are familiar with the song “We Are the Champions” as it is frequently used as a sports anthem. Pupils then receive the song worksheet.</p> <p>At this moment learners are asked to just read through the lyrics and circle some words that are unfamiliar but first, they are going to listen to the song and fill in the gaps as the following exercise will be concerning the understanding of the song.</p> <p>Learners listen to the song twice.</p>
<p><b>13</b></p>	<p><b>Listening – understanding</b></p> <p>Teacher projects the complete song lyrics on the board so learners can check their answers. Learners are also assigned one of the following lines: <i>I've paid my dues, I've done my sentence, I've come through, I've taken my bows, Curtain calls, It's been no bed of roses, Pleasure cruise, I ain't gonna lose</i>– depending on the number of learners they can either work in pairs or individually.</p> <p>Their task is to find a meaning of the highlighted phrases and present an English definition to the class – they can use their phones, dictionaries, school computer, or tablets (again depending on the classroom/school equipment).</p> <p>In the remaining time, pupils can ask about any other word/sentence they are not sure they know the meaning of. Either one of the classmates or the teacher can provide an explanation.</p>
<p><b>2</b></p>	<p><b>Feedback</b></p> <p>Teacher asks for pupils’ feedback – their opinion on the song, if they enjoyed the activities, or if they have any other questions regarding the lesson.</p>

## **5.9. Possible Modifications of the Lesson Plans**

Teachers can encounter a multitude of impediments during any of the presented lesson plans. This subchapter is going to suggest some possible solutions to them that were or should be considered before executing any of the lesson plans.

### **5.9.1. Sound and Video Issues**

Since every of the five proposed lesson plans are based on listening exercises it was of utmost importance to ensure that there was present and functional the necessary equipment in the classrooms.

Activities such as watching the video or checking the correct answers by watching the lyrics video can be substituted with other activities, however functional audio output was crucial. Checking the equipment beforehand is ideal nonetheless it does not ensure the smooth progress of the lesson. It is good to have the song also on a flash drive or CD in case there are internet issues as well as in the worst case scenario have the option to stream the song from the teacher's phone (this though might make the listening more challenging as it might not be loud enough).

### **5.9.2. Worksheet Modifications**

The worksheets used already vary according to learners' language abilities. Those are some expected abilities for the classes taught during the practice, there thus might be differences in learners' abilities should the worksheets be used with other learners.

Overall, there are three types of gap-fill exercises used: completely blank without hints, blank with words above the text to choose from, and blank with the word in parentheses that has to be filled in using the correct form from the song. There is also a variant of the worksheet where the learners are choosing the correct answer from two similar-sounding words. This one is used in combination with another gap-filling exercise.

These three gap-filling exercises can be used interchangeably with all of the used lyrics in order to make the listening more challenging or help the learners by providing them



with more context of what is expected of them to fill in. In mixed abilities, class two versions of worksheets can be distributed one more challenging for the more advanced learners and one that utilizes some form of hints for learners. The teacher can either let learners choose which version they want to do or distribute the worksheets according to their own assessment of learners' abilities or according to instructions in the individualized educational program (IEP), the learners might have.

### **5.9.3. Electronic Devices**

Some of the activities are heavily based on the usage of electronic devices whether it is mobile phones, computers, or tablets. The teacher should know the possibilities the school they teach provides and adapt the activities accordingly.

Some schools prohibit pupils from having mobile phones in the classroom and it is good to make sure to inform the learners that they are allowed to use them in this one lesson and this one lesson only in order to prevent any future transgressions against this rule.

Schools that have tablets pupils can use in the lessons usually have some kind of a booking list for them. The teacher must book the time and number of tablets they are going to need for their learners so it is important to plan the lesson beforehand. With using tablets might come another deceleration of the lesson in the form of logging into the devices. The teacher either should shorten some activities in order to ensure there will be enough time for this or be sure that the learners are familiar enough with working with the tablets that they will be able to do the logging in along with some other activity (e.g., listening to the teacher or answering some simple questions).

Every classroom nowadays has at least one computer for teachers to use. These are mostly well-functional as almost every teacher needs to use them during their lesson. It is, however, still ideal if the teacher checks that everything works well before the lesson since some unforeseen problems might occur as has been mentioned. If the lesson is taking place in the computer classroom it is still good to count in some time for learners to login into the computers. Computer classrooms can also be more demanding on the teacher as there has to be more monitoring done in order to ensure that learners are really focusing on a task they were given to complete.

