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HUDBA A PÍSNĚ VE VÝUCE JAZYKA ANGLICKÉHO

MUSIC AND SONG IN ENGLISH LANGUAGE TEACHING

Diplomová práce

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Acronyms and Abbreviations:

ELT	English language teaching
e.g.	for example
FL	foreign language
ch.	chorus
n.d.	no date
nr.	number
q.	question
sb.	somebody
See	reference in the text
sth.	something

Abstract

This diploma thesis discusses the role of music and song in English language teaching. It concentrates on the issue of music and songs as a possible way to acquire language. It is divided into two parts.
The theoretical part outlines the concept of music and songs from the theoretical point of view. It discusses various areas: the role of teacher, listening as a skill, listening strategies, song types and their advantages, ideas for using them at schools. The practical part of the thesis tries to answer to research questions concerning believes of teachers, expectation of pupils and possibilities to acquire new words and grammar structures via songs in lessons and the importance of song selection to work with.

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THEORETICAL PART

1. Introduction

"Music is everywhere and all students have musical tastes" (Murphey, 1992, p. 5)

Music plays an irreplaceable role in everyday life. It accompanies mankind from past times up to present day, from early childhood through adulthood up to old age in various situations. It provides relaxation, amusement, fun, distraction, it is interconnected with free time activities, therapeutic activities, medicine, different kinds of jobs and moreover it can be a very good teaching tool in English language teaching process.

In this relation two major advantages are stressed by Murphey (1992, p. 3): "Music is highly memorable" and "highly motivating especially for children, adolescents and for young adult learners". He recommends not to ignore this flexible and attractive resource but contrarily to utilize the unique properties of music and song. "Anything you can do with a text you can do with a song" (Murphey, 1992, p 3). If this respected, it results in a fascinating enjoyable number of ideas and activities that can enrich the teaching and stimulate the learners´ interest and progress in an effective and natural way.

This diploma thesis concentrates on the issue of the using music and song in the English language teaching. The aim is to demonstrate the positive benefits and the importance using it. In the theoretical part it deals with the phenomena of music and listening generally, it describes various music/song types, songs are seen from different angles and perspectives, possibilities and ideas for using song in the classroom are presented, language skills improvement and its strategies as well as listening skill and its level and impact on song in

ELT are discussed. Special attention is paid to the relation of music to brain and to the topic of musical intelligence.

In the practical part it is dealt with four main research questions. Firstly, are teachers of English language convinced that songs have positive impact on grammar structures reinforcement and vocabulary acquisition? Secondly, do learners expect to learn new words and grammer when working with songs? Thirdly, can learners learn new words and grammar through music and song? Fourthly, if teachers select songs respecting pupils´ wishes as a subject matter to work with, do they absorb more? All these statements are based on the own teaching experience of the author of this thesis and work on the assumption that music is perceived positively by teachers and pupils and has beneficial impact that enable learning without memorizing and lengthy explanations and both on the assumption that if pupils like the song they can get even more of it.

Two lesson plans are presented to activate the learners´ skills but mainly to suggest and show different kinds of exercises that may help acquire language - vocabulary, grammar but both pronunciation and to improve language skills. The focus is on three different language groups of pre-intermediate learners. The research is carried out at a local primary and lower secondary school by applying the suggested lesson plans. Feedback of pupils, teacher´s evaluation and analysis of results are involved. The comparison of three language groups with respect to two different lesson plans based on two different songs is provided. At the same time, to reach the goal about the positive attitudes and beliefs of teachers and to gain opinion of learners in the field of music at schools the questionnaires have been distributed and their results summarized. The answers of pupils should serve as a help to choose an appropriate song to work with. Using the survey results, the analysis of the data from questionnaires, the self-observation of the teacher the presupposed outcomes should either confirm or disprove the research questions and statement about the positive effects of music and song in ELT.

2. Listening

Concept of using music and song in ELT is closely interconnected with the term of listening above all.

People spend much of their time listening. They even listen more than speak. In real life the following situations are included: “Face to face communication, telephone conversations, listening to the radio, watching TV, announcements in stations, participating in seminars or lectures” (Cimermanová, Straková, 2005, p. 5). As far as classroom interaction is mentioned, studies show that time spent on listening prevail (Brumfit, Moon, Tongue, 1991, p. 158). Listeners listen to their teacher who “gives instructions, tells a story or praises someone, he/she explains something, makes listening demands on the pupils” (Brumfit, Moon, Tongue, 1991, p. 158) and there is mutual listening to each other and to the pre-recorded material that is both music and song.

2.1. Listening as a term and as a process

Listening is receiving the language through the ears. One could think that listening means simply the passive state of not talking. However, White (2006, p. 5) says that in the process of listening an immense human effort must be put in order to get what is being told. Cimermanová, Straková (2005, p. 5) introduce the following straightforward definition: ”Listening means to hear and understand” and they explain that while listening people must pay heed to somebody or something in order to hear. So it could be summarized that listening is an act of hearing deliberately and attentively with certain purposes and expectations and both the ability to decode the message and interpret the meaning must be included. White (2006, p. 5) supports this explanation by quoting Alice Duer Miller “You can listen like a blank wall or like a splendid auditorium where every sound come back fuller and richer”.

2.2. Listening skill

Listening skill belongs together with reading, speaking and writing to four main language skills. Porivčáková (2012, p. 81) thinks that listening should be the first skill to be developed in any sequence of teaching activities. According to her, it is a receptive communicative skill that provides a basis for development of all remaining language skills. So the whole success of language learning depends on the level of learner´s listening skills. Chastain (1988, p. 209) even considers it to be a vital skill and the more important of the two skills involved in all types of oral activities. According to Morley (1984, p. 7) listening is the most frequently employed skill in the daily language use and to prove this idea he presents some research figures: "time spent on communicating is divided approximately 50 percent listening, 25 percent speaking, 15 percent reading and 10 percent writing".

2.3. Listening as a complex communicative skill and a part of language acquisition

To recapitulate the idea from the above chapter 2.1., listening properly should include the ability to understand, remember, respond, judge and "it should be done in a way that enriches communication" (White, 2006, p. 5). The better people listen, the major impact on their communication it has. It reflects on their job effectiveness, on quality of relationships with others. So generally it is benefited from its improving. Seeing it the other way around, to learn speak, it is substantial that learners must first understand the language they hear.

Listening in the teaching programme must be promoted and given a great importance so that the communications goals could be achieved (Chastain, 1988, p. 193). It is usually integrated with other skill work. Listening to a song e.g. its chorus may signal a preparation to practice specific grammatical pattern. Listening to instructions may evoke the performance of certain actions, while listening to a dialog may introduce the task for reinforcing speaking skill or demonstrating the understanding through writing. These examples show the way how

language could be acquired. Brumfit, Moon, Tongue (1991, p. 160) categorize three approaches: “linear, comprehension-focused and integrative”. Since the first and the second approaches are connected only to one skill, linear one to speaking and comprehension-focused approach to understanding, the authors characterize them as limited. The integrative one is complex and it represents the present-day way of learning language. The mentioned authors encourage learners to make connection between skills by practicing one in order to improve the other. All skills are developed simultaneously and thus ”more holistic view of how the language is acquired is used” Brumfit, Moon, Tongue (1991, p. 160).

2.4. Developing listening skills

To develop listening skills, various materials may be used. Pokrivčáková (2012, p. 83) distinguishes **authentic** and **adapted material** according to their different impact on learners. While authentic material should prepare the learner for the situation in real life outside the classroom, the adapted material is prepared for the usage in the classroom just for learning purposes. Pokrivčáková (2012, p. 83) explains that they are created to meet a particular level of communicative competences of learners and are comfortable to use, contrarily the authentic material is spoken by native speakers and likely to be published in native media. Chastain (1988, p. 206) draws a distinction between the two of them by pointing out that adapted input demonstrates the use of certain elements e.g. commands or direct objects pronouns or specific vocabulary items. Whereas the accomplishment of the communicative objective that is “to inform, convince or instruct the listener” is of key importance when using the authentic input. White (2006, p. 11) objects that students encounter unpredictable and rather “messy things” that are common in spoken speech like false starters, utterances that change direction halfway but he argues that they have to learn to cope with them. On the other hand, there are some other features e.g. hesitations, rhythm, intonation, background noise that are so typical for

listening and they can significantly help students to understand the heard message (Harmer, 2001, p. 111).

2.4.1. Types of listening

Cimermanová, Straková (2005, p. 7) distinguish listening according to the aim of listening between the extensive and intensive listening and describes them as follows:

- **extensive** – is considered to be for pleasure and interest, the emphasis is placed on content and the language, linguistic details are omitted. The aim is "a development of a top-down, global understanding of spoken language"
- **intensive** – is used as a form of listening in classrooms, listening to a passage with the aim to collect and organize the information in it. The "focus goes on components" – phonemes, words, grammar structures, intonation.

They mention (2005, p. 8) other types of listening that can be encountered in the classroom: **responsive** – with the aim of later reproduction or repetition, **reactive** – the process of listening with the aim to make an appropriate reply, **selective** – a selection of particular information should follow after the listening, **interactive** – it evokes the integration of speaking skills and communicative interchange.

2.5. Listening strategies and listening styles

Strategies have been described by White (2006, p. 9) as "efforts to compensate for uncertainties in understanding that could include making inferences, realizing where misunderstanding have occurred and asking for clarification". While Scrivener, (2011, p. 258) sees them rather straightforwardly and claims that people employ different strategies to help them to make sense of what they hear. Obviously, these strategies depend on the type of listening text and on the learners´ reasons for listening. In other words, the learning styles and

strategies influence and determine the objectives of the learning/teaching process. Every listener disposes of its specific distinctive learning style and tends to develop some specific strategies.

Listening strategies can be branched into many areas. Different experts use different terms and divide them into different categories.

2.5.1. Top-down and bottom-up strategies

When listening to a text or a song we often aim our attention at the understanding the text as a whole. So that we would be ready to say what is it all about. Alternatively we concentrate our attention on catching the detail – the name, number, colour, profession. In this relation Scrivener (2011, p. 258) talks about **top-down** strategy that is connected with perception of a text as a big-piece/picture and is by many experts called **listening for a gist** and about a **bottom-up** strategy connected with the small pieces and being often called **listening for detail**. White (2006, p. 8) uses a term "**microskills**" for particular sub-skills involved in Bottom-up strategy and she points out that it mainly involves the recognition of sounds and words. While for the top-down strategy she suggests using so calls "larger-scale clues" which involve e.g. perception of the setting, the whole atmosphere and mood, involvement of general knowledge of the topic.

2.5.2. Strategies according to listening purposes

Pokrivčáková (2012, p. 81) distinguishes strategies with respect to listening purposes as follows:

- "listening to identify a specific aspect of the message
- listening for orientation
- listening to comprehend a main idea

- listening to comprehend details of a listened to text
- listening for a later reproduction"

Cimmermanová, Straková (2005, p. 7) tend to talk rather about involvement of different skills that are used in understanding and thus are part of strategies. They are for example: identifying and understanding inferred information e.g. speakers´ attitude and intentions, retaining relevant points, rejecting irrelevant points, recognizing cohesive devises, understanding different information patterns e.g. which give clues to meaning and social setting and certainly prediction and guessing which will be mentioned in the chapter to come. On the other side Ur (1992, p. 33) divides strategies into two categories: **listening for perception** and **listening for comprehension**. She highlights that in listening for perception only pure listening is involved, the emphasis goes on aural perception of particular sound or word while listening for comprehension includes according to Ur (1992, p. 47) listening and making no responses, listening and making short responses and listening for comprehension with making responses by demonstrating understanding.

2.5.3. Macrostrategies

Lynch (2010, p. 17) tends to use the term "**macrostrategies**" for a number of broad general strategies used by successful listeners that help them during all stages of listening. The first of them is **predicting**, which seems to be the most important, particularly at the beginning of the process. According to him it includes information that help listeners to predict what is going to be heard. Mainly background knowledge and the context knowledge are meant. Nevertheless Ur (1992, p. 16) tries to stress another significant aspect of predicting that may raise learner´s expectations or help to work out the context. These are: "intonation and stress patterns" that may indicate e.g. some sort of explanation or amplification,

"familiarity with collocations, clichés, idioms, proverbs" and recognition of grammar or vocabulary structures" indicating e.g. contrasting, opposing (Ur, 1992, p.16).

From practical point of view predicting can include both deduction and some king of guessing e.g. "intelligent guesswork" (Brumfit, Moon, Tongue, 1991, p. 159), which mean making sense of what is being heard. As far as songs are concerned using knowledge of the singer´s biography, content of other titles, pictures and so on may be included.

Others macrostrategies according to Lynch (2010, p. 17) are **monitoring, responding, clarifying, inferencing, evaluating**. They all are important to develop effective listening. Yet, not all of them are perfectly related to listening to songs.

2.5.4. The role of teacher

Generally, teacher carries big responsibility in the classroom and has a huge impact on their learners. Apart from plying a number of roles like being "a controller, a prompter, an organizer, a facilitator, a resource, a tutor, an investigator, an assessor, a participant" (Pokrivčáková, 2012, p. 37) and so on there is another substantial role in developing learners´ strategies.

It is the teacher who should equip the pupils with a range of strategies on which they can rely, it is the teacher who should suggest appropriate strategies to each listening situation and set up a learning/listening environment. Brumfit, Moon, Tongue (1991, p. 159) mention in this respect the teacher´s role in development of learner´s confidence and in raising children´s awareness of the listening demand. Teacher´s role is fourfold and include according to them "planning for listening work, choosing relevant texts and tasks, providing appropriate support, varying the learning context".

Nevertheless, the teacher should in any case avoid the boring and over-theoretical subjects for the listening tasks. They should be well-constructed, success and real-life-oriented in order

to keep learners´ motivation and the effectiveness of the listening practice (Ur, 1992, p. 27). Simply, teachers should teach learners how to listen.

2.6. The role of listening in the classroom

2.6.1. The role of listening in the classroom before

Teaching listening as a skill has long been underestimated. Field (2010, p. 13) explains that it was rather used to introduce other language element e.g. new grammar than to have been utilized on its own rights before. Having been considered a "passive skill" its progress was not measurable. Even in literature there was no obvious attention paid to listening. Another explanation by Field (2010, p. 2) may root in the fact that listening could be absorbed simply by exposure to the target language whereas other skills cannot. On the other side Morley (1984, p. 8) clarifies the situation by comparing the terms production vs. comprehension. The major stress was laid on production with the main emphasis on speaking until recently with the assumption that the comprehension e.g. listening comprehension comes in analogy. Nowadays it is quite the opposite.

2.6.2. The role of listening in the classroom nowadays

The status and importance of listening skills have changed during the past decades considerably. The days of the "great silence" and "passive overhearers" are long gone (White, 2006, p. 3). There is a strong argument for paying more attention to listening as a part of language acquisition now – to prepare the students for real life situations and the fact that it is listening that promotes the learners´ competence of speaking (Field, 2010, p. 4, 5). Thus the communicative approach to teaching/learning languages is supported. After all, these aims correspond to the principles of The Framework Educational Programme that is applied in Czech

schools and they enable to assess the learners´ listening skills through the comparison to the scales of Common European Framework of Reference for Languages (Pokrivčáková, 2012, p. 68).

The possibilities of natural setting in which spontaneous communication can occur are countless. The auditory input could be provided by attending movies, plays, lectures, public presentations, listening to television, radio, video song clips, using recorded audio or video materials and internet, some of them both organized into self-study programs.

The integration of music and song into the current ELT process is in accordance with the latest development. Good-quality technical equipment enables to exploit all possibilities perfectly.

3. Music

Music creates an inseparable part of the culture of any country. Singing and listening to music is very natural human need.

Music can be encountered everywhere, it occupies more and more of the world around us in restaurants, shopping malls, in stations, airports, bars, waiting rooms, at sports events, at operating theatres for heart operations. Even babies are given births at homes or in hospitals on sounding any convenient, calming music (Murphy, 1992, p. 7, 37).

Music has become a part of life of everyone. People may set the alarm clock on a nice music to start the day in a positive way. They may finish the day by switching on some kind of calm music to help them to fall asleep. During the day, they listen to the radio, they may make use of some special radio programmes offered by some radio stations and call and ask for their favourite songs to be played. They got used to carry their MP3 player to listen to music on their way to school or to work. By listening to music they manage to concentrate better on their tasks.

3.1 Music and its characteristic

There are many definitions of music and many different approaches to it. Music is “an art of sound in time that expressed ideas and emotions in significant forms of elements of rhythm, melody, harmony and color” (dictionary.com, n.d.). Another definition defines music rather from scientific angle using mechanistic terms as ”merely vibrations that are detected by the organ of Corti and assimilated by the brain cortex into what people hear” (Lenox, 2008, p. 1). Yet, it is generally known that music activates the right hemisphere of humans´ brain.

From the other point of view “music is an art form characteristic of a particular people, culture or tradition” (thefreedictionary.com, n.d.). Different types of music according to this characterization are to be distinguished: Indian music, Baroque music, Hebrew music, rock music, Bible music, rap music, classical music, folk music.

3.2. Music and its properties

Music has got many characteristic, features and properties.

It has got incredible power to move people, soothe them or make them calm, it helps people to relax, to relieve stress and tension. Music stimulates their interests and is thus inspirational and evocative, it raises memories, breaks hearts, brings to tears, seduces into falling in love, tempts people to singing or dancing (Lenox, 2008, p. 1), the listing is endless. Nevertheless, it has different effect on people.

Considering the matter rather from the abstract aspect it could be seen as the universal language that unify the cultures, as a gift to humanity or pure magic, as a tool of social interaction that can even sometimes cause frustration by causing too much noise and disruption. It can lead people to other dimension, it creates a world of feelings and emotions, it is a mean of communication (Lenox, 2008, p. 1). Murphey (1992, p. 37) appreciates music

for its enormous potential to change atmosphere and influence the actual mood. “It seems to give energy where there was none, and spark off images” where there are deaf spots.

.

3.3. Music at schools

In a figurative sense, apart from being a friend, companion, guide, music is a teacher (Lenox, 2008, p. 1).

The idea of using music in the teaching of languages has been known since people have learnt them (Cranmer, Laroy, 1993, p. 1) because music and language work very well together. On the other hand Murphey (1992, p. 16) objects that some directors and administrators and teachers used to comment that there is no connection between music and language learning. It has something to do with the idea that what is enjoyable and fun, which is absolutely true with music, cannot be useful for learning. But Murphey (1992, p. 16) himself clings to the attitude that music is extremely useful.

In any case, for a teacher in the classroom it can play a role of a background material or it stands for a centerpiece of the lesson. Music not only raises its pupils´ interest in music itself, it helps them to gain insight into it in detail and thus broaden their horizons but it can both improve their language skills. Murphey (1992, p. 37) is convinced that music can have powerful effect on students´ performance.

Therefore, music in the form of songs will be discussed later on only as a part of the language learning process.

3.4. Human abilities to perceive music

It is generally said that someone has got linguistic talent that help to acquire language and someone an inborn sense of rhythm and tone that help to learn sing, to play a musical instrument or to perceive music in certain ways, which can help both when using music and

song facilitate the language learning process. So one could think that fulfilment of listening tasks especially tasks connected with listening to music and songs is driven by mentioned predispositions namely by certain brain capacities.

3.4.1. Musical intelligence

There is an unknown number of separate human capacities and they are called **multiple intelligences** (Gardner, 1993, Introduction). There are seven of them, they are independent and rooted in biology ant they do not change much with age and experience. Actually, intelligence is according to Gardner (1993, p. 15) an „ability to solve problems "or seen from the practical point of view „the ability to answer items of test intelligence".

Musical intelligence is a term used by Howard Gardner and it is the capacity to think in music and rhythm. People possessing it are considered to have a strong appreciation for music, can easily remember songs and melodies. It involves skills in the performance, composition and perception of musical patterns. And songs are for those possessing it a perfect assistance in learning, they enjoy listening, may study better with music as a background, can become emotionally moved by music. They prefer the following activities: singing, humming, whistling, linking tunes with concepts, creating new melodies for concepts, chants, songs, raps, playing live music or recording music (Theisen, 2011).

Gardner believes (1993, p. 18) that the musical intelligence runs in structural parallel with **linguistic intelligence.** It involves sensitivity to spoken a written language, it is a deep understanding of rules and function of a language and the ability to use language effectively. Persons possessing prefer debates, lecturers, brainstorming, memorising linguistic facts, word games, storytelling, reading to class (Theisen, 2011).

Other intelligences defined by Gardner are: logical-mathematical, bodily-kinesthetics, spatial, interpersonal, intrapersonal. Generally Gardner thinks (1993, p. 18) that all components of the multiple intelligences should be cultivated by educational institutions should.

3.4.2. Laterality, Music and Brain

Music can provide an access to non-conscious content of our mind. Another phenomenon playing a substantial role in acquiring language by perceiving music is so called laterality - **cerebral dominance**. The brain is divided in two hemispheres – the right one and the left one, they cooperate, they complement each other, but usually one of them dominates. According to Janíková (2011, p. 21, 22) left hemisphere is responsible for language – its productive and receptive segments, it is the centre of linear processing of information, symbolic thinking, logical and verbal thinking and reality-orientated. She explains that the right hemisphere is responsible for visual, spatial and musical thinking, it is the centre of emotions, intuition and imagination. It directs holistic approach, concrete thinking and is non-verbal and fantasy orientated.

It is obvious that the language is encoded in the left one part and the music in the right one. Involvement of music can seemingly synchronize the function of brain. Nevertheless Janíková claims (2011, p. 16) that human speech and logical thinking are the most amazing results of brain abilities.

4. Songs

Being vocally produced, having some linguistic importance and its own melody, songs are considered to be a unique form. Although having the above mentioned features in common with speech and poetry, songs have both some specific and typical signs. They usually do not convey a lot of information, they dispose of personal quality and they show some redundancy

(Griffe, 1992, p. 3, 4). Thanks to all these characteristics songs are suitable tool for teaching English. It is their simplicity and the feeling they give to learners that they are sung just for them that make them so powerful.

Songs contain both some elements of music and some elements of text – lyrics. The texts of songs are often full of informal spoken language that is used commonly in everyday English, which is advantageous as it is desirable to prepare learners for situations in real life.

4.1. Songs in the classroom

Songs in the classroom can be observed from various different angles. According to Pokrivčáková (2013, p. 90) songs are short and highly structured literary forms and together with short rhymes and tongue twisters they are expected to loosen stress, bring laughter and enjoyment into the class. Simply, they are expected to set the friendly and co-operative atmosphere. Scrivener (2011, p. 354) suggests that they can be used as a "filler activity" to change the mood and the place of the lesson and are even determined as a "Friday afternoon slot" or a kind of reward for week´s hard work.

On the other hand Murphey (1992, p. 8) sees songs rather from the practical point of view as self-contained texts or recordings that are easy to handle in a lesson, their choice is wide and the supply is inexhaustible. In addition to this he underlines the fact that musical material is readily available to the teacher and immediately motivational to most students (Murphey, 1992, p. 5). While Brumfit, Moon, Tongue (1991, p. 159) consider songs to be highly suitable material for young learners who are at an earlier stage of language proficiency.

Nevertheless, songs are both successfully integrated in the main flow of the course with focus on grammatical and functional aspect and can thus help to develop all language skills – listening, reading, speaking, writing. Namely, learners acquire via songs the meaning and sound together, develop their vocabulary, make sense of English words and phrases, they

absorb the sounds and patterns, rhythmus, intonation, tone, pitch and stress of the language naturally. Furthermore, through songs and through giving musical performances they develop self-confidence in both speaking and performing with control and expressiveness, they get the ability to express their feelings (Patterson, Willis, 2008, p. 7).

By using songs pupils have opportunity to listen to different speakers, which can contribute to the connection of school with real life.

4.2. Types of songs

All types of songs may be used in the classroom, depending on educational purposes, preferences of the teacher and the learners, age of the learners and their language level. Cimermanová, Straková (2005, p. 13) consider them to be the same listening material as the others and stress that all activities can be used with them as with the traditional material. (Pokrivčáková (2013, p. 90) distinguishes three main types:

- **action songs** - they require dancing, movements or mimes and are especially favourable with young learners. According to Slattery,Willis (2001, p. 23) such activities relate to so called "Listening and doing - **Total Physical Response TPR**" when children listen and follow a whole sequence of instructions. It is recommended to use them to wake children up if they are feeling sleepy or to let them have a break after they have been concentrated on another activity. Murphey (1992, p. 121) sees the main advantage in the fact that the language is acquired kinesthetically and through the ears and eyes at the same time, connecting words with actions stimulate deep retention.
- **repetitive songs** - are chosen in order to practice a particular grammar structure, fundamentally the structure is repeated over and over again and they are very easy to understand. Short rhymes may be ranked to this category as Pokrivčáková (2013, p.

90) explains they have musical quality - vivid intonation, regular rhythm, humorous play with sounds - alliteration, onomatopoeia, sound patterns and repetitive structure.

- **special occasion songs** - songs which are sung on certain holidays or festivals e.g. Christmas songs and develop intercultural competence of students

Popular songs seem to be another suitable type of song mainly for teenagers to do learning more attractive and to point to the connection between the foreign language learning and the real life outside the school. What is more, they reflect important trends in modern society. Another useful text to use in the classroom is a **chant**, which is considered to have a musical form - song, melody and a repetition pattern. Graham (1993, Introduction) describes that chants are based on a combination of repetition and learned response and that the main element is a clear, steady beat and rhythm.

4.3. The importance of music and song at schools

There are many positive aspects of using music and song. Apart from the two mentioned in the Introduction of this thesis, namely the enchanting power to motivate and the fact that they are easy to remember Murphey (1992, p. 6-9) enumerates another significant ones:

- song have the power to stick in our head and mind and thus become a part of us
- development of very positive associations to the study of a language
- teachers establish/increase rapport with their students via songs, they help break barriers which can exist between pupils and teacher or among pupils
- songs are affective, according to Cranmer, Laroy (1993, p.1) they stimulate and support imagination
- songs have energizing power to change mood and pace
- song use simple, conversational and repetitive language

- pleasures of listening or singing if used creatively could contribute to the communicative use of language
- songs are learnt nearly effortlessly, supposing they are popular and sought after by learners
- songs can be appropriated by listeners for their own purposes because normally songs do not have precise people, place or time references
- adolescent use some passages of songs as their " Motherese", which is highly affective and musical language used by adolescent to express their need for it own identity
- song sustain cultures, religions, patriotism. Song can contribute to culture awareness and build up their multicultural education

For Murphey (1992, p. 6) it is also enormously surprising how quick and willing the learners are to remember new song. Whereas Hancock (1998, p. 7) emphasizes the "mnemonic quality of songs", which means that the elements of language are better stored in the memory in combination with rhythm and melody that means that music pattern frequently repeat and get deeply into the mind.

On the contrary Harmer (2001, p. 97- 98) tries to draw attention on the fact, that learners acquire the language via songs subconsciously, even without the teacher´s effort to bring some its special grammar features on focus and that the exposure to many varieties and accents of English is highly desirable with regard to getting better idea of world language that English has become. Harmer´s second advantage is much more connected to the fact that the listening in real life is spontaneous.

Anyway, teachers should be aware of a great potentiality of songs that can be usefully integrated into the lesson and help children to acquire language more easily.

5. Ideas for using songs

To sum up the reasons why to use song, two of them should be stressed - to encourage learners´ motivation and to bring variety into the lesson.

There are many varieties how to deal with songs.

5.1. Selection of a song

However, to maximize the opportunities that the song offers, it is necessary to select the suitable ones. Firstly, it should meet the learners´ interests. Murphey (1992, p. 17) mentions in this respect so called "tuning in to learners´ tastes". He suggests to teachers to be sensitive, mainly to adolescents ones, because songs are often part of their identity. They should be even allowed to choose the material on their own. Naturally, such songs have greater impact on them as being given the possibility to select the songs according to their taste, it promotes their responsibility for the whole learning and involvement. Otherwise, irrelevant choice can reduce feedback and limit the natural interaction in the classroom. Secondly, it should fulfill some other requirements. Hancock (1998, p. 7) recommends to answer the following questions after the selection.

- "Does the song provide a good illustration of a structure that should be present?
- Is the pronunciation natural enough to present a model?
- Is the level of difficulty appropriate for the class?
- Are the lyrics of the song clearly audible?
- Does the song include lexical field which fits well in the course?"

Ur (1992, p. 65) thinks that a song suitable to be taught should be rather simple from the linguistic point of view and the particularly words of it should be "distinctly heard". She adds that a right choice should be "a compromise" as both learners and the teacher must enjoy it.

There are many various ideas of how a song may be used in a lesson. Apart from being used as a common reading material in the subchapter to come the main concern goes on pure listening activities and they are divided into pre-listening, while-listening and post-listening activities.

5.2. Types of activities according to listening phase

5.2.1. Pre-teaching activities

At the stage before listening it is important to prepare learners to what they are going to hear later. Generally, the teacher should provide necessary guidance, background and direction to achieve the goals (Chastain, 1988, p. 200).

It seems that the most frequent occupied activity is asking questions. Ludlow, Reilly (1998, p. 2, 6) suggest bringing pictures and ask the following questions that relate to prediction:

"*What do you think is the song about"?*

"What are they doing"?

"Where could they be"?

"Are they having a good time"?

Another activity may concern the description of pictures or guessing the content according to the title, learners could be asked to match the words with appropriate definitions (Ludlow, Reilly, 1998, p. 20). It is recommended to work in pairs or small groups. Lynch (2010, p. 8) suggests at this stage "brainstorming ideas about the song, discussion about a macrostrategy to be used, introduction of a reading text and focal points of vocabulary or grammar".

After pre-teaching activities the learners should be perfectly ready to listen successfully. Scrivener (2011, p. 251) claims that these activities may be more realistic, more useful and

more motivating than responding comprehension tasks. In fact, the tasks at this stage should be general and straightforward.

5.2.2. While-teaching activities

The while-listening stage includes all the listening activities during the listening phase. Learners focus their attention exclusively on the listening text (Pokrivčáková, 2012, p. 84) - the lyrics. According to her they should be allowed to listen to a text at least twice but freely up to four times and she thinks that the first listening should give them the general idea of the song, no comprehension task should be filled during the first listening. Obviously, listeners should become first familiar with the sound, tone and the language of the song. Ur (1992, p. 65) admits that listening in between, the second eventually the third listening, is not so important as time is spent by analyzing the written text – the lyrics and by teacher´s explanations of specific aspects. However, the last listening is a bonus for the hard work. Only songs that student get familiar with them properly could give pleasure and could be enjoyed to the full.

Ludlow, Reilly (1998, p. 2, 6, 22) helpfully submit the whole range of exercises, e.g.:

"Match the beginnings and the endings of the lines"

"While listening try to guess what the missing words might be"

"While listening, circle the answers, order the lines, finish the lines, find the mistakes, find the rhymes"

"Try to match the underlined words with the definitions"

While-listening exercises should be interesting and challenging but mainly they should be short and varied, as it is important to sustain learner´s attention and their concentration on listening tasks.

5.2.3 Post-teaching activities

During follow-up stage learners use knowledge they have gained in the previous stage and complete some exercises and thus their deeper understanding is checked. Pokrivčáková (2012, p. 84) stresses that completing follow-up questions they "integrate the newly acquired skills and information into their existing knowledge".

Ludlow, Reilly (1998, p. 2, 14, 28) mention the following activities, alternatively asking general questions:

"Underline the stressed words and the syllables in each line of the song".

"Find out if the statements are true or false"

"Discuss what happened in the song"

"What does it suggest about how the singer feels?"

Chastain (1988, p. 203) calls this feedback activities in which teacher provides correct answers and she suggests to include all learners into an open forum in which they ask questions and thus learn from each other. An important part of such a discussion is expressing learner´s views and attitudes to the song - e.g. the mood, the intentions of the author.

5.3. Types of exercises according to their focus

Activities above were classified according to particular stages of listening. Nevertheless, the ideas for using song can be classified both on the basis of their focus on skill, form, theme (Hancock, 1998, p. 8). Although the aspects reflected in the activities may overlap, they are strictly divided as follows:

5.3.1. Exercises aimed at skill

As for the practising skills, Hancock thinks that mainly listening skills may be practised via songs very well. The warm-up work stands for a basis for predictions before listening. For

this reason it is appropriate that the teacher brings some pictures, flashcards, cards, cuttings. Concerning activities are according to Hancock the following: picture discussion, key word discussion, snippets. While picture selection, note-taking, discourse-type recognition, function recognition are types of exercises suggested by him to listen for a gist and word-spotting, gap-filling, error-finding, sequencing, picture-sequencing, picture differences, questions, true or false are proposed to listen for a detail.

Snippets: students are supposed to predict after hearing first couple of seconds of the song. Hancock (1998, p. 7) suggests repeating this short snippet so that they could predict the content of the song according to the mood.

Discourse-type recognition: after the listening of the song students are asked to try to identify the kind of discourse occurred. They should be able to recognize if the form of the discourse is a monologue, dialogue, contemplation inside of singers mind, if the speech is addressed to the listener.

Gap-filling: this is probably the most common type of exercise. Students are given a text with some words deleted. They are expected to listen and fill in the missing words. This exercise can be made easier when jumbled erased words are provided. Another way is to provide the initial letter of the word or to indicate the number of letters in the missing word by dashes. Incidentally, this is typically an exercise where various aspects are mixed. Namely, when doing a listening task, reading and writing tasks are completed at the same time, when discussing the answers subsequently, both speaking skills are practiced.

Multiple choice: there are at least three possibilities to choose from and to fill in the missing word or phrase or an idea

Other skills - reading, speaking and writing are involved in follow-up activities.

5.3.2. Exercises aimed at form

Focusing on the form of the language means that a song can be used as "a sample of language to be analysed" (Hancock, 1998, p. 7) with relation to grammar, vocabulary and pronunciation. It means that songs may present a good opportunity to get familiar with the mentioned aspects of language in a natural way. It is substantial that the teacher prepares copies of the lyrics and gives them out. He/she can invest some effort to turn the lyrics into exercise. Learners are then ready to answer the questions on linguistic features either individually or together.

5.3.2.1. Grammar

Authenticity of the lyrics of songs is generally considered as an advantage. Nevertheless, Ur (1992, p. 65) explains that it is sometimes better to use specially-composed English-teaching songs for the sake of the grammar structures. She calls them "fabricated ones". Although students enjoy the authentic ones much more and are ready to hear them over and over again, there are some problems with those artificial that teachers face. The grammar is often incorrect, singers tend to use various types of contractions, some parts of long structures are even omitted. Teachers have to explain it in advance or try to encourage students to guess the meaning of these forms. Nevertheless, it seems that all approaches of grammar teaching could be practiced via songs.

Murphey (1992, p. 134) tries to sort out songs that focus principally on one grammatical point. So he is able to present a list of songs as a help to teachers that are appropriate to practice e.g.: Present, Continuous, Simple past, Past continuous, Present perfect continuous, Future, Modals, Imperatives, Prepositions and so on. But he stresses that all songs use a variety of grammar points and his listing refers actually to a predominant point.

Types of grammar exercises suggested by Hancock (1998, p. 8) are: tense-selecting, error-identifying, transformation, word-ordering. Another useful activity seems to be a listening to the song and then trying to count the incidence of particular structure, it can be underlined or circled in the text.

Tense-selecting: by erasing verbs and putting the infinitive by the gap, teachers can form an exercise with the aim to put the appropriate tense of the verb, they listen to check it

Transformation: students are asked to transform the song completely e.g. from first person to third person, from present to past, from active to passive voice, from affirmative to negative

Word-ordering: lines from the song are provided with words in a messed up order, the task is to put them in order and to check it during the listening

5.3.2.2. Vocabulary

Learning vocabulary seems to be the most important part of language learning. One could think that without knowing the word you will not be able to understand the text or to communicate properly. The right usage of new words comprises the ability to learn them, to store and to recall them, to use them in an appropriate grammatical form, to use them in a correct collocation, to pronounce them and to use them correct in a situation according the level of formality. Mainly frequent exposure to new words and their repeated usage can assure successful learning. Songs guarantee that new words are not leant separately, but in a context, which is a good way to remember them. Apart from new words, collocations, idioms and phrases are learnt (Cimmermannová, Straková, 2005, p. 112). Favourite exercises could be aimed at synonyms/antonyms or word classes.

Hancock (1998, p. 8) suggests for vocabulary practice the involvement of e.g.: text reconstruction, lexical transformation, search, lexical gaps. Another favourite exercise would

be matching of phrases or idioms to their definitions or simply to explanations provided by the teacher.

Lexical Gap: the teacher prepares a lyric with gaps. Students fill in the gaps by guessing, than listen and check

Search: the task for students is to find in the text the lexically related words – synonyms, antonyms, hyponyms

5.3.2.3. Pronunciation

Using song when teaching pronunciation is good e.g. when teaching word/sentence stress as there is a great difference between Czech and English languages, when teaching linking and contracted forms as features of connected speech, when teaching rhythms and intonation. Scrivener (2011, p. 277) says that these aspects influence the chances of learners to be understood because pronunciation aspects have a great impact on meaning.

The focus of Hancock (1998, p. 8) is on pronunciation exercises: sound search, stress search, script transformation, drilling or singing.

Sound search: students are asked to search the text and find examples of given sound or rhyming words

Drilling: practicing pronunciation by repeating certain parts of the lyrics, particular feature could be focused: weak forms, contractions, stress time, liaison

Singing: singing along the song or chanting the words to music seem to be the most simple activities, Murphey (1992, p. 92,93) suggests many ways or variations of performing the song by singing and reinforcing learning at the same time: mixing up songs by using the verse from one and a chorus from the another, accompanying by any musical instrument, playing the tape/recording but gradually turning the volume down letting the students´ voices

predominate, dividing the class into groups according to gender, seating arrangement and giving them different parts of the song to sing

5.3.3. Exercises aimed at theme

As songs contain some stories, narrations, heroes, storylines and different topics and symbols, they are an excellent resource of themes for discussion and for extension activities. Composers often mention some period facts in the lyrics, they describe important events and their background. Typical topics reflected in songs are: wars, racism, social problems, drugs, global problem, crimes and so on. Thus, culture, history and current events can be taught using them. Murphey (1992, p. 114) even tries to submit the collection of thematically organised songs and calls this aspect of using song as a "exploring the socio-culture symbols". He connects even particular singers with some symbols.

Hancock (1998, p. 9) submits the following types of exercises: diary-writing, letters, role play, imagining. They all utilize different character appearances in song. The idea of utilization of the plot of the song reflects in the Hancock´s following types of exercises: summarizing, imaginative reconstruction, continuing, prior events, reporting, story-telling. Finally, both seemingly aspects of songs of no importance from the point of exploitation may be used according to him e.g. poetry in the song for genre transformation/interpretation or ambiguity and musical styles of songs for classification and culture reflection.

Imagining: students can as suggested by Hancock (1998, p. 9) talk about the character into detail in accordance with their imagination e.g. they describe their assumed appearance, what they may like or dislike, what can be their character qualities

Continuing: students may be asked to continue the story, they can be even given some prompts. Hancock (1998, p. 9) suggests to write the continuation as a lyrics and to sing it.

Story-telling: retelling the story is possible in different ways or under given certain clues. Hancock (1998, p. 9) thinks that telling a story as an anecdote to a classmate could evoke a subsequent appropriate emotion e.g. sympathy, interest and thus this leads to practicing dialogs.

Genre-transformation: rewriting the lyrics in a different genre or register means a demanding task. According to Hancock there is number of forms to be achieved: a dialogue, a speech, a TV report, a newspaper report, a passage from a novel.

5.4. Background music

As it has already been outlined in the introductory chapters about music, it plays the role of the companion too. Music can stand in the background of all classroom activities. It is used as background music when learners are reading, writing or speaking. Murphey (1992, p. 39) explains that it has got the effect of stimulation or contrarily of relaxation for students.

Surely, it is easy to understand that the background music can be used in order either to calm or soothe atmosphere in the classroom or to stimulate imagination or support concentration. From the technical point of view Cranmer, Laroy (1993, p. 18) advise teachers to check the genuine background form of the music they use by checking if it is not too loud and to check if it is not too "directional" - directed only to one part of the room. Thus the volume is a crucial factor of the music itself, since it can be both bothering for someone.

Type of the music chosen as a background depends on the activity. By introducing examples in the next lines, Murphey (1992, p. 39) presents outcomes of an experiment of his own. For a task to work or compose, slow music is more preferred. For a task implemented in a pair work, quicker music is more than welcomed. To see it into detail, for historical and topic-based activities songs of particular geographical area are suggested and topic-related songs/music e.g. jazz music, gospel, slave songs may be convenient.

Furthermore, Murphy (1992, p. 37) introduces an innovative teaching method called **Suggestopaedia** with relation to using background music when learning foreign languages. Being invented by Dr Lozanov in Bulgaria, the main idea is to use specially selected classical music in certain phases of teaching/learning process in order to help to activate the brain function and to make mind open for natural learning. Experienced positive emotions should increase the effectiveness of the process and long-term memory should be initiated.

5.5. Other ideas suggested for using songs

Apart from quite traditional ideas and exercises described in above chapters there are some less common situations where to use or how to use songs during the lessons. These activities do not fit into any of the above mentioned categories but all of them represent a quite surprising and very inventive sort of song exploitation. All of them are Murphey´s ideas (1992, p. 130, 95, 38, 39,43,42,40): Drop-a-word song, Song rotation dictation, Starting with music, Song as a musical snack, Music to keep the discipline in the classroom, Stop and find game, Film music, Stream of consciousness writing , Musical reactions. In these cases the most varied qualities of songs are utilized. They are either used as a part of a game, as a pure relaxation, as a way to promote discussion, to evoke imagination and creativity, mimicry or movement, to explore different associations music offers.

Various teachers have their own ideas and they can choose according to their experience or invent some others that are convenient to their teaching style.