## Conclusion

This thesis focused mainly on teaching grammar and speaking by using songs in the lesson. Another aspect it also considered during the execution of lesson plans was examining learners' reactions to the choice of songs and music genres.

The theoretical part provided the basis on which the practical part was executed and to which the results were compared. The theoretical part presented music as an important part of language acquisition. There was also discussed the motivational value of music and different teaching methods with a focus on adolescents. Further, the observation of the Queen's history and their contemporary popularity was the base for the hypothesis that in order to capture the interest of learners, teacher does not need to necessarily use modern, contemporary music and should not be afraid to present learners with some older bands and their songs.

The qualitative research based on observation and feedback from the learners showed that older learners were more enthusiastic about the tasks they were given. The not complete success of the lesson plan for younger learners was most likely either too quick-paced or the fact that they were not used to working with songs during lessons.

The group with the "I Want to Break Free" lesson plan showed the strongest reaction to the chosen song. Learners joined in singing the chorus of their own volition and were amused by the video clip and the background of it. The group with the "Jealousy" lesson plan displayed hesitancy in the beginning when they were asked to create a mind map; however, they were much more communicative during the discussion section. What should be noted though is the fact that in the anonymous feedback, they were asked to provide at the end of the practice they mentioned that they enjoyed the song and new activities that they were presented with. The last and the youngest group that had the most grammar-centred lesson plan "Save Me" was visibly trying to cooperate and knew some of the more well-known songs from Queen as well. This group, however, also had the biggest differentiation within the class language ability wise and the plan could not be executed as smoothly as anticipated.

This research indicates that learners overall do not mind teachers choosing less recent songs but they will be more enthusiastic and give the song more attention if it is one with more recognized lyrics or melody. Further could be observed that classes with better teacher-learner rapport were again more participative in the activities.

Limitations of the research that must be mentioned are the fact that this was a qualitative study done on a small sample of participants. As has been mentioned in the subchapter concerning the action research the lesson plans were created for the specific classes' abilities and needs. This limits the results to be applied on a larger scale without some standardisation; however, it still provides future researchers with data that could be used for future studies.

Possible further areas of research can include teachers' approach toward songs within the Czech curricula as it seems that they tend to not use any songs if they are not included in the textbooks. There is an even smaller tendency to use authentic songs with younger learners. With these, they mostly use purposely written songs that are nonetheless beneficial for developing their language skills but lack authenticity.

To conclude each group of learners is different, as is known, however there is one element bonding them all – their teacher. Teacher's approach towards subject can affect learners' motivation and their willingness to participate in lessons. If we as teachers will not be afraid to share our passions with our pupils there is a major chance that they will not be afraid to share their own in return and contribute to a better working atmosphere.

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# Appendix

## Appendix 1

### QUEEN – I WANT TO BREAK FREE

I want to break free, I want to break free

I want to break free from your lies

You're so self-satisfied I don't need you

I've got to break free

God knows, God knows I want to break free

I've fallen in love

I've fallen in love for the first time

This time I know it's for real

I've fallen in love, yeah

God knows, God knows I've fallen in love

It's strange but it's true, hey

I can't get over the way you love me like you do

But I have to be sure when I walk out that door

Oh, I want to be free, baby

Oh, how I want to be free

Oh, I want to break free

But life still goes on

I can't get used to living without, living without

Living without you by my side

I don't want to live alone, hey  
God knows, got to make it on my own  
So, baby, can't you see I've got to break free?

I've got to break free  
I want to break free, yeah

I want, I want, I want  
I want to break free

## Appendix 2

### Worksheet "Break Free"

#### QUEEN - I WANT TO BREAK FREE

Fill in the gaps or choose the correct word

I want to break free  
I want to break free  
I want to break free ..... your lies  
You're so self satisfied I don't need you  
I've got to break free  
God knows, God knows I want to break free.  
  
I've ..... love  
I've ..... love for the first time  
And this time I know it's for real  
I've ..... love, yeah  
God knows, God knows I've ..... love.  
  