5.6. Planning a lesson

"Planning is imagining the lesson before it happens" (Scrivener, 2011, p. 123). Scrivener (2011, p. 123) also thinks that planning is a fundamental skill of a teacher. It should be rather done in a written form, although invented plan kept only in head could be enough.

Particularly this is common for experienced teachers. It is substantial that there is a prepared plan for a lesson to come. Yet, lots of unexpected things may happen during a lesson, the teacher must be ready to cope with them anyway. It is just a lesson plan prepared in depth that increases the number of options for unexpected situations and a chance for the teacher to respond creatively and flexibly.

5.6.1. Creating a lesson plan

Pokrivčáková (2010, p. 52) stresses that based on a plan, which she calls "a framework for the lesson" any lesson should be well balanced and fitting the particular class. The following elements must be included in creating of a listening plan in her opinion:

Learners´ identification: class and its profile, age, level, number of learners, lesson number. While Lindsay, Knight (2006, p. 103) recommend to pay attention to the type of learners e. g. visual, kinaesthetic or auditory and to point out what their interest are and what materials, topics normally motivate them.

Objectives: it includes description of what the learner would be able to do at the end of the lesson or what would be achieved, what change would come. Pokrivčáková (2010, p. 52) thinks that it is reasonable to express them from the learners point of view. While Lindsay, Knight (2006, p. 103) suggest to formulate aims rather as learners needs. They should be described in terms of individual need, which is related to the learner´s personal development or institutional needs, which is in compliance with school or national curriculum.

Procedure: it comprises of sequencing, timing and pacing of particular activities

Activities: they can be divided into activities according to the skill and grammar structures to be developed or to be practiced that is required the learner do or a movement to do or other activity that to be followed e.g. manipulating objects.

Teaching equipment: Lindsay, Knight (2006, p. 103) call them resources and explain that it is anything used in the classroom to make the learning process smoother and easier e.g. posters, exercise books, coursebook, video tape, DVD, realia.

Whatever is included in the plan, it must be primarily coherent (Harmer, 2001, p. 134). He explains that there must be a logical connection in the course of the lesson and between the exercises. The ideal compromise it to plan a lesson with an internal coherence and such a type of lesson that enables to do different thing at the same time.

6. Theoretical part - summary

Throughout the theoretical part of the thesis the terms of listening, music and songs are the centerpiece and they were explained both as general terms and into detail.

As the principle condition of working with song depends on effective listening, the thesis starts by describing listening as a process, listening as a skill and then listening strategies and styles are discussed. Furthermore, reasons for its importance, listening difficulties and the role of teacher are expressed. It goes on describing music and its properties, its role at school and the perception of music by human. In the chapter to come, songs are observed from various angles, the reasons for using song in the FLT are submitted. It draws attention on features of songs and mainly on their types, importance of a good selection of a song, ideas for their usage are expressed in the form of pre-, while- and post-listeing exercises and with respect to exercises aimed at skill, form and theme. Description of using music as a background one is as well as included. At the end the principles of creating of a lesson plan are submitted.

7. PRACTICAL PART

The practical part of the diploma thesis is aimed at the research that was carried out at a primary and lower secondary school in Zlín within a time of two months. By means of the research it should be found out whether music can help learners with language acquisition in the areas of words and grammar and consequently the facilitating abilities of music to language acquisition should be proved or disapproved.

7.1. Parts of the research

The research has got three parts. The centrepieces of the first part are two questionnaires. The first one was constructed and distributed to teachers in order to find out what their beliefs and experiences with songs within English lessons are. The second one is aimed at students. There are altogether three different groups of them as a researched subject, they will be described into detail and characterised later on. By means of the questionnaire it should be found out what their musical tastes, preferences and expectations are and what their present attitudes and opinions to songs at school are like. It provides the results of the two questionnaires too. They serve as a feedback and gather some valuable facts.

The second part covers two lesson plans. They are prepared as a song-lesson experiment describing into detail the content and the sequence of activities suggested. It includes the description of the course of the lesson, evaluation and its results. Altogether six regular lessons at school were adjusted in order to carry out the experiment.

The third section deals with the analysis of the results after the experiment. The data were acquired again via questionnaires after a certain period of time. At the end the comparison of the results with respect to the song selection and the particular group of learners is provided. All in all, the whole survey is based on research lessons that have been both preceded and

followed by questionnaire investigation, the data analysis collected from questionnaires forms are an integral component of it.

7.2. Aims of the researched lesson

In the introduction of this thesis there was expressed an opinion that a song has got the ability and potential to help acquire language when it is used in a right and interesting way. So the research that was conducted and its results should provide enough evidence about this statement.

Precisely, it should be found out whether teachers believe that song can help to learn new words and can help with grammar reinforcement and if learners expect this from them. It should be proved weather vocabulary and grammar could be acquired more easily and naturally and to what extent than when using standard ways of teaching, in this case the way the students are accustomed to use in their regular lessons.

Another important aspect that was discussed in the theoretical part was the matter and importance of selection of a song for pupils to listen to and to work with. It is expected when learners´ preferences are respected they reach even better results. In this respect the first implemented lesson plan is on the base of a song selected by the author of this thesis who is middle aged and prefers classical music (hereinafter referred to as song 1, lesson plan 1) and the second one elaborates a song based on learners´ wishes found out according to the results of the questionnaire (hereinafter referred to as song 1, lesson plan 1). The author of this thesis believes that the benefits when using songs will be tangible and that they will be even more noticeable after a lesson with a song respecting learners´ own choice.

7.3. Description of researched groups

The research was carried out in three different groups. The age of the participants was not the essential factor of the selection. It was substantial that the groups consist of pre-intermediate learners. They are all pupils of lower secondary school aged 13-15, all pupils with focus on sport as the local school is one with specialization in sport. This fact is elaborated and reflected in its curriculum. Nevertheless, the groups differed in the number of males and females, in their sport specialization and mainly in the previous possibilities to listen to songs in their lessons and habits during their regular lessons. So these factors were examined as a possible aspect influencing acquisition of language via music and song. In the paragraph to come the groups are described more accurately.

1. 8th graders A

This group was chosen by the author of this thesis. She has been their English teacher for a half of the school year, they spent normally 3 lessons a week together. This is a mixed group as far as gender is concerned and heterogeneous one as far as their study presuppositions. Some of them have an innate talent for languages and a high linguistic sense. On the other hand a few boys have poor results and quite a negative attitude to English. The group consists of 20 pupils, 14 boys and 6 girls, they all are swimmers and go regularly for swimming trainings and competitions. During their lessons they use music occasionally, approximately twice a month but they always look forward to such a lesson and consider it to be fun.

2. 8th graders B

This group was involved into the research unintentionally for organizational reasons. The group is known for difficulty keeping order in the class during lessons and extremely bad discipline. Nevertheless, it is believed that seemingly inappropriate group may enrich the

research in some ways. The members of this group are not used to listening to music in their lessons. They have not been using songs in their lessons for two school years at least as their teacher does not prefer this. Rarely does he use songs that are part of the course book. In general, they have rather week study results both in English and in other subjects. There are 18 pupils, 14 boys and 4 girls. They are mostly hockey players and partly athletes, all occupied daily by their trainings, competitions and matches.

3. 9th graders

This group was chosen intentionally on recommendation. They are perfectly attentive in their English lessons, very ambitious, having excellent study results in general. The group consists of 16 pupils, 11 boys and 5 girls, nearly half of the class planning to study at Grammar school the following year. Their teacher uses music and song regularly, often according to their wishes. As for their sport orientation, this is a class of quite successful swimmers. They go for the training or for a competition six time a week.

In the subsequent text, the explanatory marks 8A, 8B and 9 will be used for the mentioned groups.

7.4. Findings from questionnaire survey for teachers

The questionnaire consists of nine questions by means of which it was to find out teachers´ beliefs and teaching habits (See Questionnaire 1, Appendix 1). Altogether 60 questionnaires were distributed among English teachers at six primary and lower secondary schools in Zlín and among distant students of master´s degree study of Faculty of Education in Olomouc who are always experienced teachers but still without complete qualification. They promised to send the forms out to their colleagues. 38 forms returned back either via e-mail or personally. Only 3 men took part in the survey. 42% out of the participants have teaching experience

from three to ten years. Newcomers with teaching experience up to 2 years and experienced teachers who have been teaching at schools from eleven to twelve years occupy identically 21% and surprisingly enough only 16 % were teachers with teaching experience over twenty years (See Table 1, Appendix 13).

In the paragraphs to come the outcomes of the first questionnaire are submitted and analysed question by question. The data from the questionnaire are arranged in the Table 2 (See Appendix 14), figures in this table marked with pink colour are mentioned in the Chapter 7.4.1. The answers are summed up in List of Figures 2 (See Appendix 19). For some questions of the questionnaire (2, 3, 4, 5, 6) the respondents were offered to choose more options for one question so for these questions the total does not sum up to 100 %.

7.4.1. Results questions 1-9

1. *Do music and song have positive impact on reinforcement of grammar structures and vocabulary acquisition when studying English?*

All the participants 95 % apart from one agreed that music and song have positive impact. Only one answered negatively and one did not know how to answer. (See Figure 1, Appendix 22).

2. *How often do you use music and song as listening exercises in your lessons?*

61 % of the respondents claimed to use them in connection with current syllabus and 32 % use them once a week. 13 % admitted to employ songs every lesson and 8 % are dependent on classroom facilities. This proportion does not differ when analysed according to the length of teaching experience. Two respondents do not use music/songs at all. However, it was difficult to process the results of this question clearly as the respondents utilized the possibility to opt

for more than one option. Finally, ten of them made use of it. Two teachers decided to comment on it in their own way. One uses it only couple of times in a half year. One uses them very rarely because the selection of song is difficult as many aspects must be taken into consideration and this is time consuming for her.

3. *How do you select the songs?*

The results show clearly that the most teachers choose the song according to the grammar, topic and vocabulary that are needed to be learned or practiced (66 %). Most of them select the song by their own. There are not many, namely 26 % who take pupils´ wishes into consideration and very few who rely on their colleagues´ recommendation. This time even more teachers opted for more options than one at the same time, altogether sixteen of them.

4. *What are the advantages of using songs in English lessons?*

Seven particular options were offered. Nearly everybody marked more than one. There were three respondents who marked all of them. The most frequently chosen option was the one concerning the elimination of stereotype in the lesson (61 %) followed by the one concerning the motivation aspect of song (45 %). Notably, the group of teachers with teaching experience from three up to ten years mentioned the aspect of motivation not a single time. Contrarily, possibility of using various additional activities (8 %) and a possibility of using song as a good topic for discussion (13 %) are the least chosen options. Thus the investigation showed that teachers find song as an incentive or as a mean to enliven the lesson. Only one teacher added an answer of her own. She mentioned the fact that pupils get free and relaxed, which is highly advantageous too.

5. *What are the disadvantages of using songs in English lessons?*

Six particular options were offered. The answers were balanced and miscellaneous. Time consuming aspect of songs (34 %), tendency of pupils to take songs as relaxing activity (37 %) and difficulty to keep discipline (26 %) hold roughly the same percentage proportion. Only three teachers presented the problem of song selection as a disadvantageous aspect and there were a few teachers struggling with technical difficulties (11 %). Two teachers think that there are no disadvantages at all. Further one commented interestingly in a way that song can overshadow the regular, traditional activities and subsequently pupils become lazy. Another one teacher faces the obstacle with misunderstanding the lyrics, which makes other work impossible.

6. *What particular activities and exercises do you use in your lessons the most often?*

87 % of teachers chose the gap-fill exercise so this one could be considered as the most commonly used by teachers. Searching for words and grammatical structures is popular among teachers too as 42 % answered to use them. At the moment it seems that teachers are restricted to a low variety of activities for unknown reasons. The remaining options obtained low figures: singing 18 %, matching 18 %, drilling 13 %, ordering 5 % and finally transformations are used only by 3 % of respondents.

Thinking about the presented results, the idea is to try to invent as varied activities as possible for the song lesson in the forthcoming research to try to outline practical possibilities. A whole range of them have already been mentioned in the theoretical part of this thesis (See Chapter 5.2., 5.3.).

7. *Do you think that musical intelligence and musical talent can influence pupils learning abilities such as capacity to learn new words grammar, pace or intensity?*

From the responses it is clear that majority of teachers believe that there is positive and obvious connection between the musical intelligence and musical talent and the pupils´ performance, it gives 76 %. Nevertheless, according to five teachers, which mean 13 %, the musical talent does not affect the learning abilities. Still, 3 teachers (8 %) did not know how to answer and one was more specific about it. She perceived the positive effect only on intonation, pronunciation and rhythm.

8. *To what purposes is it most suitable to use songs in the lessons according to you?*

Results show that teachers are mostly used to using songs as a kind of reward after a hard work and a way of relaxation. Not surprisingly, 61 % decided for this option. However, 21 % use them to promote learning directly. Namely, they consider them to be a main source for acquisition of language skills. The rest (16 %) use them as a means to set pleasant atmosphere. One response was marked in the commentary. The purpose was specified as a supplementary source for grammar exercises but primary source for learning of new words.

9. *At what stage is it most suitable to use songs in the lessons according to you?*

The results show that 61 % of them use songs at the end of the lesson, which corresponds to the results of the preceding question. Logically, a reward for a good work appears as a conclusion of an activity. Songs are used in the course of the lesson by approximately a quarter of teachers, namely by 26 % and 11 % use them in the opening phase of the lesson. Both these figures correspond to the results of the previous question.

7.4.2. Results - summary

Generally, teachers are convinced about positive effects of music in the field of words acquisition and reinforcement of grammar according to the results (See Figure 1, Appendix

22). If students are musically talented this can multiple favourable effects. The frequency of involvement of the songs depends mainly on the current syllabus in regular lessons and teachers select songs according to grammar, topic and vocabulary that they need to present or practise. Nevertheless, songs are used rather often. They believe that song help motivate and may bring variety into lesson and used them preferably at the end of the lesson as a way of relaxation although they usually do gap-filling exercise only. They are afraid of pupils´ not working properly and that songs may take lots of time.

7.5. Findings from questionnaire survey for pupils

The questionnaire was completed by altogether 54 pupils, 15 girls and 39 boys, a week before the first song lesson (See Questionnaire 2, Appendix 3). The aim was to explore pupils´ attitudes towards music and song in general but both to find out their expectations as far as songs and their influence on words and grammar acquisition are concerned. Most of them filled in the form carefully and with pleasure but with curiosity about the upcoming lessons mainly about the particular song to work with. The concrete numbers and percentages are presented in Table 3 (See Appendix 15) and answers to particular questions shown in List of figures 2 (See Appendix 19).

7.5.1. Results - questions 1-10

1. *Do you like listening to music?*

The results show that more than a half of respondents (52 %) always like to listen to music. 31 % mostly like listening to music and 15 % of pupils sometimes like to listen to music. Only one pupil responded to the question choosing the option expressing his moderately negative attitude to listening to music. Finally, there is nobody who does not like listening to music.

2. *What kind of music do you prefer?*

The results of this question are indisputable and show that majority of pupils prefer fundamentally pop music to anything else. To be more precise, 61 % prefer pop music, all girls apart from one marked this option. This indicator was the highest for the class 8B (72 %). The same proportion each time 7 % falls on the popularity of the following styles: hip-hop/rap, rock, metal/heavy metal. Techno was chosen by two respondents and the remaining three styles were not chosen at all. Interestingly, 13 % made use of the last option or felt free to comment the question. One of them prefers hard rock, the other one´s choice is directed by his actual mood and the others commented in the way that they do not choose according to the style but according to what they just like. One did not know or had no idea how to answer.

The aim was to try to find out the favourite musical style of pupils in order to choose a suitable song for the research lesson.

3. *Do/Did you play any musical instrument?*

Questions three and four tend to indicate whether there could be any connection between musical talent and possible positive language learning via songs. Altogether 17% of the respondents play any musical instrument: piano, guitar, drums, flute, small pipe, violin. Another 22 % used to play a musical instrument before but they do not play it any more. 61 % do not play a musical instrument at all and never played in the past. The percentage of those who play any musical instrument is the lowest in the group 8B (6 %), which might be related to the fact that they are hockey players. One could think that hockey players generally tent to neglect their musical abilities.

4. *Do you like singing?*

Another group which may profit from teaching English using music and songs may be those who like singing. Furthermore, singing as a type of exercise is included in both lesson plans. Nevertheless, the results show that only 9 % of the participants always enjoy singing and 15% mostly like singing. On the other hand 24 % of them never sing and 19 % sing seldom and thus stand on the opposite part of the scale. On the average it could be said that the pupils prefer singing only sometimes or slightly seldom. Again in the group 8B which consists mostly of hockey players and a couple of athletes there is just one girl who likes always singing.

5. *Do you listen to music as a background while learning?*

The results/answers of this question seem to be interesting and significant again because it would be expected that if pupils got used to listening to music while learning or whatever other activity this may likely be positive for the course of the research lesson. This time the figures are roughly balanced. 56 % of all respondents listen to music while learning and 44 % did not become accustomed to listening to music while learning. Nevertheless, most of them provided other daily situations in which they listen to music. They mentioned the following ones: falling asleep, getting up, the way to school or home from school, travelling, playing PC games or video games. Not surprisingly, approximately every second pupil mentioned music with connection to his or her training, match or competition, with relaxation before or after the competition or on their way to the match.

6. *Do you like English songs?*

Overall 74 % answered positively to this question. All pupils of the ninth class were identical and chose this option. Some pupils of the other language groups like only some

English songs. There were two pupils, which mean 4 %, who admitted that they do not like English songs at all. The only one pupil decided to comment on this question. He pointed out that he likes some English songs according to the video clip that is available.

7. *Do you like using songs in your English lessons?*

Nearly half of the respondents (48 %) enjoy working with songs in their English lessons according to the results. Again nearly half of them (46 %) attach big importance to the selection of the song as they like such a lesson only when a good song is proposed. Mainly the class 8A insists on an importance of a good song according to the figure (60 %). There are three respondents from this class, which implies 15 %, who definitely do not like being bothered by songs in their English lessons. Still, on the base of these numbers it could be expected that pupils would appreciate the research in the lesson but the right selection would be of a high significance. Two comments indicate that a bad or an old-fashioned song may even cause boredom during the lesson.

8. *What do you like most in such lessons?*

The pupils were allowed to choose just one option out of six offered ones or to write down their own one. Exactly for the half of the respondents work with songs means a welcomed change compared to regular classes. 20% of them like it because of the music itself, they simply have strong taste for music generally. There were some options among students for: possibility to sing – 7 %, opportunity to learn new words – 11 %. For 7 % songs are inconvenient. No one takes songs as a source to acquire grammar. It is interesting to observe that in class 8B just one girl prefers it because of the music itself, which confirms indirectly that hockey players do not incline to music much.

9. *Who is your favourite singer or group you would choose as a source to learn English from in your lessons?*

The answers were varied and differed in every group student from student. However, the group 21 Pilots received the most votes in the classes 8A and 8B, equally 7 in both classes and 2 votes in the class 9, which means that totally 30 % of all respondents consider them to be their favourite group. Both British pop singer Adele and American rock band Linkin Park were chosen by 9 %. 7 % chose the British rock band Cold Play. The remaining percentage falls to the following singers or bands, they were mentioned more than once: Ariana Grande, Shawn Mendes, Simple Plan, Bebe Rexha, Beyoncé, Chainsmokers. Some of the respondents admitted that they do not like strictly one interpreter and thus were not able to choose just one singer or group. One girl from class 8A stated that she disliked all of them.

10. *What particular song would you choose?*

It was intended that the pupils select the particular song to work with by answering this question. Nevertheless, their preferences differ so much. Every fifth of them did not provide the name of the song either. These are some examples of favourite songs in the groups stated at least twice: *Side to Side* by Ariana Grande, *Hello* by Adelle, *Alone* by Alan Walker, *Yellow* by Cold Play, *In the Name of Love* by Bebe Rexha. When it comes to 21 Pilots, altogether 5 different song titles were provided: *Heathens, Ride, Stressed Out, House of Gold, Tear in My Heart*. Out of these the interest in the song *Stressed Out* prevailed. The reasons for the final song selection are described in the chapter 7.6.3. Lesson plan - song 2.

7.5.2. Results - summary

The outcomes indicate that there is a positive relation of the respondents to music and generation of thirteen to fifteen years old adolescents cannot do without music. It is confirmed

by the fact that they listen to music everyday day in various situations. This is a favourable finding with regard to the aim of the research, since it should prove whether music can help when learning English. Thus overall positive relation to music must be seen as a base for it. Yet, they appreciate attractive songs during English lesson mainly for change. Still, they consider songs very exceptionally as a way to learn new words, not at all as a way to go through grammatical features (See Figure 2, Appendix 23). There is not a big presupposition that the participants of the research have strong musical intelligence, only a few play any musical instrument, they do not incline to singing much.

7.6. Planning a listening lesson

To create a suitable lesson plan is a base of the whole process. The principles and basic rules when planning a lesson stated in the Chapter 5.6. were taken into consideration. Above all there are the aims to be determined at the beginning and the observance of some rules such as variety, repetition, clear purposes at any point of the course. Harmer (2001, p. 126) has summarized it this way ”At the level a teaching sequence we have to ensure the presence of three elements, *Engage, Study, Activate*”.

7.6.1. Lesson plan - song 1

As a song to listen and to work with a song *Streets of London* by an English singer, songwriter and guitarist *Ralph McTell* was chosen by the author of this thesis on the basis of her personal preferences, simple language and a suitable content. This classical song was written in 1968. The lesson plan consists of 10 activities, they will be realized in three stages. The particular activities are described subsequently.

Teaching aids and materials: PC with internet connection, a projector, a list of key words with translation (See Sample 5, Appendix 30) worksheets with information concerning the course of activities and the task assignment in Czech - one copy for each student (See Worksheet song 1, Appendix 9), lyrics of the song on a separate piece of paper - one copy for two students (See Lyrics song 1, Appendix 10), cards with words, cuttings in envelopes, coloured pencils.

Pre-listening stage

1. Brainstorming (Murphey, 1992, p. 102)

Aim: to predict the topic, to become familiar with the topic Time: 5 min.

Pupils are told the title of the song and shown pictures of the singer and a shot of the video clip from the Internet by means of the projector on the board. They are asked questions:

According to the title, what can the song be about?

According to the picture, what can the song be about? How does the man in the picture feel?

After checking their ideas the teacher specifies the content, introduces the singer, the genre, advises the pupils of the length of the song (four stanzas, chorus four times, always after each stanza) and the grammar points occurring in the lyrics by sketching the structure on the board.

While-listening stage

2. Grab a word (Ur, 1992, p. 47)

Aim: to recognize words in a listening text, to become familiar with the melody and style

Time: 5 min.

Twelve words out of the text are chosen and written down on separate cards. The cards are fixed on board. At this moment the teacher reads the words aloud. Three students are invited to the board and during the first listening they are expected to grab the word at the moment

they hear it or immediately they think they have heard it. The listening is divided into four parts. Between the parts there is a very short pause. Three words belong to every part. The remaining pupils put down numbers 1- 4 to appropriate words in their worksheets according to a part in that the word occurred.

rain market carrying café ribbons time hero hair paper sitting quarter kicking

3. Gap-filling (Hancock, 1998, p. 7)

Aim: to guess the words from the context, to listen for specific words Time: 5 min.

In the first three paragraphs of the lyrics there are some gaps. The words have been erased. Before the second listening pupils are to fill in the missing words correctly. A set of words they should choose from is provided in a jumbled order, as a help the number of letters is indicated by dashes in each word. While listening they check it.

bags, with, her, seen, man, tell, through, sun, she, loosely, time, you

(See Worksheet song 1, Appendix 9, text to the exercise 3)

4. Put the pieces together

Aim: to listen for general comprehension Time: 5 min.

Pupils work in pairs now. Each pair is given the cut up chorus. While the second listening to the remaining paragraphs of the song in which the chorus occurs three times they are to put the cuttings together. If they work successfully they find a message at the back of the sheet. (See Sample 7, Appendix 32)

Post-listening stage

5. Matching - find the word

Aim: to match the word with its definition, to reinforce the new vocabulary Time: 5 min.

Pupils are given the copies of complete lyrics before this activity.

Ten words out of the lyrics are chosen and written down on a card. The cards are stuck on the board. The teacher holds in her hands another cards containing explanations. The task is to choose one card with a definition and match it to a right word. Finally the teacher checks the answers with the whole class and provides explanations.

Words:	*Definitions:*
gal	*a girl, a lady (outdated and slang word)*
lonely	*loosing strength, be disappearing*
ribbon	*the day before today*
pride	*to point out or to point to*
worn out	*a feeling of pleasure or satisfaction*
yesterday	*a long stripe of material used in decorating clothes*
show	*old or damaged by use*
care	*to be concerned or to be interested in sth.*
fading	*being alone, wanting friends*
shine	*to give light and brightness*

6. Search for the grammatical structure

Aim: to recognize particular grammar structure, to become familiar with the text

Time: 5 min.

Firstly, pupils are instructed to find in the text all present perfect tense structures, circle them and count them. Secondly, they are asked to change this structure using the provided infinitives: to *watch, to meet, to encounter, to hear,*

Finally, they are to transform the new structures into past simple tense questions.

7. Transformation

Aim: to employ the particular grammar structure Time: 5 min.

Six short statements from the text are provided. Students are to change them from affirmative to negative. The teacher and the students look through the exercise one by one.

Have you seen the old man...
So how can you tell me...
Some old man is sitting...
Then he wanders home alone...
I'll show you something...
She just keeps...

8. Search for words, phrases

Aim: to look through the text quickly to indicate particular words Time: 5 min.

The teacher puts down some expressions on the board in Czech. Students are to underline the equivalent expressions in English in their worksheets using colours as advised. Numbers provided indicate the number of stanza the phrase will occur in. The abbreviation ch. indicates the occurrence in the chorus. Some useful words and phrases are thus learnt by heart. They check the answers collectively.

Dovol mi, vzít Tě za ruku…red, ch.
Viděl jsi…yellow, 1, 2, 4,
Igelitové tašky…pink, 2
Změnit názor, rozmyslet si…brown, ch.
Oblečení z hader…blue, 2
Vzpomínka bledne…black, 4
Zapomenutý hrdina…green, 4
Ukážu ti něco…lila, ch.

9. How do you feel?

Aim: to express emotions and ideas Time: 2 min.

Pupils are asked the following questions concerning the overall idea about the song.

Does the song leave any impression on you? What sorts of feelings have you got?

What is the moral/idea of the song?

10. Singing

Aim: to practise pronunciation, intonation, to review of vocabulary, to learn the chorus by heart. Time: 3 min.

The whole class is supposed to sing along the chorus of the song with the recording. Finally good singers or volunteers sing the particular stanzas according to the lyrics, the whole class sings the chorus by heart

7.6.2. Description of the course of the song lesson 1

The course of the song lesson did not differ much in particular groups. The sequence of exercises was kept the same. The pupils in the groups reacted in a similar way but the main difference was in pace they were able to keep. Nevertheless, they all understood what to do at what time. Before the first listening their attention was drawn to a list of key difficult words with their translation. They were pre-taught in order to build up students´ confidence in a form of reading aloud and the list was fixed to a board to serve as a permanent help.

The group 8A worked zealously but noisily. At the beginning they tended to be competitive and listened to it carefully. They had good results in comprehension exercise and

much fun in puzzle exercise. The class got stuck in the matching activity. It proved to be time-consuming and rather demanding and thus less interesting. The next grammar exercise had similar course but most of the class managed it. Exercises 7 and 9 were omitted, as it was obvious that there are difficulties in coping with time. The class was energized when carrying out the searching exercise and underlying phrases by coloured pencils. The final stage - singing was a little bit shy at first but the second singing was strong enough. It was clear that not everyone was singing, which may correspond with the questionnaire results. Surprisingly, some went on singing in the break.

The group 8B was in comparison to the group 8A quieter but more passive and slow at the same time. They enjoyed the second exercise in a competitive mood but got problems as early as in exercise four when putting pieces together to get the chorus. The teacher stimulated them to let them hear the chorus over and over again with pauses. In spite of this fact not all pairs managed to connect the pieces. Instead, one pair invented how to achieve the goal in reverse order. They put pieces together according to the back part of the sheet. Two exercises were again omitted, others done with much effort and singing unsuccessful as they were shy and unwilling to sing.

As far as the group 9 is concerned, the lesson run without problems, effectively and dynamically. The students were very active, concentrated and involved in the results. They were successful in all the tasks. They managed the singing with ease and quickly even fighting among each other for solo singing. Being very eager, they obviously liked most the matching exercise followed just by singing. The lesson cut off three to four minutes from the break, which bothered the teacher not the pupils. The lesson plan and activities with songs were utilized to its full potential.

7.6.3. Lesson plan - song 2

The outcomes of the questionnaire show, firstly, that in all three groups the liking for popular music prevails and secondly that the most well-liked interpret and thus a suitable one as a material to be analysed is the American musical duo *Twenty One Pilots*.

The song was chosen out of the rich repertoire of the duo which was restricted by the choice of the respondents and furthermore by a number of another criteria. Some songs were eliminated because of unsuitable content, either rude or violent or unreasonable video clip. The emphasis was laid on the text itself. Some lyrics are abstract and may be misinterpreted and understood variously, which is unsuitable for teaching purposes. The content should be clear and concrete not too long, which was a little problem with the first song. So the aim was to try to choose a simpler and shorter one.

The song *House of Gold* was released in 2011 and written by the lead vocalist of the duo *Tyler Joseph* who is at the same time a successful multi-instrumentalist and enthusiastic rapper. He dedicated the song to his mother. Before starting the particular activities with the song itself the pupils will be asked if they know some reasons why the group is called just as it is. The lesson plan consists of nine activities, they are organized in three stages. The particular activities are described subsequently.

Teaching aids and materials: PC with internet connection, a projector, worksheets with information concerning the course of activities and the task assignment in Czech - one copy for each student (See Worksheet song 2, Appendix 11), lyrics of the song on a separate piece of paper -one copy for two students (See Lyrics song 2, Appendix 12), list of phrases with their translation (See Sample 11, Appendix 36) cards with words, cards with phrases in the envelope, cuttings.

Pre-listening stage

1. Brainstorming (Murphey, 1992, p. 102)

Aim: to predict the genre Time: 5 min.

Pupils are asked to think of the songs they are already familiar with and they usually listen to by 21 Pilots. On the basis of the existing knowledge they are invited to predict the genre and possible content of the song.

According to the songs you know by the duo, what kind of music is the song? What is the song about?

After checking their ideas the teacher specifies the content, the genre, advises the pupils of the length and organisation of the song (six paragraphs, their sequences, repetition) and the grammar points occurring in the lyrics. The teacher introduces the grammar points, phrases and idioms that are to be taught and reinforced by means of a chart. The chart is fixed on the board. As it is expected most pupils know the duo so they are given possibility to give an idea of why they prefer their music, to comment on the personalities of the two musicians, on their life style, fame or fortune, their habits or some other things of interest.

While-listening stage

2. Snippets (Hancock, 1998, p. 7)

Aim: to predict the topic, to become familiar with the style Time: 2 min.

Pupils are exposed to a listening of a very short extract of a song, to the first 4 lines. They will hear it altogether twice. They are asked the question:

According to the mood in the first lines of the song and according to the title, what do you think is the song about?

3. Just listening

Aim: to listen for general comprehension Time: 5 min.

At this stage pupils listen to the song without any task assignment in advance. They are advised to listen for pleasure but attentively and to watch the video clip while listening. Only after the listening they are asked to make a list of at least five different individual words they are able to remember.

Are you able to recall any words? Put down at least five words.

4. Catch the structure

Aim: to listen for specific structure Time: 5 min.

While the next listening to the whole song pupils try to catch and count all structures with "*will*". They are prompted by giving the clues of how the particular structure can occur in the text – interrogative sentence, contradiction form, negative sentence. At the end of this activity they communicate and compare their counts. The teacher does not reveal the right figure at this moment. Pupils are asked to find the right answer on their own as soon as they get the whole lyrics.

Post-listening stage

5. Translation

Aim: to raise language awareness, to practise pronunciation Time: 8 min.

Groups of two or three pupils are formed. Every group is given a different part of the text. At the same time they are given a card with a translation of the most difficult word. This serves as a help. Three versions are distributed and thus every third group has got the same version. Within a limit of time the groups are expected to translate the paragraph freely. Then every group reads out the version of its translation and the particular groups compare it.

6. Write a rhyme

Aim: to share a composition task and to use language creatively (T. Murphy, 1992, p. 80)
Time: 5 min.

The students are asked to work in pairs and to try to compose a rhyme or more rhymes for the line "when I grow old".

7. Miming

Aim: to mime the meaning of words or phrases Time: 8 min.

Randomly chosen pupils draw a card out of an envelope. On the cards there are phrases. The task is to mime the content or the situation while the others have to guess. The list of all phrases is fixed on the board. Before the activity the teacher reads out all of them and if necessary the correct meaning is presented.

to cure sb. of disease *to be a bum* *to grow old* *to turn to stone* *to make sb. a queen*
to live happily *to leave the town* *to buy a house of gold* *to turn sth. upside down*

8. Comprehension check

Aim: to practise speaking, to show understanding of the text Time: 2 min.

The pupils are supposed to answer the questions related to the content of the lyrics and thus show their understanding.

What does the mother want her son to do for her?
What does the son promise to do for his mother?

9. Singing

Aim: to practise pronunciation, intonation, to review vocabulary, to learn the chorus by heart Time: 5 min.

The whole class is supposed to sing along the chorus of the song with the recording. Finally the karaoke version is prepared for strong singers to test their musical sense. They are expected to sing the chorus by heart.

7.6.4. Description of the course of the song lesson 2

The second song lesson took place in classes 8A and 8B exactly a week after the first lesson. In the class 9 it was nearly two weeks after the first one owing the high absence of pupils from illness. The sequence of exercises was kept the same. The pupils in the groups reacted in a similar way but the main difference was again in pace.

The group 8A was the only one to be informed about the interpreter, not the song, in advance. They were curious and the teacher revealed it before. Later, they admitted to have been speculating among each other about the particular song. At the beginning it was obvious

that they looked forward to it. The atmosphere was pleasant and they worked eagerly and emotionally. While watching the video clip they were humming
the melody, beating the rhythm, showing the same gestures as the singer and some girls showing little hearts towards the singer. Still, they were unable to predict the content of the song. Being lazy or feeling reluctant at the beginning no meaningful ideas appeared. Translation exercise was the one having the lowest dynamic. Nevertheless, they managed translation well enough. On the other hand miming livened up the lesson. Some boys competed to show their acting and were disappointed not to get chance. They did their best to mime perfectly into detail the situation and singing was this time very confident.

Some learners in the 8B were pleased with the selection of the song and demonstrated it by some signs. Nevertheless, some asked why such an old song had been selected for this purpose and insisted on the fact that there exist better songs by this group than this one. They worked in a slow pace and the last activity of singing was not completed. At the beginning they acted as if they were only to watch the video and listen to the song not to fulfil the tasks. They seemed to be lost when counting the structures of "will" during listening and their guesses were baseless. The translation exercise caused troubles too as they were unwilling to cooperate. On the other hand they were really enjoying drama activities and the one concerning creating the rhyme. They were laughing heartily at somebody´s acting the bum and at hearing some new created funny rhymes by their schoolmates. However, they had first to be given instructions how to make a rhyme and a list of words that may be used to make a rhyme, which only moved them to start to be active. Truly, some of their products did not make sense much. To stimulate them they were encouraged at first to make up whatever that comes to their mind. Being stimulated by miming exercise, they started singing unexpectedly very engaged and enjoyed both karaoke version. What is more, some proved to be successful singers.

The lesson in the class 9 passed well, pupils worked effortlessly and successfully at the same time. They felt even much more comfortably than with the first song lesson and the whole lesson seemed to be rather a snack for them. Not surprisingly, they were very creative and gave many interesting ideas. They did not comment neither the choice of interpret nor the song. They came close to the right figures as far as the occurrence of will structures is concerned, they came up with nice and meaningful rhymes, provided very accurate translation and sang naturally. The troubles appeared in an activity in different activity than in others groups. Some boys did not want to mime. They were ashamed or possibly feeling embarrassed to act before others. Perhaps even feeling inside that the exercise type was inadequate to their age. Two boys refused to do it totally. Another unexpected problem was their refusal of working in pairs. They felt strong enough to work individually, which basically did not disrupt the intended procedure.

7.6.5. Results of the song lesson 1 and song lesson 2

The particular results of the song lessons are not processed systematically in this thesis. Firstly, it would be complicated and lengthy to process them. Secondly, some activities did not expose measurable output like singing, miming, comprehension exercise. However, particularly for singing there was a significant finding. Contrarily to the results from questionnaire and to the results from the song lesson 1, pupils were able to sing their favourite song in a relax manner and very confidently, even the class 8B. The accompanied feelings and development have already been mentioned in the previous chapter too. Some results are presented in the appendices of this thesis in the worksheets (See Samples 6, 9, 10, Appendices 31, 34, 35). Some of them like rhymes or pupils´ speculations about the content would

deserve more attention as they are remarkable. However, they do not have the determinative importance for the research aims and the hypothesis.

7.7. Findings from questionnaires survey for pupils providing feedback after song lessons

This chapter analyses, sums up and compares the results regarding to researched lessons. The analysis is carried out concurrently for both songs as the sense lies in the comparison. The results were provided by pupils after certain time by means of two questionnaires. The first one (See Questionnaire 3, Appendix 5) relates to the first research lesson, namely to the song Streets of London. The second one (See Questionnaire 4, Appendix 7) refers to the second research lesson, namely to the song House of Gold. They were placed about six weeks after the research and it took place at the end of a regular lesson. The focus was on the amount of words, phrases and passages the pupils were able to recall after a time first without hearing the song and then on hearing the song and having thus a musical support. It is necessary to stress that it was based on pupils´ subjective evaluation not on objective examination of recalled words. The focus was as well as on content of the lyrics, grammar structures and types of exercises they were able to recall and on pupils´ personal assessment of the lesson. The figures are summed up in List of Figures 3 (See Appendix 20) for song 1 and in the List of Figures 4 (See Appendix 21) for song 2, the data from questionnaires are arranged in Table 4 (See Appendix 16) for song 1 and in Table 5 (See Appendix 17) for song 2. Owing to continuous absence of pupils, the number of pupils participating in the particular research parts was slightly variable.

7.7.1. Results – questions 1-8

1. *Do you remember the name of the song that was chosen for you by the teacher – song 1/that was chosen to you on the basis of your questionnaire results – song 2?*

According to the answers 89 % of all pupils involved in this part of the research, namely altogether from classes 8A, 8B, 9, remembered the name of the first song. 11 % admitted not to remember the name of the first song either. Not surprisingly, they were mainly pupils from the class 8B whose attention was the lowest. In one case the answer was incorrect and it was taken away. Completely different song title was written. For the second song 96% remembered the name of the song. One answer was incorrect again. A different song title by Twenty One Pilots was incorrectly presented.

2. *Do you remember the name of the interpreter of the song 1/ song 2?*

Only 13 % is able to remember the name of the interpreter of the classical song. Thus the remaining 87 % do not take interest in singer´s name although they mostly know the title, which is probably the matter of personal preference or of it being outdated. On the contrary, 93 % of pupils know perfectly and is both able to spell correctly the name of the second song interpreter. The results show that the perception and retention of facts that are of no or less personal interest and importance is logically low.

3. *Are you able to recall any words, phrases or passages of the lyrics of the song 1/ song 2 without music?*

29 % of students are not able to recall any words and it seems to be unexpectedly high proportion. This figure falls when the second song is taken into consideration. Yet, 16 % cannot still recall any words. On the contrary, there are nearly half of pupils (44 %) being able to remember up to five words, 22 % keeping six up to twenty words but only 2 % being able

to recall phrases or even passages of the lyrics from the song 1. For the second song it was expected that the number of recalled words would increase and this became evident in the category of phrases. 31 % remembered up to 5 words, 27 % could recall six to twenty words and 24 % was able to recall some phrases. This is the most significant difference when comparing the two songs. The class 9 showed the best results, only one pupil admitted not to remember anything for the song1. Some comments were interesting even though denying the positive effect of music on acquisition: "I remember only the melody, not the words" or "I can remember the video".

4. *Are you able to recall any words, phrases or passages of the lyrics of the song1/song2 with music?*

Having been exposed to a short listening to the song, the pupils were helped at this stage and the number of them being unable to recall anything decreased. Only 7 % with the first song and the 4 % with the second song could not still recall anything. Contrarily, the figures increased and indicated the higher number of words to be recalled. This fact is best noticeable in the category of recalled phrases or passages. There is 20 % of learners remembering some phrases with music for the first song (2 % was without music, see preceding paragraph) and even 44 for the second song (24 % was without music, see preceding paragraph).
There are certain differences among the three researched groups. The group 9 recalled the highest number of vocabulary items while the group 8B the lowest number of vocabulary items for both songs. It can be said that the results correspond to the general level of English. For all groups it is apparent that music has positive effect and helped them to recall more words. Precisely, 10 out of 14 pupils of the group 9 admitted to recall phrases and passages of the text for the second song, which gives altogether 71 % (without music 5 pupils, 36 %). The teacher could see that on hearing music while filling in the questionnaire they did not hesitate

and started singing self-confidently. Exactly the half of the group 8A – 8 pupils recalled some phrases and passages for the second song (without music 6 pupils, 38 %) and finally there were 2 pupils (13 %) in 8B being able to interpret some phrases or passages (without music there was no one). The same development was apparent with song 1, figures indicating the recollection of vocabulary increased with music support. Two interesting comments were noticed by two pupils in 8B. One answered that he remembered all the text no matter if he listened to the music or not and the other noticed that he was able to recall more without music, because once he listens to music he feels the music and tune not the words and the content.