It's strange but it's true  
I can't *get over/ under* the way you love me like you do  
But I have to be sure



When *I call/ walk out* that door

Oh how I want to be free, Baby

Oh how I want to be free,

Oh how I want to break free.

But life still ..... ..

I can't get used to, living without, living without,

Living without you ..... my side

I don't want to live alone, hey

God knows, got *to make/ break it* on my own

So baby can't you see

I've got to break free.

I've got to break free

I ..... .. break free, Yeah

I want, I want, I want, I want to break free

**Phrasal verbs:**

## QUEEN – SAVE ME

It started off so well

They said we made a perfect pair

I clothed myself in your glory and your love

How I loved you

How I cried

The years of care and loyalty

Were nothing but a sham it seems

The years belie we lived a lie

I love you till I die

Save me save me save me

I can't face this life alone

Save me save me save me

I'm naked and I'm far from home

The slate will soon be clean

I'll erase the memories

To start again with somebody new

Was it all wasted

All that love?

I hang my head and I advertise

A soul for sale or rent

I have no heart I'm cold inside

I have no real intent

Save me save me save me

I can't face this life alone

Save me save me save me

Oh I'm naked and I'm far from home

Each night I cry I still believe the lie

I love you 'till I die

Save me save me save me

Save me save me oh save me

Don't let me face my life alone

Save me save me oh

I'm naked and I'm far from home

#### **Appendix 4**

Worksheet "Save me"

#### **QUEEN - SAVE ME**

**Fill in these verbs in past simple:**

waste say start love cry live make

It ..... off so well

They .....we ..... a perfect pair

I clothed myself in your glory and your love

How I ..... you

How I .....

The years of care and loyalty

Were nothing but a sham it seems

The years belie we ..... a lie

I love you till I die

Save me save me save me

I can't face this life alone

Save me save me save me

I'm naked and I'm far from home

The slate will soon be clean

I'll erase the memories

To start again with somebody new

Was it all .....

All that love?

**Fill in these verbs in present tense**

believe   rent   love   cry   sale

I hang my head and I advertise

A soul for ..... or .....

I have no heart I'm cold inside

I have no real intent

Save me save me save me

I can't face this life alone

Save me save me save me

Oh I'm naked and I'm far from home

Each night I ..... I still ..... the lie

I ..... you 'till I die

Save me save me save me

Save me save me oh save me

Don't let me face my life alone

Save me save me

I'm naked and I'm far from home

**Appendix 5**

## QUEEN – JEALOUSY

Oh how wrong can you be?

Oh to fall in love

Was my very first mistake

How was I to know

I was far too much in love to see?

Oh jealousy look at me now

Jealousy you got me somehow

You gave me no warning

Took me by surprise

Jealousy you led me on

You couldn't lose you couldn't fail

You had suspicion on my trail

How howhow all my jealousy

I wasn't man enough to let you hurt my pride

Now I'm only left with my own jealousy

Oh how strong can you be

With matters of the heart?

Life is much too short

To while away with tears

If only you could see

Just what you do to me

Oh jealousy you tripped me up

Jealousy you brought me down

You bring me sorrow you cause me pain

Jealousy when will you let go?

Gottahold of my possessive mind

Turned me into a jealous guy

How howhow all my jealousy

I wasn't man enough to let you hurt my pride

Now I'm only left with my own jealousy

But now it matters not

If I should live or die

'Cause I'm only left with my own jealousy

## Appendix 6

### Worksheet "Jealousy"

#### Queen – Jealousy

<b>Fill in the gaps the missing words</b>
---

Oh how wrong can you be?

Oh to fall in love

..... my very first mistake

How was I to know

I was far too much in love to see?

Oh jealousy look at me now

Jealousy you ..... me somehow

You ..... me no warning

..... me by surprise

Jealousy you ..... ..