It needs to be said that the processing, evaluation and comparison of the results for questions three and four turned out to be more complicated than it had been expected. A different form of collecting data would be more suitable and rather objective than questionnaire in this case. An interview or a test seem to be more transparent and conclusive. Acquisition of words without and with music is indicated in Figures 3 (See Appendix 24).

5. *Do you remember what the song 1/ song 2 is about, what the content of the lyrics is?*

Generally, the pupils were very successful to recall the content. Only 7 % did not know what the first song was about and 11 % did not know what the second song was about. Surprisingly, these figures indicate that more of them remember the content of the song chosen by the teacher. The used video clips are of a big importance for the recollection. The explanation for the slight difference may lie in the fact that the video clip was very emotional for Streets of London and only an open-air concert shot for House of Gold.

6. *Can you remember the prevailing grammatical structure in the song 1/ song 2?*

This question seems to be very important for the research. It was intended to try to prepare such activities that would inculcate the main structure in pupils´ mind as a pattern of particular structure e.g. *Have you seen the...*, *Will you buy a....*, which would be beneficial for future evocation.

38 % answered to have recalled the main grammatical structure and have written it down correctly for the song 1. 60 % was correct for the second song 2. Surprisingly, incorrect answers did not present any other grammatical structure but a song name in one case and a phrase of the lyrics in the second case. Two commented that they did not understand this question either. The class 8B had little positive answers for both songs. The class 8A unexpectedly provided more correct answers for the first song, which gives 65 %. Possible explanation could be the fact that the present perfect tense was just one that had been covered at that time in lessons. While the class 9 was able to remember the grammatical structure for the song 2 (93 %) and unable to recall it for the song 1 (80 %) and admitted thus that they can remember definitely more *will* structures. Whether familiarity or comprehensibility of particular grammatical structures could have influenced the results is hard to prove and it remains questionable.

7. *Do you remember any particular activity/exercise you had been doing with the song 1/song 2?*

69 % were able to remember any activity or exercise with the first song. 93 % were able to recall any activity or exercise with the second song. Again the lowest numbers belonged to the group 8B. For both songs the class 8A had the highest figures. The purpose of this question was to find out the most favourite type of activity. Although, their particular influence on words acquisition and grammatical structures reinforcement is hard to measure. The most mentioned activity types for the song 1 were: grab the word, put the pieces together

described by pupils as puzzle exercise, gap-fill, singing. For the song 2 there were mentioned miming and rhyming exercises by groups 8A and 8B. The group 9 was very successful as they managed to write really a large line of exercise types to have been covered for both songs. Singing for the song 1 and translation for the song 2 were the most frequent types. Surprisingly, translation was not mentioned by the two other groups either.

8. *What was the song lesson 1/2 like?*

For 40 % of all students the first lesson was unusual. Further voted options are relatively balanced, all of the offered options were chosen. For 24 % the lesson was interesting, normal and instructive. However, for 11 % it was boring. If classes are concerned, the highest proportion for the lesson to be unusual falls to class 8A- 53 %, the lowest for the class 8B - 23 %. While the second song lesson was interesting for 53 % of all of them, which could be considered as a good indicator of how the lesson plan was prepared. In spite of this fact, there were still two respondents who considered the lesson to be boring and 24 % who regarded the lesson as normal. There were some comments for the first lesson: “It was entertaining, funny and tedious because of a bad song” and even more comments for the song 2: “The lesson was simply musical, comical, not quite interesting but better than normal, memorable since the song was quite good”.

7.7.2. Comparison of results – questions 1-8

The objective of the thesis was to demonstrate the importance of the song selection and strong influence of music. After all, the data gathered from questionnaire from pupils have already shown the tendency of pupils to put emphasis on selection of songs in their lessons.

7.7.2.1. General comparison

There is evidence that pupils worked more successfully with the song 2 (See Figure 4, Appendix 25). However, they were successful enough both with the song 1. If particular results are compared, the biggest difference lies in the recollection of the interpreter´s name. For song 1 only a few could remember the name whereas nearly everybody for song 2. The number of recalled words in all three categories, up to five words, six to twenty words and the whole phrases or passages was higher for the second song too. Even though, figures for the recollection of words with music were slightly balanced. The pupils had better results with modern song when it comes to recollection of activities and grammar. Nevertheless, the overall positive grammar aspect remains a little bit uncertain as students did not perceive grammar much for the first song apart from class 8A. Only in the recollection of content the indicator is higher for song 1, the difference is 5 %. Quite positive assessment of the lessons by pupils is another good finding as the lessons were for them unusual and interesting. On the other hand the lessons were also labelled boring by several students for song 1 and by very few students for song 2. All in all, with these indications it could be confirmed that pupils are able to learn more via their favourite song.

7.7.2.2. Comparison of classes

As for the particular groups, it must be repeated that all three classes had generally better results with their favourite song regardless their study preconditions, musical talent, discipline or frequency to use songs in their regular lessons. All groups made progress to recall words and phrases after a time when supported by music, which is valuable and indicating that music has memorable effects.

Having very good learning attitude, the group 9 had the best results. It was obvious that they would have probably been ready to work eagerly with whatever song but a favourite one

was pleasing and added value. Contrarily, the group 8A was quite unsteady with reactions and had some divergences both in results and in feelings but was vigorous and thus reached some unexpected achievements. This group highlighted the most that both on the base of results and indirectly by their manifestations the song selection should be their domain rather than teacher´s. The Group 8B was hard to be prompted and had the poorest results. They needed more explanations by the teacher and more support by means of being moved into motion e.g. by miming exercise. Thus, unusual and competitive exercise types proved to have ability to activate seemingly unengaged classes. Nevertheless, the results and the observation of the teacher show that they were influenced positively by music.

As pupils are individuals there occurred opposite, unique points of view nearly in every category. This could be credited to a strong personal belief, to the lack of concentration in some cases or antipathy to the chosen song.

Controversial points are time discontinuity and previous familiarity with the song. It could be objected that a song that was ordered as a second stuck better in pupils´ minds. Similarly, the previous knowledge of the second song may distort results. These aspects are hard to consider and remain arguable.

8. Conclusion

The main areas of this thesis were music and songs in the context of English teaching. These areas were investigated in order to explain the connection among them. The sphere of their influence on language acquisition came under scrutiny. Two particular songs and three groups of pupils at primary and lower secondary school were used as means to prove that the mutual interaction has got positive effects.

The theoretical part discussed some aspects of listening – its principles, strategies, styles and effects on human mind. Basic theoretical knowledge was provided for other sections. Much attention was devoted to songs and music generally, their abilities at schools and mainly ideas for their usage.

Answers to research questions are discussed below and displayed in Figures 1-4 (See Appendices 22-25).The research question 1: Are teachers of English language convinced that songs have positive impact on grammar structure reinforcement and vocabulary acquisition? Before the listening lessons, the general info was gathered from teachers and pupils to set the background. It was found out that teachers believe that music definitely has a positive effect in this respect and that is why they use songs quite often. Nevertheless they admitted to use them mainly as a tool to eliminate stereotype and to motivate. They do not exploit the wide potential that songs offer, which is indicated by the low variety of exercise types they presented and they seldom ask pupils for their favourite music.

The research question 2: Do learners expect to learn new words and grammer when working with songs? Pupils have musical tastes and are ready to be influenced by songs in English lessons. Nevertheless, the pupils are selective about particular music. A significant finding is that songs are very rarely perceived by them as a way to learn new words, not at all as a way to acquire grammar but are welcomed as a variety and a change into their lessons.

This indicates that pupils do not expect from songs to learn new words and grammar and thus the research question 2 is answered negatively.

The research question 3: Can learners learn new words and grammar through music and song? This could be confirmed partially as figures show that pupils were able to learn new words, even phrases from both songs but perception of grammar was low for the song 1 and only slightly above average for the song 2. Moreover, it was proved that music helps to recall the lyrics of song when listening to them and thus encourages learners´ confidence in language. This is entirely true for words and phrases. The influence of music to recall grammar is again not so convincing. However, there were some questionable aspects to the research that are to be considered the next time. Mainly, former familiarity with the song, unequal comprehensibility of measured grammatical structures may slightly misinterpreted the results. High subjectivity of the answers should be avoided by testing the knowledge differently.

The research question 4: If teachers select songs respecting pupils´ wishes as a subject matter to work with, do they learn even more? The research has proved that learners are able to absorb more if they work with their favourite song. In five from seven observed categories better results have been achieved for a song corresponding to pupils´ needs and in two of them minutely worse. This results in a piece of advice towards teachers. They should be highly sensitive to learners´ wishes as definitely a favourite song is more memorable to them. All in all, beneficial effects of songs to acquire language have been demonstrated and music can be considered as a good teaching tool.

However, it has to be stated that the research was conducted on a limited sample of pupils/groups and the results cannot be used generally. Not all activities and exercises would be applicable in all types of classes/pupils. It is recommended for future exploration to try to incorporate into the lesson plan more drill exercises e.g. repeated singing. For one thing

singing was enjoyed by pupils and for another repetition should help to fix both the grammar structures more. Another interesting idea for future exploration in this field seems to be the examination the music effects at schools with respect to different age categories.

Via research it has been tried to clarify the issue of music and song in ELT process and it is believed that a better understanding has been provided for this area. The results may be used in practice in order to achieve higher efficiency of language acquisition.

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Appendix 1: Questionnaire 1: Questionnaire for teachers

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Jmenuji se Martina Běhulová a studuji na Pedagogické fakultě v Olomouci. V mé diplomové práci budu zkoumat vliv hudby a písní při výuce jazyka anglického.
Prosím o prostudování a vyplnění následujícího dotazníku. Odpovídejte prosím na otázky podle toho, co vám skutečně nejvíc vyhovuje. Hodící se odpověď zakroužkujte. U otázek 2,3,4,5 a 6 je možné zakroužkovat libovolné množství odpovědí. Dotazník je anonymní.

Pohlaví: Muž/Žena Praxe: do 2 let, 3-10 let, 11-20 let, nad 20 let

1. Má hudba a písně pozitivní vliv na rozšíření slovní zásoby či upevnění gramatických struktur ve výuce jazyka anglického?

a. ano
b. ne
c. nevím
d. jiná možnost/komentář (vypište)……..

2. Jak často používáte písně/hudbu jako poslechová cvičení ve výuce?

a. každou hodinu
b. jednou týdně
c. v závislosti na možnostech učebny
d. v závislosti na probírané látce
e. písně/hudbu nepoužívám
f. jiná možnost (vypište)……

3. Podle čeho písně vybíráte?

a. podle vlastního uvážení
b. podle přání žáků
c. podle doporučení kolegů
d. podle gramatických jevů, slovní zásoby či témat, které je potřeba se naučit nebo procvičit
e. jiná možnost/komentář……..

4. Jaké jsou podle Vás výhody používání písní v hodinách jazyka anglického?

a. rozvíjí žákovy receptivní jazykové dovednosti
b. všichni žáci jsou během této aktivity zapojeni
c. odbourání stereotypu hodiny
d. písničky jsou dobrým námětem k vedení diskuse
e. na písničkách mohu vysvětlovat gramatické jevy, slovní zásobu
f. umožňuje využití nejrůznějších doplňkových aktivit
g. je významným motivačním prvkem
h. jiná možnost/komentář:…….

5. Jaké jsou podle Vás nevýhody používání písniček v hodinách jazyka anglického?

a. časová náročnost
b. technická náročnost
c. problém s udržením koncentrace žáků
d. problém s výběrem písně
e. při větším počtu žáků potíže s udržením kázně
f. žáci nespolupracují, jen poslouchají, vnímají aktivitu jako oddechovou
g. jiná možnost/komentář:……..

6. Jaká konkrétní cvičení k písním používáte nejraději/nejčastěji?

a. doplňování (gap-fill)
b. přiřazování – s výběrem možností, spojování slov s jejich definicí (matching, multiple-matching, word/definition matching)
c. vyhledávání slov/gramatických struktur (search for word/grammatical structure)
d. transformace (transformations)
e. dril, neustálé opakování výslovnosti a gramatických struktur, (drilling for pronunciation, for grammatical structures….)
f. uspořádávání slov, vět, odstavců (word/sentence/paragraph ordering)
g. zpěv (singing)
h. jiná možnost/komentář……..

7. Myslíte, že hudební nadání a hudební inteligence mají vliv při použití písní a hudby ve výuce angličtiny na učební schopnosti a výkon žáků tj. například na rychlost či intenzitu naučení se nových slovíček či gramatických jevů?

a. ano
b. ne
c. nevím
d. jiná možnost/komentář:…….

8. K jakým účelům během výuky je nejvhodnější písně/hudbu použít dle vaší zkušenosti?

a. k navození příjemné atmosféry
b. jako pozadí při práci žáků
c. jako hlavní podklad/zdroj aktivit směřujících k nabytí jazykových dovedností
d. jako odměna za práci, k uvolnění
e. jiná možnost/komentář……

9. V kterou dobu je nejvhodnější písně/hudbu použít dle vaší zkušenosti?

a. na začátku hodiny nebo před zahájením
b. v průběhu vyučování/během výuky
c. ke konci výuky
d. jiná možnost/komentář:……

Děkuji za vyplnění dotazníku.

Appendix 2: Questionnaire 1: Questionnaire for teachers in English

QUESTIONNAIRE - the role of music and song in English language teaching

My name is Martina Běhulová. I study at Faculty of Education in Olomouc. In my diploma thesis I will investigate the influence of music and song in English language teaching. Read carefully and fill in this questionnaire. Answer according to what suits you the most and circle the best answer. For questions 2,3,4,5 and 6 it is possible to circle more options. The questionnaire is anonymous.

Male/Female Teaching practice: up to 2 years, 3-10 years, 11-20 years, over 20 years

1. Do music and song have positive impact on reinforcement of grammar structures and vocabulary acquisition when studying English?
   a. yes
   b. no
   c. I do not know
   d. other option/commentary (write down):……..

2. How often do you use music and song as listening exercises in your lessons?
   a. every lesson
   b. once a week
   c. it depends on classroom facilities
   d. it depends on current syllabus
   e. I do not use music and song
   f. other option/commentary (write down):……..

3. How do you select the songs?
   a. at my own discretion
   b. at my pupils´ needs
   c. on my colleagues´ recommendation
   d. according to the grammar, topic and vocabulary that are needed to be learned or practiced
   e. other option/commentary: ……..

4. What are the advantages of using songs in English lessons?
   a. development of receptive abilities of pupils
   b. all pupils are involved
   c. elimination of stereotype
   d. song stands for a good topic for discussion
   e. grammatical features and vocabulary can be presented
   f. possibility of using various additional activities

g. significant motivational element
h. other option/commentary: ……...

5. What are the disadvantages of using songs in English lessons?
a. time-consuming character of activity
b. technical difficulties
c. difficulties keeping concentration of pupils
d. problem to select a suitable song
e. difficulties keeping discipline of pupils
f. pupils are unwilling to cooperate, they consider song as an relaxing activity
g. other option/commentary: ……...

6. What particular activities and exercises do you use in your lessons the most often?
a. gap-fill exercise
b. matching exercise - multiple-matching, word/definition matching)
c. search for word/grammatical structure
d. transformations
e. drilling for pronunciation, for grammatical structures
f. word/sentence/paragraph ordering
g. singing
h. other option/commentary: ……...

7. Do you think that musical intelligence and musical talent can influence pupils learning abilities such as capacity to learn new words grammar, pace or intensity?
a. yes
b. no
c. I do not know
d. other option/commentary ……..…….

8. To what purposes is it most suitable to use songs in the lessons according to you?
a. to set pleasant atmosphere
b. as a background when pupils are working
c. as a main source for acquisition of language skills
d. as s reward after a hard work, for relaxation
e. other option/commentary ……..…….

9. At what stage is it most suitable to use songs in the lessons according to you?
a. at the beginning of the lesson or before the lesson
b. in the course of the lesson
c. at the end of the lesson
d. other option/commentary ……..…….

Thank you for filling in the questionnaire.

Appendix 3: Questionnaire 2: Questionnaire for pupils

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Prosím o prostudování a vyplnění dotazníku. Odpovídejte prosím na otázky podle toho, co si skutečně myslíte. Dotazník zkoumá, jaký je vztah mezi angličtinou, písněmi/hudbou a vámi a je anonymní.

Ročník: ..... Pohlaví: dívka/chlapec

1. Posloucháš rád/a hudbu? Zakroužkuj jednu z možností.

a. ano vždy
b. ano většinou
c. někdy
d. málokdy
e. nikdy
f. jiná možnost/komentář:……..

2. Jaký druh hudby máš nejraději? Zakroužkuj jednu z odpovědí nebo napiš jinou.

a. populární
b. hip-hop / rap
c. country
d. rock
e. klasickou/instrumentální
f. metal / heavy metal
g. jazz
h. dechovku/lidovou hudbu
i. techno/tekno
j. jiná možnost/komentář:……

3. Hraješ/hrál/a jsi na nějaký hudební nástroj? Zakroužkuj jednu z možností. Pokud ano, napiš na který.

a. ano ……..
b. ne
c. kdysi jsem hrál/a
d. jiná možnost/komentář:…….

4. Zpíváš rád/a? Zakroužkuj jednu z odpovědí.

a. ano vždy
b. ano většinou
c. někdy
d. málokdy
e. nikdy
f. jiná možnost/komentář:…….

5. Posloucháš hudbu při učení? Pokud i při jiných činnostech např. vstávání, usínání, cestou do školy, vypiš je do komentáře.

a. ano
b. ne

c. jiná možnost/komentář:……...

6. Máš rád/ráda písničky zpívané anglicky? Zakroužkuj jednu z odpovědí.

a. ano
b. ne
c. jen některé
d. jiná možnost/komentář:……..

7. Pracuješ rád/ráda v hodinách angličtiny s písničkami? Zakroužkuj jednu z odpovědí.

a. ano
b. ne
c. záleží na druhu/výběru písně
d. jiná možnost/komentář:……

8. Co se ti na práci s písničkami při hodinách angličtiny líbí nejvíce? Zakroužkuj jen jednu z odpovědí.

a. je to vítaná změna oproti běžnému vyučování
b. mám rád/a samotnou hudbu
c. můžu se naučit nová slovíčka
d. můžu si procvičit gramatiku
e. můžu si zazpívat
f. výuka s písničkami mi nevyhovuje
g. jiná možnost/komentář:……

9. Který zpěvák/zpěvačka/hudební skupina je tvá oblíbená a vybral/a by sis jeho/její píseň jako vhodný výukový materiál do hodiny angličtiny? Zakroužkuj jednu z možností nebo napiš jinou.

a. Cold Play
b. Adele
c. Green Day
d. Linkin Park
e. 21 Pilots
f. jiná možnost/komentář……..……...

10. Kterou konkrétní píseň by sis zvolil/a? Napiš název písně anglicky nebo česky, napiš interpreta písně, pokud ho znáš.

a. ……..
b. jiná možnost/komentář……..……

Děkuji za vyplnění dotazníku.

Appendix 4: Questionnaire 2: Questionnaire for pupils in English

QUESTIONNAIRE - the role of music and song in English language teaching

Read carefully and fill in this questionnaire. Answer according to what suits you the most and circle the best answer. The questionnaire explores the relation among English, music/song and you. It is anonymous.

Grade: ..... Male/Female

1. Do you like listening to music? Circle one of the answers.
   a. yes always
   b. yes mostly
   c. sometimes
   d. seldom
   e. never
   f. other option/commentary: ……..

2. What kind of music do you prefer? Circle one of the answers or write down anything else.
   a. pop
   b. hip-hop / rap
   c. country
   d. rock
   e. classical/instrumental
   f. metal / heavy metal
   g. jazz
   h. folk/brass
   i. techno
   j. other option/commentary: ……

3. Do/Did you play any musical instrument? Circle one of the answers. Write down the kind of instrument you played in case of answer a.
   a. yes …….
   b. no
   c. I used to play
   d. other option/commentary: ……..….

4. Do you like singing? Circle one of the answers.
   a. yes always
   b. yes mostly
   c. sometimes
   d. seldom
   e. never
   f. other option/commentary: . ……..

5. Do you listen to music as a background while learning? If you listen to music during other daily activities e.g. getting up, falling asleep on your way to school, please write them down.
   a. yes

b. no
c. other option/commentary: ……...

6. Do you like English songs? Circle one of the answers.
a. yes
b. no
c. only some
d. other option/commentary: ……..

7. Do you like using songs in your English lessons? Circle one of the answers.
a. yes
b. no
c. it depends on the song itself/on the selection of the song
d. other option/commentary: ……

8. What do you like most in such lessons? Circle one of the answers.
a. it is a welcomed change in comparison to regular lessons
b. I like the lesson because the music itself
c. I can learn new words
d. I can exercise grammar
e. I can sing
f. lessons with song are inconvenient
g. other option/commentary: ……

9. Who is your favourite singer or group you would choose as a source to learn English from in your lessons? Circle one of the answers or write down anything else.
a. Cold Play
b. Adele
c. Green Day
d. Linkin Park
e. 21 Pilots
f. other option/commentary: ……..……..

10. What particular song would you choose? Write down the name of the song in English or in Czech. Eventually the interpreter´s name, if you know it.
a. ……..
b. other option/commentary: ……..……

Thank you for filling in the questionnaire.

Appendix 5: Questionnaire 3: Questionnaire for pupils - song lesson1

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Prosím o prostudování a vyplnění dotazníku.
V lednu a v únoru letošního roku proběhly ve vaší třídě dvě výzkumné hodiny s písničkou. Prosím, abyste mi v následujících odpovědích poskytli zpětnou vazbu na první hodinu. Odpovídejte, prosím, podle toho co si opravdu myslíte a vybavíte. Zakroužkujte vždy jednu z odpovědí. Pouze u otázky č. 8 je možné zakroužkovat více odpovědí. Dotazník je anonymní.

Ročník: ..... Pohlaví: dívka/chlapec

1. Vzpomenete si na název písně, která pro vás byla vybrána? Pokud ano, napište ho.

a. ano……..
b. ne
c. jiná možnost/komentář:……..

2. Vzpomenete si na jméno interpreta této písně? Pokud ano, napište ho.

a. ano…….
b. ne
c. jiná možnost/komentář:……..

3. Jste schopni si vybavit nějaká slova, části textu bez melodie?

a. ano (pokud ano, zakroužkujte jednu z odpovědí)
   - do 5 slov
   - 6 až 20 slov
   - fráze nebo pasáže textu

b. ne
c. jiná možnost/komentář:……..

4. Jste schopni si vybavit nějaká slova, části textu s melodií?

a. ano (pokud ano, zakroužkujte jednu z odpovědí)
   - do 5 slov
   - 6 až 20 slov
   - fráze nebo pasáže textu

b. ne

c. jiná možnost/komentář:……...

5. Vybavíte si obsah textu/ o čem píseň je?

a. ano
b. ne
c. jiná možnost/komentář:……...

6. Jste schopni si vybavit nějakou gramatickou strukturu, která v dané písni převládala? Pokud ano, napište o kterou se jedná.

a. ano…….
b. ne
c. jiná možnost/komentář:……...

7. Vzpomenete si na nějaké konkrétní cvičení/aktivity s písničkou, které jste plnili? Pokud ano, napište na jaké.

a. ano…….
b. ne
c. jiná možnost/komentář:……...

8. Jaká pro vás byla hodina s písničkou? Zakroužkujte jednu nebo i více odpovědí.

a. zajímavá
b. nudná
c. normální
d. naučná
e. neobvyklá
d. jiná možnost/komentář…….

Děkuji za vyplnění dotazníku.

Appendix 6: Questionnaire 3: Questionnaire for pupils in English - song lesson 1

QUESTIONNAIRE - the role of music and song in English language teaching

Read carefully and fill in this questionnaire.
In January and February two researched lessons took place in this class. Please, provide me with feedback to the first lesson by answering the following questions. Answer according to what you really think and to what you recall. Circle only one answer. For question nr. 8 it is possible to choose more options. The questionnaire is anonymous.

Grade: ..... Male/Female

1. Do you remember the name of the song that was chosen for you by the teacher? Write down its name.

a. yes……...……...…….
b. no
c. other option/commentary: ……..……..

2. Do you remember the name of the interpreter of the song? Write down the name.

a. yes……..…….
b. no
c. other option/commentary: ……..

3. Are you able to recall any words, phrases or passages of the lyrics of the song without music?

a. yes (circle one of the answers)
- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no
c. other option/commentary: ……..……...

4. Are you able to recall any words, phrases or passages of the lyrics of the song with music?

a. yes (circle one of the answers)

- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no
c. other option/commentary: ……..……...

5. Do you remember what the song is about/what the content of the lyrics is?

a. yes
b. no
c. other option/commentary: ……..……...

6. Can you remember the prevailing grammatical structure in the song? Write it down.

a. yes……..……
b. no
c. other option/commentary: ……..……...

7. Do you remember any particular activity/exercise you had been doing with the song?

a. yes…….
b. no
c. other option/commentary: ……..……...

8. What was the song lesson like?

a. interesting
b. boring
c. normal
d. instructive
e. unusual
d. other option/commentary: ……...

Thank you for filling in the questionnaire.

Appendix 7: Questionnaire 4: Questionnaire for pupils - song lesson 2

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Prosím o prostudování a vyplnění dotazníku.
V lednu a v únoru letošního roku proběhly ve vaší třídě dvě výzkumné hodiny s písničkou. Prosím, abyste mi v následujících odpovědích poskytli zpětnou vazbu na druhou hodinu. Odpovídejte, prosím, podle toho co si opravdu myslíte a vybavíte. Zakroužkujte vždy jednu z odpovědí. Pouze u otázky č. 8 je možné zakroužkovat více odpovědí. Dotazník je anonymní

Ročník: ..... Pohlaví: dívka/chlapec

1. Vzpomenete si na název druhé písně, která pro vás byla vybrána na základě výsledků dotazníku? Pokud ano, napište ho.

a. ano……..
b. ne
c. jiná možnost/komentář:……..

2. Vzpomenete si na jméno interpreta/skupiny této písně? Pokud ano, napište ho.

a. ano……..
b. ne
c. jiná možnost/komentář:……..

3. Jste schopni si vybavit nějaká slova, části textu bez melodie?

a. ano (pokud ano, zakroužkujte jednu z odpovědí)
   - do 5 slov
   - 6 až 20 slov
   - fráze nebo pasáže textu

b. ne
c. jiná možnost/komentář:……..

4. Jste schopni si vybavit nějaká slova, části textu s melodií?

a. ano (pokud ano, zakroužkujte jednu z odpovědí)

- do 5 slov
- 6 až 20 slov
- fráze nebo pasáže textu

b. ne
c. jiná možnost/komentář:……..

5. Vybavíte si obsah textu/ o čem píseň je?

a. ano
b. ne
c. jiná možnost/komentář:……..

6. Jste schopni si vybavit nějakou gramatickou strukturu, která v dané písni převládala? Pokud ano, napište o kterou se jedná.

a. ano…….
b. ne
c. jiná možnost/komentář:……..

7. Vzpomenete si na nějaké konkrétní cvičení/aktivity s písničkou, které jste plnili? Pokud ano, napište na jaké.

a. ano…….
b. ne
c. jiná možnost/komentář:……..

8. Jaká pro vás byla druhá hodina s písničkou? Zakroužkujte jednu nebo i více odpovědí.

a. zajímavá
b. nudná
c. normální
d. naučná
e. neobvyklá
f. jiná možnost/komentář…….

Děkuji za vyplnění dotazníku.

Appendix 8 : Questionnaire 4: Questionnaire for pupils in English - song lesson 2

QUESTIONNAIRE - the role of music and song in English language teaching

Read carefully and fill in this questionnaire.
In January and February two researched lessons took place in this class. Please, provide me with feedback to the second lesson by answering the following questions. Answer according to what you really think and to what you recall. Circle only one answer. For question nr. 8 it is possible to choose more options. The questionnaire is anonymous.

Grade: ..... Male/Female

1. Do you remember the name of the second song that was chosen for you on the basis of the results from the questionnaire? Write down its name.

a. yes.……...……...…….
b. no
c. other option/commentary: …….……..

2. Do you remember the name of the interpreter of the song? Write down the name.

a. yes……..…….
b. no
c. other option/commentary: ……..

3. Are you able to recall any words, phrases or passages of the lyrics of the song without music?

a. yes (circle one of the answers)
   - up to 5 words
   - 6 to 20 words
   - phrases or passages of the text
b. no
c. other option/commentary: …….……..

4. Are you able to recall any words, phrases or passages of the lyrics of the song with music?

a. yes (circle one of the answers)
- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no
c. other option/commentary: ……..……..

5. Do you remember what the song is about/what the content of the lyrics is?

a. yes
b. no
c. other option/commentary: ……..……..

6. Can you remember the prevailing grammatical structure in the song? Write it down.

a. yes……..……..
b. no
c. other option/commentary: ……..……..

7. Do you remember any particular activity/exercise you had been doing with the song?

a. yes…….
b. no
c. other option/commentary: ……..……..

8. What was the song lesson like?

a. interesting
b. boring
c. normal
d. instructive
e. unusual
d. other option/commentary: ……..

Thank you for filling in the questionnaire.

Appendix 9: Worksheet song 1

STREETS OF LONDON - záznamový arch

1. Odpověz:

According to the title, what can the song be about?

_____

According to the picture, what can the song be about? How does the man feel?

_____

2. Poslechni si píseň. Přiřaď ke slovům čísla 1- 4 podle toho, ve které části poslechu slovo zaznělo.

Rain market carrying café ribbons time hero hair paper sitting wanders kicking

3. Doplň následující slova do textu písně. Poté, při druhém poslechu, zkontroluj. Počet čárek koresponduje s počtem písmen v chybějícím slově.

bags, with, her, seen, man, tell, through, sun, she, loosely, time, you.

4. Pracuj ve dvojici. Během poslechu, slož jednotlivé části refrénu dohromady. Pokud budeš pracovat dobře, najdeš na zadní části papíru vzkaz.

5. Spoj definice se slovy:

Words:	Definitions:
gal	a girl, a lady (outdated and slang word)
lonely	loosing strenght, be dissapearing
ribbon	the day before today
pride	being alone, wanting friends
worn out	a feeling of pleasure or satisfaction
yesterday	a long stripe of material used in decorating clothes
show	old or damaged by use
care	to be concerned or to be interested in sth.

fading	to point out or to point to
shine	to give light and brightness

6. Vyhledej všechny formy předpřítomného času v textu písně, zakroužkuj, je, spočítej je.

Počet:_____

Can you change these structures using the following infinitives? ***watch, meet, encounter, hear****,*

_____

_____

_____

_____

Transform them into past simple tense questions.

_____

_____

_____

_____

7. Krátké úryvky/tvrzení z textu převeď z kladných do záporných.

Have you seen the old man _____

So how can you tell me _____

Some old man is sitting _____

*Then he wanders home alone*_____

I´ll show you something _____

She just keeps _____

8. Najdi v textu a vypiš anglické ekvivalenty. Čísla v závorce označují sloky, ve kterých se fráze nachází, ch. znamená refrén.

*Dovol mi, vzít Tě za ruku /ch/*_____

*Viděl jsi /1,2,4,/*_____

*Igelitové tašky /2/*_____

*Změnit názor, rozmyslet s /ch/*_____

*Oblečení z hader /2/*_____

*Vzpomínka bledne /4/*_____

*Zapomenutý hrdina /4/*_____

*Ukážu ti něco /ch/*_____

9. Odpověz:

Does the song leave any impression on you? What sorts of feelings have you got?

*What is the moral/idea of the song?*_____

_____

_____

10. Společně si zazpíváme refrén.

Text ke cv. 3

Have you seen the old _ _ _
In the closed-down market
Kicking up the paper,
_ _ _ _ his worn out shoes?
In his eyes you see no pride
Hand held _ _ _ _ _ _ _ at his side
Yesterday's paper telling yesterday's news

So how can you _ _ _ _ me you're lonely,
And say for you that the _ _ _ don't shine?
Let me take you by the hand and lead you _ _ _ _ _ _ _ the streets of London
I'll show _ _ _ something to make you change your mind

Have you _ _ _ _ the old gal
Who walks the streets of London
Dirt in her hair and _ _ _ clothes in rags?
She's no _ _ _ _ for talking,
_ _ _ just keeps right on walking
Carrying her home in two carrier _ _ _ _.

Appendix 10: Lyrics song 1

STREETS OF LONDON

1.

Have you seen the old man
In the closed-down market
Kicking up the paper,
with his worn out shoes?
In his eyes you see no pride
Hand held loosely at his side
Yesterday's paper telling yesterday's news

Chorus:

So how can you tell me you're lonely,
And say for you that the sun don't shine?
Let me take you by the hand and lead you through the streets of London
I'll show you something to make you change your mind

2.

Have you seen the old gal
Who walks the streets of London
Dirt in her hair and her clothes in rags?
She's no time for talking,
She just keeps right on walking
Carrying her home in two carrier bags.

Chorus:

So how can you tell me you're lonely,
And say for you that the sun don't shine?
Let me take you by the hand and lead you through the streets of London
I'll show you something to make you change your mind

3.

In the all night cafe
At a quarter past eleven,
Same old man is sitting there on his own
Looking at the world
Over the rim of his tea-cup,
Each tea last an hour
Then he wanders home alone

Chorus:

So how can you tell me you're lonely,
And say for you that the sun don't shine?
Let me take you by the hand and lead you through the streets of London
I'll show you something to make you change your mind

4.

And have you seen the old man
Outside the seaman's mission
Memory fading with
The medal ribbons that he wears.
And in our winter city,
The rain cries a little pity
For one more forgotten hero
And a world that doesn't care

Chorus:

So how can you tell me you're lonely,
And say for you that the sun don't shine?
Let me take you by the hand and lead you through the streets of London
I'll show you something to make you change your mind

Appendix 11: Worksheet song 2

HOUSE OF GOLD - záznamový arch

1. Odpověz:

According to the songs you know by the duo, what kind of music is the song? What it could be about?

_____

2. Odpověz (poslech):

According to the mood in the first lines of the song and according to the title, what can the song be about?

_____

3. Poslechni si píseň. Úkol následuje po poslechu.

_____

4. Poslechni si píseň. Kolikrát v ní zazní struktura budoucího času *will*? Napiš počet.

_____

5. Pracujte ve skupině. Přeložte. Na kartičce je překlad nejtěžšího slova, slouží jako pomoc.

_____

_____

_____

_____

6. Pracujte ve skupině .Vytvořte veršš, který se bude rýmovat s následující části textu "When I will grow old".

_____

_____

_____

_____

7. Pantomima.

to cure sb. of disease *to be a bum* *to grow old* *to turn to stone* *to make sb. a queen to live happily* *to leave the town* *to buy a house of gold* *to turn sth. upside down*

8. Odpověz na otázky:

What does the mother want her son to do for her?

_____

_____

What does the son promise to do for his mother?

_____

_____

9. *Společně si zazpíváme refrén.*

Appendix 12: Lyrics song 2

HOUSE OF GOLD

1.

She asked me, "Son, when I grow old,
Will you buy me a house of gold?
And when your father turns to stone,
Will you take care of me?"

Chorus:

She asked me, "Son, when I grow old,
Will you buy me a house of gold?
And when your father turns to stone,
Will you take care of me?"

I will make you queen of everything you see,
I'll put you on the map,
I'll cure you of disease.

2.

Let's say we up and left this town,
And turned our future upside down.
We'll make pretend that you and me,
Lived ever after happily.

Chorus:

She asked me, "Son, when I grow old,
Will you buy me a house of gold?
And when your father turns to stone,
Will you take care of me?"

I will make you queen of everything you see,
I'll put you on the map,
I'll cure you of disease.

3.

Oh and since we know that dreams are dead,
And life turns plans up on their head
I will plan to be a bum,
So I just might become someone.

Chorus:

She asked me, "Son, when I grow old,
Will you buy me a house of gold?
And when your father turns to stone,
Will you take care of me?"

I will make you queen of everything you see,
I'll put you on the map,
I'll cure you of disease.

Appendix 13: Table 1: The length of FL teaching practice

Category	Number of respondents	Percentage
Up to 2 years	8	21 %
3-10 years	16	42 %
11-20 years	8	21 %
More than 20 years	6	16 %

Appendix 14: Table 2: Data from questionnaire for teachers

TEACHERS

Nr. of answers:	8	21%														
Teachers 0-2	Options															
Question Nr.	a	b	c	d	e	f	g	h	a	b	c	d	e	f	g	h
1	8								100%	0%	0%	0%	0%	0%	0%	0%
2		4	2	4		1			0%	50%	25%	50%	0%	13%	0%	0%
3	5	3	1	5					63%	38%	13%	63%	0%	0%	0%	0%
4	2	2	5	1	6	1	6		25%	25%	63%	13%	75%	13%	75%	0%
5	2	2		1	1	5			25%	25%	0%	13%	13%	63%	0%	0%
6	8	2	3			1	2		100%	25%	38%	0%	0%	13%	25%	0%
7	4	2	1	1					50%	25%	13%	13%	0%	0%	0%	0%
8	1			7					13%	0%	0%	88%	0%	0%	0%	0%
9	1	2	5						13%	25%	63%	0%	0%	0%	0%	0%
	31	17	17	19	7	8	8	0								

Nr. of answers:	16	42%														
Teachers 3-10	Options															
Question Nr.	a	b	c	d	e	f	g	h	a	b	c	d	e	f	g	h
1	15		1						94%	0%	6%	0%	0%	0%	0%	0%
2	2	6	1	9	1	1			13%	38%	6%	56%	6%	6%	0%	0%
3	7	5	1	9					44%	31%	6%	56%	0%	0%	0%	0%
4	3	5	9	2	4				19%	31%	56%	13%	25%	0%	0%	0%
5	5	1	4	1	4	6	1		31%	6%	25%	6%	25%	38%	6%	0%
6	15	3	7		2		2		94%	19%	44%	0%	13%	0%	13%	0%
7	14	1	1						88%	6%	6%	0%	0%	0%	0%	0%
8	2		4	9	1				13%	0%	25%	56%	6%	0%	0%	0%
9	2	4	10						13%	25%	63%	0%	0%	0%	0%	0%
	65	25	38	30	12	7	3	0								

Nr. of answers:	8	21%														
Teachers 11-20	Options															
Question Nr.	a	b	c	d	e	f	g	h	a	b	c	d	e	f	g	h
1	7	1							88%	13%	0%	0%	0%	0%	0%	0%
2	1	2		5	1				13%	25%	0%	63%	13%	0%	0%	0%
3	1	1	1	7					13%	13%	13%	88%	0%	0%	0%	0%
4	2	2	5	2	3		6		25%	25%	63%	25%	38%	0%	75%	0%
5	3	1	2		3	3			38%	13%	25%	0%	38%	38%	0%	0%
6	5		4	1	1	1	1		63%	0%	50%	13%	13%	13%	13%	0%
7	5	2	1						63%	25%	13%	0%	0%	0%	0%	0%
8	2		2	4					25%	0%	25%	50%	0%	0%	0%	0%
9		4	4						0%	50%	50%	0%	0%	0%	0%	0%
	26	13	19	19	8	4	7	0								

Nr. of answers:	6	16%														
Teachers 20+	Options															
Question nr.	a	b	c	d	e	f	g	h	a	b	c	d	e	f	g	h
1	6	0							100%	0%	0%	0%	0%	0%	0%	0%
2	2	0		5					33%	0%	0%	83%	0%	0%	0%	0%
3	2	1		4					33%	17%	0%	67%	0%	0%	0%	0%
4	2	4	4		2	2	5	1	33%	67%	67%	0%	33%	33%	83%	17%
5	3			1	2		1		50%	0%	0%	17%	33%	0%	17%	0%
6	5	2	2		2		2		83%	33%	33%	0%	33%	0%	33%	0%
7	6								100%	0%	0%	0%	0%	0%	0%	0%
8	1		2	3					17%	0%	33%	50%	0%	0%	0%	0%
9	1		4	1					17%	0%	67%	17%	0%	0%	0%	0%
	28	7	12	14	6	2	8	1								

Nr. of Answers:	38	100%														
Total	Options															
Question nr.	a	b	c	d	e	f	g	h	a	b	c	d	e	f	g	h
1	36	1	1	0	0	0	0	0	95%	3%	3%	0%	0%	0%	0%	0%
2	5	12	3	23	2	2	0	0	13%	32%	8%	61%	5%	5%	0%	0%
3	15	10	3	25	0	0	0	0	39%	26%	8%	66%	0%	0%	0%	0%
4	9	13	23	5	15	3	17	1	24%	34%	61%	13%	39%	8%	45%	3%
5	13	4	6	3	10	14	4	0	34%	11%	16%	8%	26%	37%	11%	0%
6	33	7	16	1	5	2	7	0	87%	18%	42%	3%	13%	5%	18%	0%
7	29	5	3	1	0	0	0	0	76%	13%	8%	3%	0%	0%	0%	0%
8	6	0	8	23	1	0	0	0	16%	0%	21%	61%	3%	0%	0%	0%
9	4	10	23	1	0	0	0	0	11%	26%	61%	3%	0%	0%	0%	0%
	150	62	86	82	33	21	28	1								

Appendix 15: Table 3: Data from questionnaire for pupils

PUPILS (before the research)

Pupils 8A	20																			
	Options																			
Question nr.	a	b	c	d	e	f	g	h	i	j	a	b	c	d	e	f	g	h	i	j
1	12	4	4								60%	20%	20%	0%	0%	0%	0%	0%	0%	0%
2	11	2		2		2			1	2	55%	10%	0%	10%	0%	10%	0%	0%	5%	10%
3	4	13	3								20%	65%	15%	0%	0%	0%	0%	0%	0%	0%
4	2	2	6	4	6						10%	10%	30%	20%	30%	0%	0%	0%	0%	0%
5	10	10									50%	50%	0%	0%	0%	0%	0%	0%	0%	0%
6	13	1	5	1							65%	5%	25%	5%	0%	0%	0%	0%	0%	0%
7	5	3	12	1							25%	15%	60%	5%	0%	0%	0%	0%	0%	0%
8	9	3	2	0	3	2	1				45%	15%	10%	0%	15%	10%	5%	0%	0%	0%
9	0	2	1	2	7	8				0	0%	10%	5%	10%	35%	40%	0%	0%	0%	0%
10	16	4									80%	20%	0%	0%	0%	0%	0%	0%	0%	0%
	82	44	33	10	16	12	1	0	1	2										