You couldn't lose you couldn't fail

You ..... suspicion on my trail

How howhow all my jealousy  
I ..... man enough to let you hurt my pride  
Now I'm only ..... with my own jealousy

Oh how strong can you be  
With matters of the heart?  
Life is much too short  
To while away with tears  
If only you could see  
Just what you do to me  
Oh jealousy you ..... me .....  
Jealousy you ..... me .....  
You bring me sorrow you cause me pain  
Jealousy when will you let go?  
Gottahold of my possessive mind  
..... me into a jealous guy

How howhow all my jealousy  
I ..... man enough to let you hurt my pride  
Now I'm only ..... with my own jealousy  
But now it matters not  
If I should live or die  
'Cause I'm only ..... with my own jealousy

## **Appendix 7**

## QUEEN – YOU'RE MY BEST FRIEND

Ooh, you make me live  
Whatever this world can give to me  
It's you, you're all I see  
Ooh, you make me live now, honey  
Ooh, you make me live

Oh, you're the best friend that I ever had  
I've been with you such a long time  
You're my sunshine  
And I want you to know  
That my feelings are true  
I really love you  
(Ooh) Oh, you're my best friend

Ooh, you make me live  
Ooh, I've been wandering 'round ('Round)  
But still come back to you  
(Ooh, still come back to you)  
In rain or shine, you've stood by me, girl (Girl)  
I'm happy at home  
(happy at home)  
You're my best friend

Ooh, you make me live  
Whenever this world is cruel to me  
I got you to help me forgive  
Ooh, you make me live now, honey  
Ooh, you make me live

Oh, you're the first one  
When things turn out bad  
You know I'll never be lonely



You're my only one  
 And I love the things  
 I really love the things that you do  
 Oh, you're my best friend (Oh)

Ooh, you make me live  
 (Live, live, live)  
 I'm happy, happy at home  
 You're my best friend, oh  
 Oh, you're my best friend

Ooh, you make me live, ooh  
 Ooh, you're my best friend

### Appendix 8

Worksheet "You're My Best Friend"

#### Queen - "You're My Best Friend"

Fill in the missing pronouns and adjectives

I	YOU	ME	MY		
TRUE		HAPPY	CRUEL	BAD	LONELY

Ooh, ..... make me live	I really love you
Whatever this world can give to .....	(Ooh) Oh, you're my best friend
It's you, you're all ..... see	
Ooh, you make me live now, honey	Ooh, ..... make me live
Ooh, you make me live	Ooh, I've been wandering 'round ('Round)
	But still come back to you
Oh, you're the best friend that.....ever	(Ooh, still come back to you)
had	In rain or shine, you've stood by me, girl
I've been with you such a long time	(Girl)
You're ..... sunshine	I'm ..... at home
And I want you to know	(..... at home)
That my feelings are .....	You're my best friend

Ooh, ..... make me live  
Whenever this world is ..... to me  
I got you to help me forgive  
Ooh, .....make me live now, honey  
Ooh, you make me live  
  
Oh, you're the first one  
When things turn out .....  
You know I'll never be .....  
You're my only one  
And I love the things

I really love the things that ..... do  
Oh, you're my best friend (Oh)  
  
Ooh, ..... make me live  
(Live, live, live)  
I'm happy, ..... at home  
You're my best friend, oh  
Oh, you're my best friend  
  
Ooh, you make ..... live, ooh  
Ooh, you're my best friend

## **Appendix 9**

### **QUEEN – WE ARE THE CHAMPIONS**

I've paid my dues  
Time after time  
I've done my sentence  
But committed no crime  
And bad mistakes  
I've made a few  
I've had my share of sand  
Kicked in my face  
But I've come through

And we mean to go on and on and on and on

We are the champions, my friends  
And we'll keep on fighting till the end  
We are the champions  
We are the champions

No time for losers  
'Cause we are the champions of the World

I've taken my bows  
And my curtain calls  
You brought me fame and fortune  
And everything that goes with it  
I thank you all  
But it's been no bed of roses  
No pleasure cruise  
I consider it a challenge before  
The human race  
And I ain't gonna lose

And we mean to go on and on and on and on

We are the champions, my friends  
And we'll keep on fighting till the end  
We are the champions  
We are the champions  
No time for losers  
'Cause we are the champions of the World

We are the champions, my friends  
And we'll keep on fighting till the end  
We are the champions  
We are the champions  
No time for losers  
'Cause we are the champions of the World

## **Appendix 10**

## Queen – “We Are the Champions” worksheet

I ..... (pay) my dues

Time after time.

I ..... (do) my sentence

But committed no crime.

And bad mistakes –

I ..... (make) a few.

I ..... (have) my share of sand kicked in my face

But I ..... (come) through.

And I need go on and on, and on, and on

We are the champions, my .....,

And we’ll keep on fighting ’til the end.