Pupils 8B	18																			
	Options																			
Question nr.	a	b	c	d	e	f	g	h	i	j	a	b	c	d	e	f	g	h	i	j
1	6	7	4	1							33%	39%	22%	6%	0%	0%	0%	0%	0%	0%
2	13	1				2				2	72%	6%	0%	0%	0%	11%	0%	0%	0%	11%
3	1	12	5	0							6%	67%	28%	0%	0%	0%	0%	0%	0%	0%
4	1	2	5	4	6						6%	11%	28%	22%	33%	0%	0%	0%	0%	0%
5	10	8									56%	44%	0%	0%	0%	0%	0%	0%	0%	0%
6	11	1	6								61%	6%	33%	0%	0%	0%	0%	0%	0%	0%
7	11		7	1							61%	0%	39%	6%	0%	0%	0%	0%	0%	0%
8	12	1	2			2	1				67%	6%	11%	0%	0%	11%	6%	0%	0%	0%
9	1	1			7	9					6%	6%	0%	0%	39%	50%	0%	0%	0%	0%
10	13	5									72%	28%	0%	0%	0%	0%	0%	0%	0%	0%
	79	38	29	6	13	13	1	0	0	2										

Pupils 9	16																			
	Options																			
Question nr.	a	b	c	d	e	f	g	h	i	j	a	b	c	d	e	f	g	h	i	j
1	10	6									63%	38%	0%	0%	0%	0%	0%	0%	0%	0%
2	9	1		2					1	3	56%	6%	0%	13%	0%	0%	0%	0%	6%	19%
3	4	8	4								25%	50%	25%	0%	0%	0%	0%	0%	0%	0%
4	2	4	7	2	1						13%	25%	44%	13%	6%	0%	0%	0%	0%	0%
5	10	6									63%	38%	0%	0%	0%	0%	0%	0%	0%	0%
6	16										100%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	10		6								63%	0%	38%	0%	0%	0%	0%	0%	0%	0%
8	6	7	2		1						38%	44%	13%	0%	6%	0%	0%	0%	0%	0%
9	3	2		3	2	6					19%	13%	0%	19%	13%	38%	0%	0%	0%	0%
10	15										94%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	85	34	19	7	4	6	0	0	1	3										

Pupils total	54																			
	Options																			
Question nr.	a	b	c	d	e	f	g	h	i	j	a	b	c	d	e	f	g	h	i	j
1	28	17	8	1	0	0	0	0	0	0	52%	31%	15%	2%	0%	0%	0%	0%	0%	0%
2	33	4	0	4	0	4	0	0	2	7	61%	7%	0%	7%	0%	7%	0%	0%	4%	13%
3	9	33	12	0	0	0	0	0	0	0	17%	61%	22%	0%	0%	0%	0%	0%	0%	0%
4	5	8	18	10	13	0	0	0	0	0	9%	15%	33%	19%	24%	0%	0%	0%	0%	0%
5	30	24	0	0	0	0	0	0	0	0	56%	44%	0%	0%	0%	0%	0%	0%	0%	0%
6	40	2	11	1	0	0	0	0	0	0	74%	4%	20%	2%	0%	0%	0%	0%	0%	0%
7	26	3	25	2	0	0	0	0	0	0	48%	6%	46%	4%	0%	0%	0%	0%	0%	0%
8	27	11	6	0	4	4	2	0	0	0	50%	20%	11%	0%	7%	7%	4%	0%	0%	0%
9	4	5	1	5	16	23	0	0	0	0	7%	9%	2%	9%	30%	43%	0%	0%	0%	0%
10	44	9	0	0	0	0	0	0	0	0	80%	18%	0%	0%	0%	0%	0%	0%	0%	0%
	246	116	81	23	33	31	2	0	2	7										

Appendix 16: Table 4: Data from questionnaire for pupils - song lesson 1

SONG 1

Pupils 8A	17	Options																						
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	17	0											100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	1	16											6%	94%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	10	6	1				8	1	1				59%	35%	6%	0%	0%	0%	47%	6%	6%	0%	0%	0%
4	17	0								7	5	5	100%	0%	0%	0%	0%	0%	0%	0%	0%	41%	29%	29%
5	15	2											88%	12%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	11	6											65%	35%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	13	4											76%	24%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	4	2	5	3	9	1							24%	12%	29%	18%	53%	6%	0%	0%	0%	0%	0%	0%
9													0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	88	36	6	3	9	1	8	1	1	7	5	5												

Pupils 8B	13	Options																						
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	9	4											69%	31%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	1	12											8%	92%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	7	6	1				4	3	0				54%	46%	8%	0%	0%	0%	31%	23%	0%	0%	0%	0%
4	11	2								7	4	0	85%	15%	0%	0%	0%	0%	0%	0%	0%	54%	31%	0%
5	12	1											92%	8%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	3	9	1										23%	69%	8%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	7	6											54%	46%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	4	2	4	3	3	2							31%	15%	31%	23%	23%	15%	0%	0%	0%	0%	0%	0%
9													0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	54	42	6	3	3	2	4	3	0	7	4	0												

Pupils 9	15	Options																						
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	14	1											93%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	4	11											27%	73%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	14	1					8	6	0				93%	7%	0%	0%	0%	0%	53%	40%	0%	0%	0%	0%
4	14	1								4	6	4	93%	7%	0%	0%	0%	0%	0%	0%	0%	27%	40%	27%
5	15	0											100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	3	12											20%	80%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	11	4											73%	27%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	3	1	2	5	6								20%	7%	13%	33%	40%	0%	0%	0%	0%	0%	0%	0%
9													0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	78	31	2	5	6	0	8	6	0	4	6	4												

Pupils Total	45	Options																						
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	40	5	0	0	0	0	0	0	0	0	0	0	89%	11%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	6	39	0	0	0	0	0	0	0	0	0	0	13%	87%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	31	13	2	0	0	0	20	10	1	0	0	0	69%	29%	4%	0%	0%	0%	44%	22%	2%	0%	0%	0%
4	42	3	0	0	0	0	0	0	0	18	15	9	93%	7%	0%	0%	0%	0%	0%	0%	0%	40%	33%	20%
5	42	3	0	0	0	0	0	0	0	0	0	0	93%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	17	27	1	0	0	0	0	0	0	0	0	0	38%	60%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	31	14	0	0	0	0	0	0	0	0	0	0	69%	31%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	11	5	11	11	18	3	0	0	0	0	0	0	24%	11%	24%	24%	40%	7%	0%	0%	0%	0%	0%	0%
9	0	0	0	0	0	0	0	0	0	0	0	0	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	220	109	14	11	18	3	20	10	1	18	15	9												

Appendix 17: Table 5: Data from questionnaire for pupils - song lesson 2

SONG 2

Pupils 8A	16																							
	Options																							
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	16	0											100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	15	1											94%	6%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	13	3					2	5	6				81%	19%	0%	0%	0%	0%	13%	31%	38%	0%	0%	0%
4	15	1								2	5	8	94%	6%	0%	0%	0%	0%	0%	0%	0%	13%	31%	50%
5	14	2											88%	13%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	9	7											56%	44%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	16	0											100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	7	1	3	3	4	2							44%	6%	19%	19%	25%	13%	0%	0%	0%	0%	0%	0%
9													0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	105	15	3	3	4	2	2	5	6	2	5	8												

Pupils: 8B	15																							
	Options																							
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	13	2											87%	13%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	13	2											87%	13%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	13	1	1				9	4	0				87%	7%	7%	0%	0%	0%	60%	27%	0%	0%	0%	0%
4	12	1	2							6	4	2	80%	7%	13%	0%	0%	0%	0%	0%	0%	40%	27%	13%
5	13	2											87%	13%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	5	9	1										33%	60%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	13	2											87%	13%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	8		5	2	4	1							53%	0%	33%	13%	27%	7%	0%	0%	0%	0%	0%	0%
9													0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	90	19	9	2	4	1	9	4	0	6	4	2												

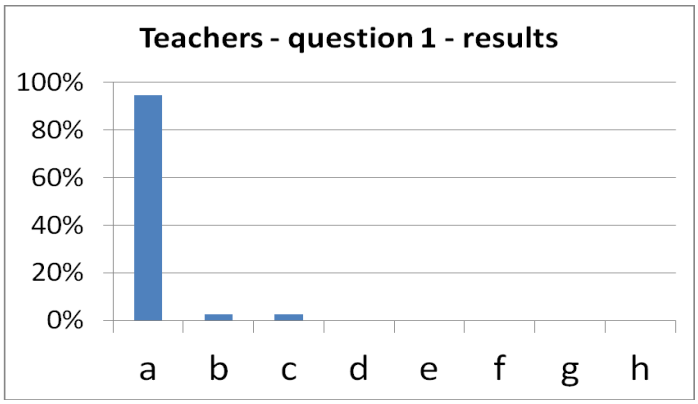
Pupils 9	14																							
	Options																							
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	14	0											100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	14	0											100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	11	3					3	3	5				79%	21%	0%	0%	0%	0%	21%	21%	36%	0%	0%	0%
4	14	0								2	2	10	100%	0%	0%	0%	0%	0%	0%	0%	0%	14%	14%	71%
5	12	1	1										86%	7%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	13	1											93%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	13	1											93%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	9	1	3	3	4	2							64%	7%	21%	21%	29%	14%	0%	0%	0%	0%	0%	0%
9													0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	100	7	4	3	4	2	3	3	5	2	2	10												

Pupils total:	45																							
	Options																							
Question nr.	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases	a	b	c	d	e	f	3a to 5	3a 6-20	3a phrases	4a to 5	4a 6-20	4a phrases
1	43	2	0	0	0	0	0	0	0	0	0	0	96%	4%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2	42	3	0	0	0	0	0	0	0	0	0	0	93%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
3	37	7	1	0	0	0	14	12	11	0	0	0	82%	16%	2%	0%	0%	0%	31%	27%	24%	0%	0%	0%
4	41	2	2	0	0	0	0	0	0	10	11	20	91%	4%	4%	0%	0%	0%	0%	0%	0%	22%	24%	44%
5	39	5	1	0	0	0	0	0	0	0	0	0	87%	11%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%
6	27	17	1	0	0	0	0	0	0	0	0	0	60%	38%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%
7	42	3	0	0	0	0	0	0	0	0	0	0	93%	7%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
8	24	2	11	8	12	5	0	0	0	0	0	0	53%	4%	24%	18%	27%	11%	0%	0%	0%	0%	0%	0%
9	0	0	0	0	0	0	0	0	0	0	0	0	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	295	41	16	8	12	5	14	12	11	10	11	20												

Appendix 18: List of figures 1: The results of questionnaire for teachers, questions 1-9

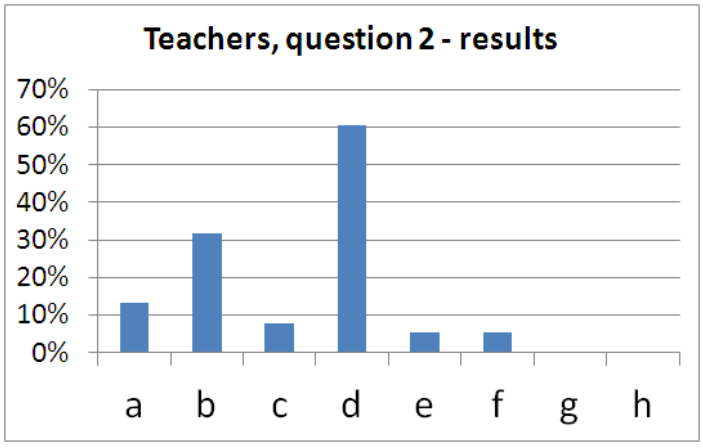
1. Do music and song have positive impact on reinforcement of grammar structures and vocabulary acquisition when studying English?

a. yes
b. no
c. I do not know
d. other option/commentary



2. How often do you use music and song as listening exercises in your lessons?

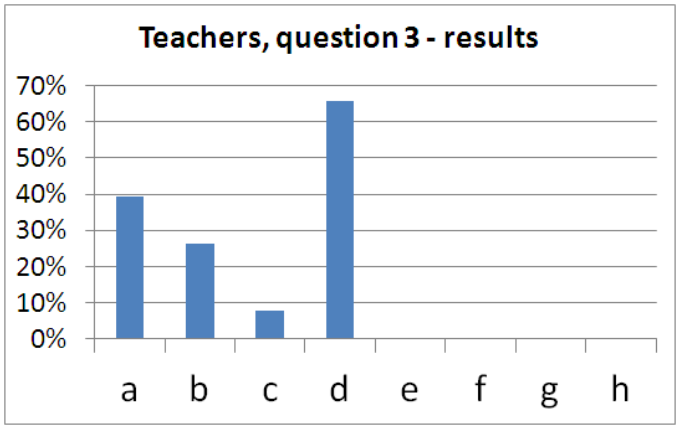
a. every lesson
b. once a week
c. it depends on classroom facilities
d. it depends on current syllabus
e. I do not use music and song
f. other option/commentary



3. How do you select the songs?

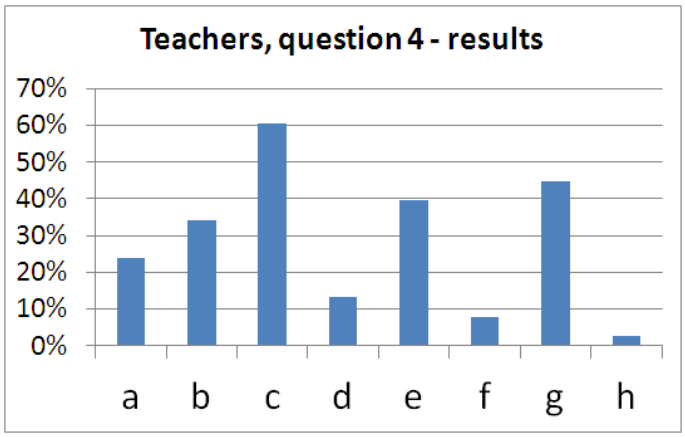
a. at my own discretion

b. at my pupils´ needs
c. on my colleagues´ recommendation
d. according to the grammar, topic and vocabulary that are needed to be learned or practiced
e. other option/commentary



4. What are the advantages of using songs in English lessons?

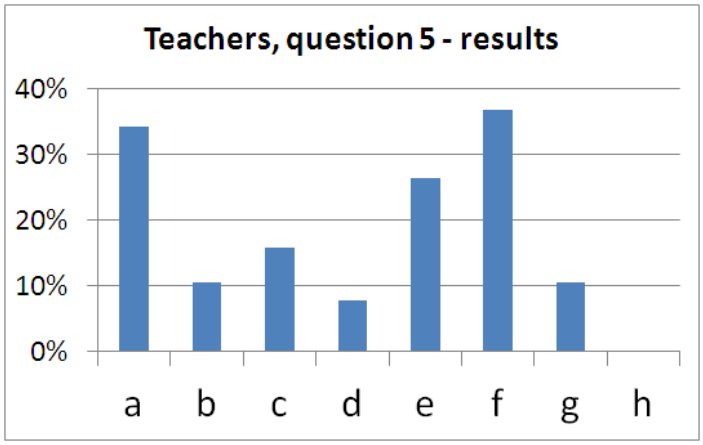
a. development of receptive abilities of pupils
b. all pupils are involved
c. elimination of stereotype
d. song stands for a good topic for discussion
e. grammatical features and vocabulary can be presented
f. possibility of using various additional activities
g. significant motivational element
h. other option/commentary



5. What are the disadvantages of using songs in English lessons?

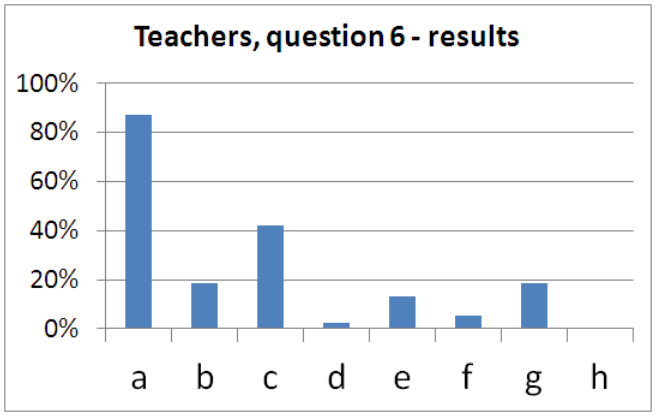
a. time-consuming character of activity
b. technical difficulties
c. difficulties keeping concentration of pupils
d. problem to select a suitable song
e. difficulties keeping discipline of pupils

f. pupils are unwilling to cooperate, they consider song as an relaxing activity
g. other option/commentary



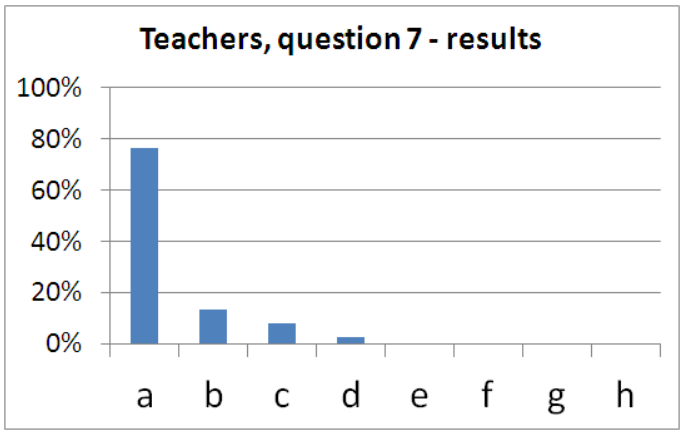
6. What particular activities and exercises do you use in your lessons the most often?

a. gap-fill exercise
b. matching exercise - multiple-matching, word/definition matching)
c. search for word/grammatical structure
d. transformations
e. drilling for pronunciation, for grammatical structures
f. word/sentence/paragraph ordering
g. singing
h. other option/commentary



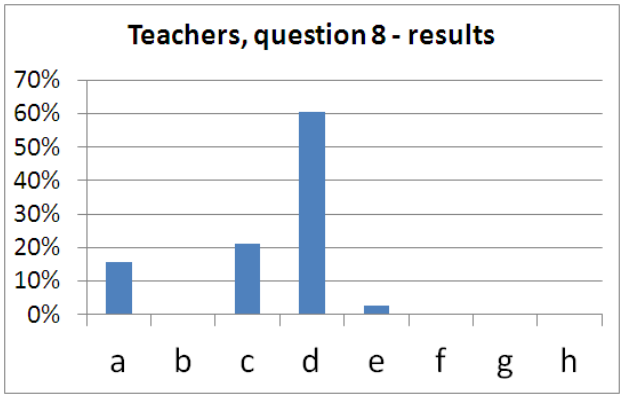
7. Do you think that musical intelligence and musical talent can influence pupils learning abilities such as capacity to learn new words grammar, pace or intensity?

a. yes
b. no
c. I do not know
d. other option/commentary



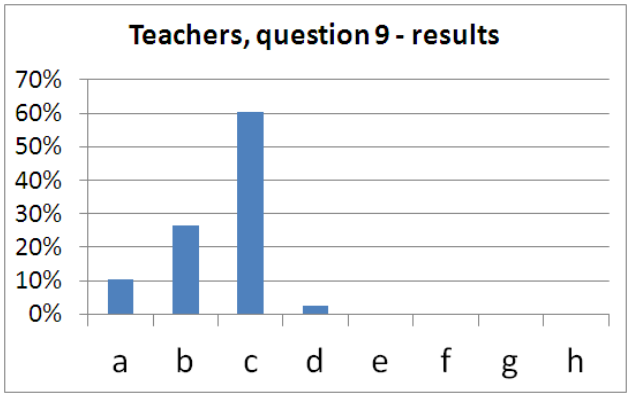
8. To what purposes is it most suitable to use songs in the lessons according to you?

a. to set pleasant atmosphere
b. as a background when pupils are working
c. as a main source for acquisition of language skills
d. as s reward after a hard work, for relaxation
e. other option/commentary