We are the champions.

We are the champions.

No time for .....

‘Cause we are the champions of the world.

I .....(take) my bows

And my curtain calls

You brought me fame and fortune and everything that goes with it

I thank you all

But it.....(be) no bed of roses,

No pleasure cruise.

I consider it a challenge before the whole human race

And I ain’t gonna .....

And I need to go on and on, and on, and on

We are the champions, my .....,

And we’ll keep on fighting ’til the end.

We are the champions.

We are the champions.

No time for .....

‘Cause we are the champions of the world.

We are the champions, my .....

And we'll keep on fighting 'til the end.

We are the champions.

We are the champions.

No time for .....

'Cause we are the champions...

## Resumé

Tato diplomová práce se zabývá využitím písní skupiny Queen v hodinách Anglického jazyka. Zaměřuje se na možnost zakomponování aktivit zaměřených na výuku gramatiky, slovní zásoby a rozvoje klíčových kompetencí do hodin AJ a hodnotí jejich výhody i nevýhody. Teoretická část se zabývá využitím písní při výuce AJ, významem písní při učení se cizího jazyka, významu hudby v životě adolescentů, dále pak stručnou historií kapely Queen a jejich kulturním přesahem v 21. století. Praktická část obsahuje analýzu vybraných písní z hlediska gramatiky a hodnot, které mohou být představeny skrze analýzu textů. Dále pak obsahuje učební plány a reflexe na ty, které byly odučeny a návrhy pro více aktivit k dalším vybraným písním.

## Abstrakt

Jméno a příjmení:	Karolína Kůrková
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Vedoucí práce	Mgr. Jiří Flajšar, Ph.D.
Rok obhajoby:	2023

Název závěrečné práce:	Využití písní skupiny Queen ve výuce AJ: Metodologie a praxe
Název závěrečné práce v angličtině:	The Use of Songs by Queen in ELT: Methodology and Practice
Anotace závěrečné práce:	Tato diplomová práce se zabývá využitím písní skupiny Queen v hodinách Anglického jazyka. Zaměřuje se nemožnost zakomponování aktivit zaměřených na výuku gramatiky, slovní zásoby a rozvoje klíčových kompetencí do hodin AJ a hodnotí jejich výhody i nevýhody. Teoretická část se zabývá využitím písní při výuce AJ, významem písní při učení se cizího jazyka, významu hudby v životě adolescentů, dále pak stručnou historií kapely Queen a jejich kulturním přesahem v 21. Století. Praktická část obsahuje analýzu vybraných písní z hlediska gramatiky a hodnot, které mohou být představeny skrze analýzu textů. Dále pak obsahuje učební plány a reflexe na ty, které byly odučeny a návrhy pro více aktivit k dalším vybraným písním.
Anotace závěrečné práce v angličtině:	This diploma thesis deals with using songs by the band Queen in ELT. Specifically the possibilities of using the songs in order to teach grammar, vocabulary and further develop learners' key competences in ELT and evaluates their advantages and disadvantages. Theoretical part deals with the usage of songs within the Czech educational system, their function in acquiring language overall, description of common teaching methods and the importance of music in the life of adolescents. Further the theoretical part deals with the band Queen its brief history and relevance in the 21 <sup>st</sup> century. The practical part analyses the chosen songs for their grammatical features and added value the lyrics can provide. It also consists of the lesson plans, the thorough reflection of those that have been taught in practice, and proposals of other activities that can be used with other chosen songs.
Klíčová slova:	Výuka Anglického jazyka, Poslech, Hudba, Texty Písní, klíčové kompetence
Klíčová slova v angličtině:	ELT, Listening skills, Music, Song lyrics, key competences

Přílohy vázané v práci:	Příloha 1: Text I Want to Break Free Příloha 2: Pracovní list k písni I Want to Break Free Příloha 3: Text Save Me Příloha 4: Pracovní list k písni Save Me Příloha 5: Text Jealousy Příloha 6: Pracovní list k písni Jealousy Příloha 7: Text You're My Best Friend Příloha 8: Pracovní list k písni You're My Best Friend Příloha 9: Text We Are the Champions Příloha 10: Pracovní list k písni We Are the Champions
Rozsah práce:	80 stran (113 95 znaků)
Jazyk práce	Angličtina