9. At what stage is it most suitable to use songs in the lessons according to you?

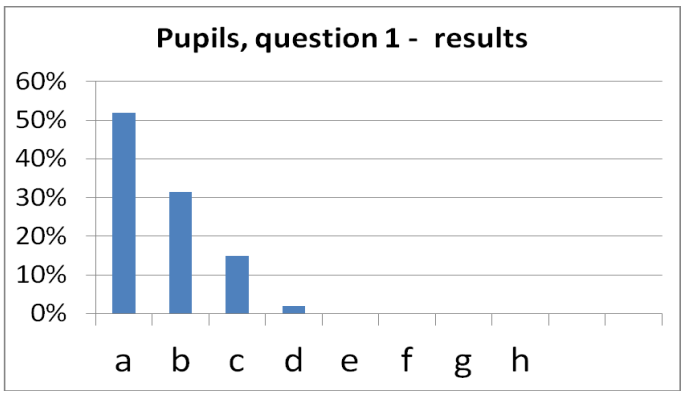
a. at the beginning of the lesson or before the lesson
b. in the course of the lesson
c. at the end of the lesson
d. other option/commentary



Appendix 19: List of figures 2: The results of questionnaire for pupils, questions 1-10

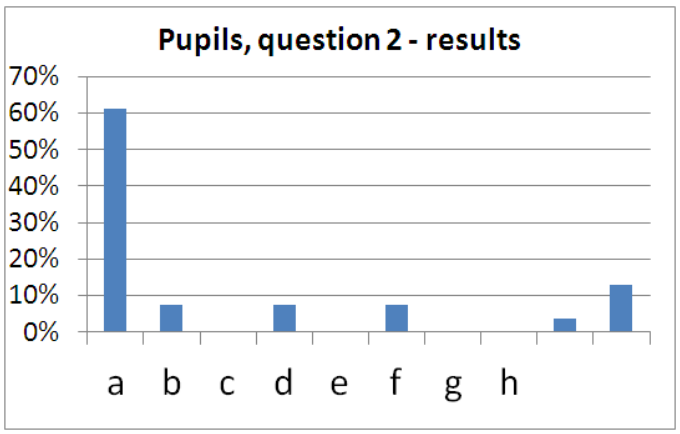
1. Do you like listening to music?

a. yes always
b. yes mostly
c. sometimes
d. seldom
e. never
f. other option/commentary



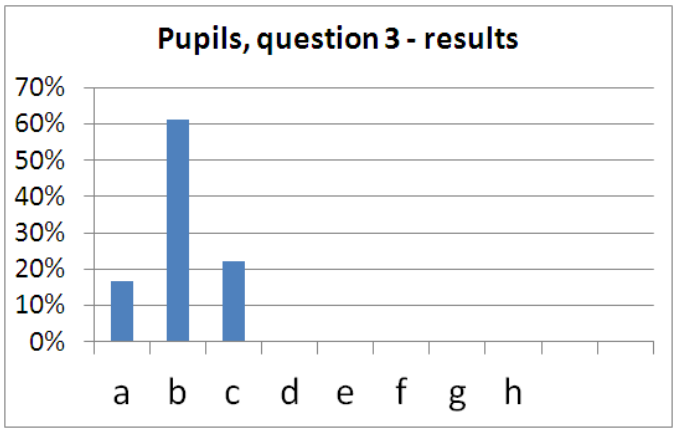
2. What kind of music do you prefer?

a. pop
b. hip-hop / rap
c. country
d. rock
e. classical/instrumental
f. metal / heavy metal
g. jazz
h. folk/brass
i. techno
j. other option/commentary:



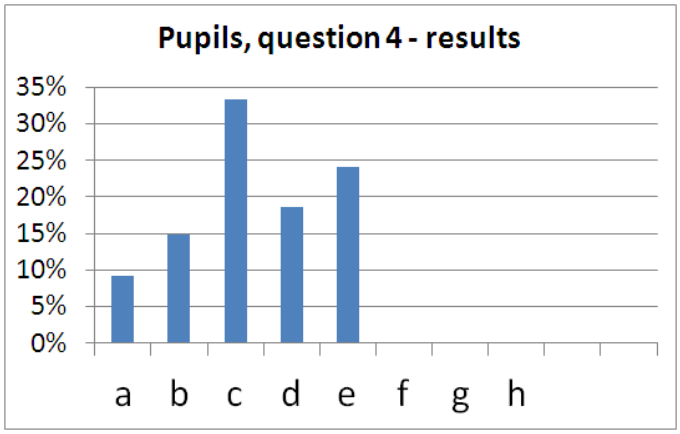
3. Do/Did you play any musical instrument?

a. yes
b. no
c. I used to play
d. other option/commentary



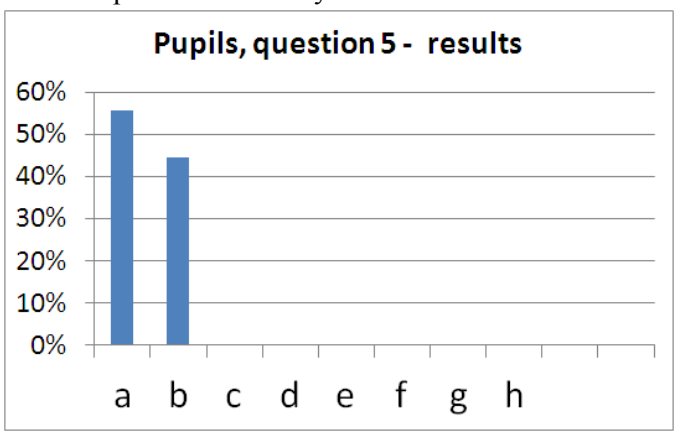
4. Do you like singing?

a. yes always
b. yes mostly
c. sometimes
d. seldom
e. never
f. other option/commentary



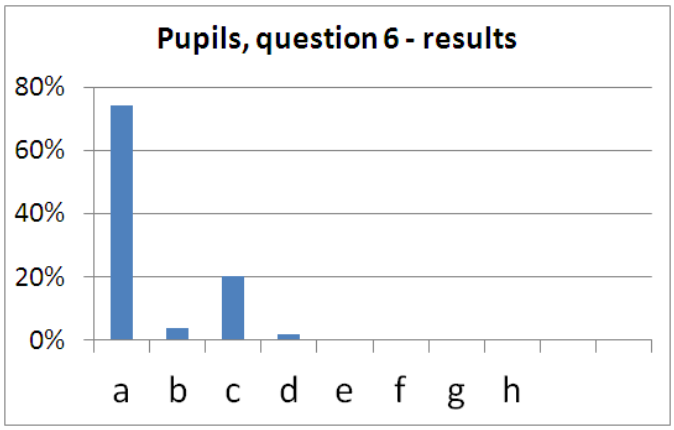
5. Do you listen to music as a background while learning?

a. yes
b. no
c. other option/commentary



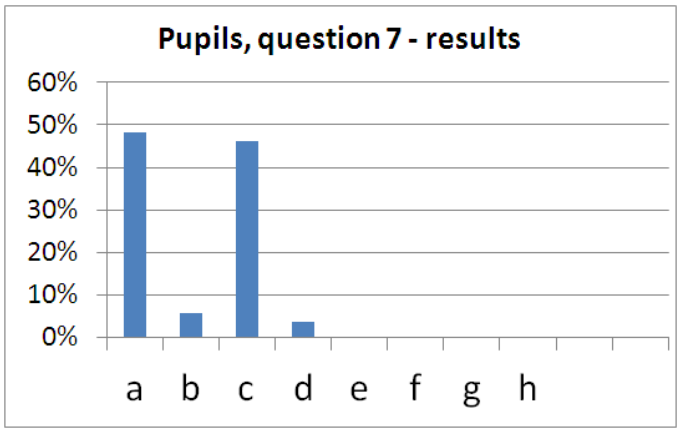
6. Do you like English songs?

a. yes
b. no
c. only some
d. other option/commentary



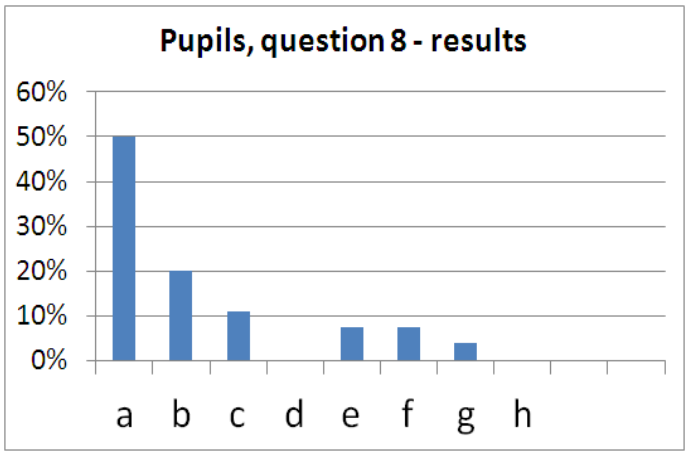
7. Do you like using songs in your English lessons?

a. yes
b. no
c. it depends on the song itself/on the selection of the song
d. other option/commentary



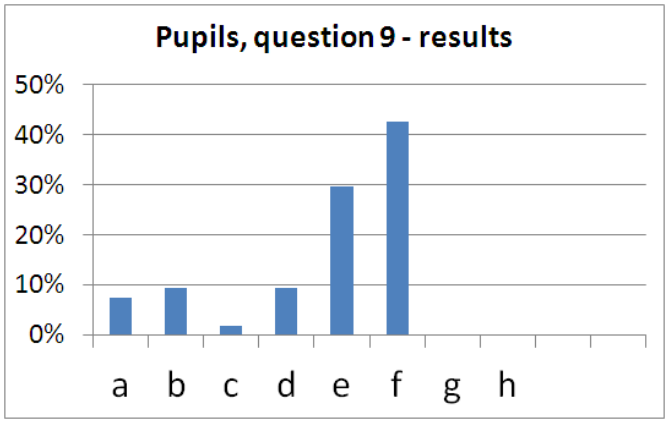
8. What do you like most in such lessons when working with songs?

a. it is a welcomed change in comparison to regular lessons
b. I like the lesson because the music itself
c. I can learn new words
d. I can exercise grammar
e. I can sing
f. lessons with song are inconvenient
g. other option/commentary



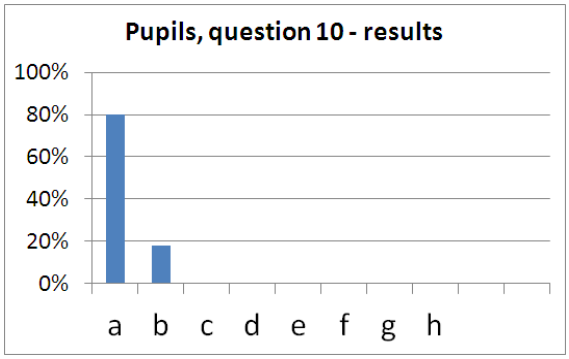
9. Who is your favourite singer or group you would choose as a source to learn English from in your lessons?

a. Cold Play
b. Adele
c. Green Day
d. Linkin Park
e. 21 Pilots
f. other option/commentary



10. What particular song would you choose? Write down the name of the song in English or in Czech. Eventually the interpreter´s name, if you know it.

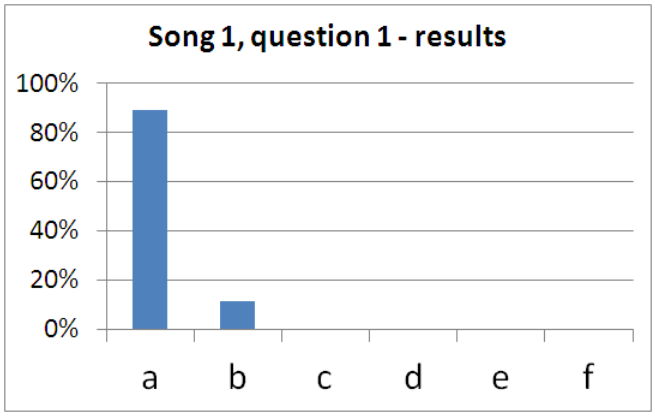
a. ……
b. other option/commentary: ……..……



Appendix 20: List of figures 3: The results of questionnaire for pupils - song lesson 1, questions 1-8

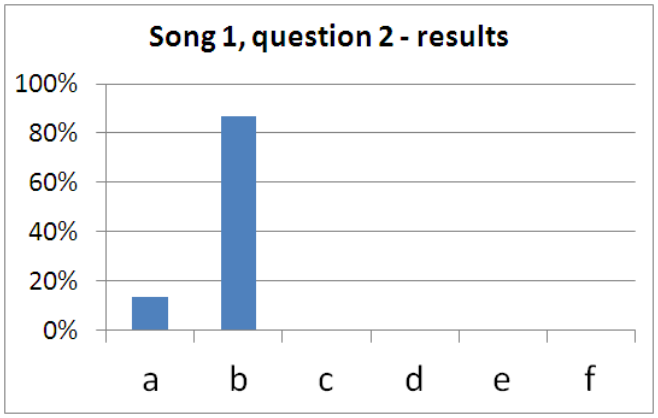
1. Do you remember the name of the song that was chosen for you by the teacher?

a. yes
b. no
c. other option/commentary



2. Do you remember the name of the interpreter of the song?

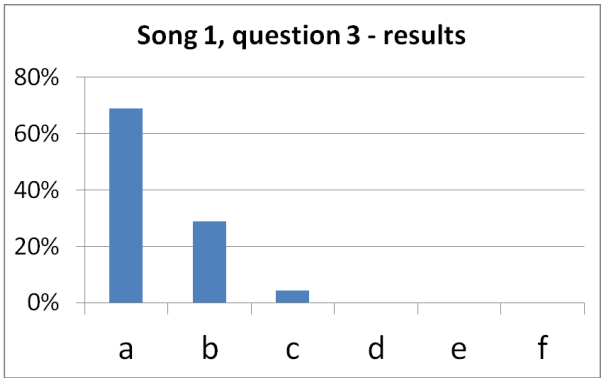
a. yes
b. no
c. other option/commentary

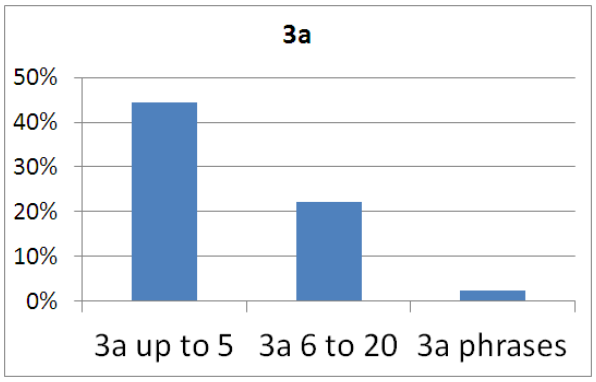


3. Are you able to recall any words, phrases or passages of the lyrics of the song without music?

a. yes (circle one of the answers)
- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no
c. other option/commentary



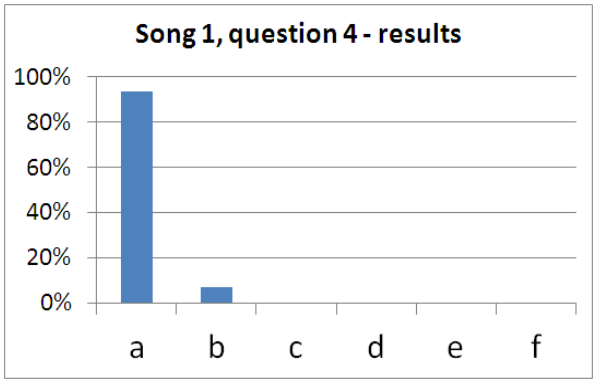


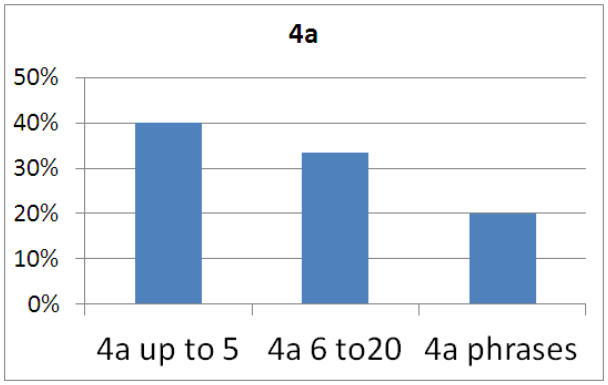
4. Are you able to recall any words, phrases or passages of the lyrics of the song with music?

a. yes (circle one of the answers)
- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no

c. other option/commentary



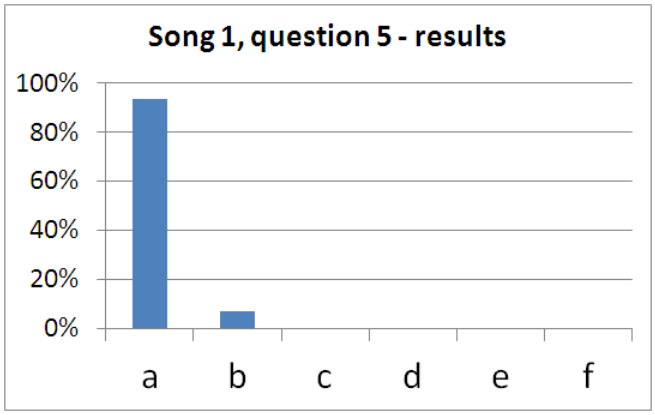


5. Do you remember what the song is about/what the content of the lyrics is?

a. yes

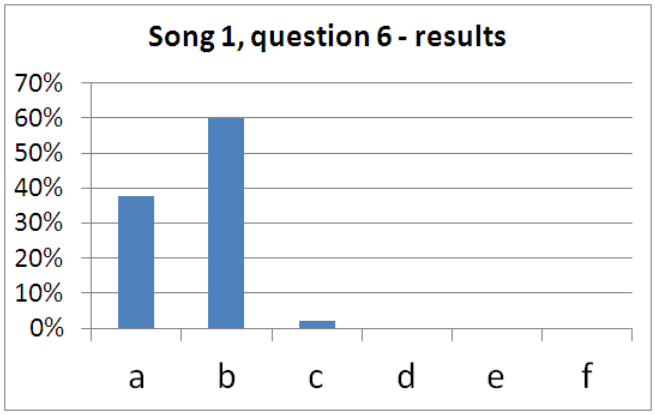
b. no

c. other option/commentary



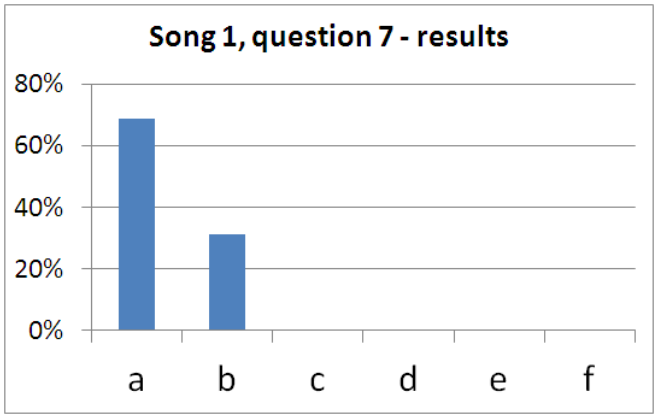
6. Can you remember the prevailing grammatical structure in the song?

a. yes
b. no
c. other option/commentary



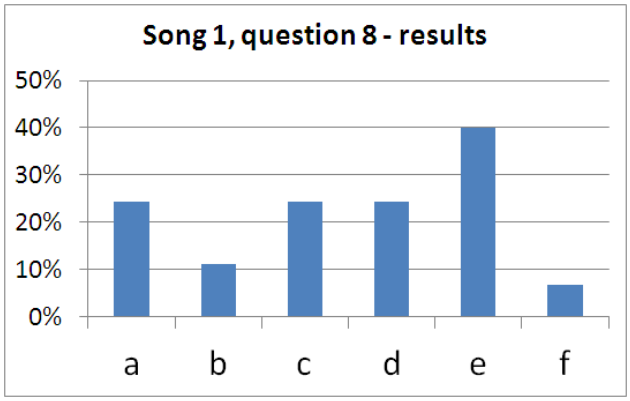
7. Do you remember any particular activity/exercise you had been doing with the song?

a. yes
b. no
c. other option/commentary



8. What was the song lesson like?

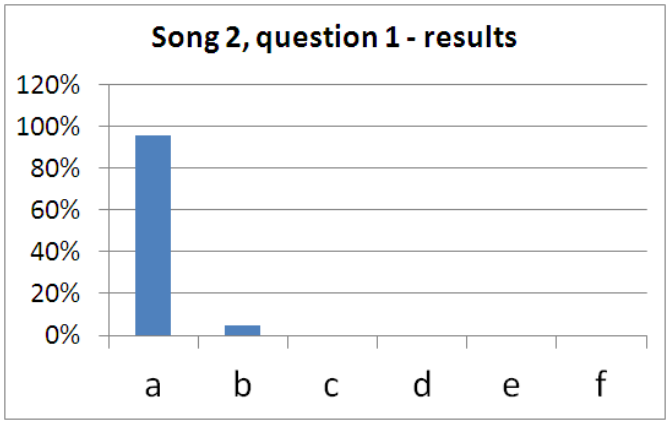
a. interesting
b. boring
c. normal
d. instructive
e. unusual
f. other option/commentary



Appendix 21: List of figures 4: The results of questionnaire for pupils - song lesson 2, questions 1-8

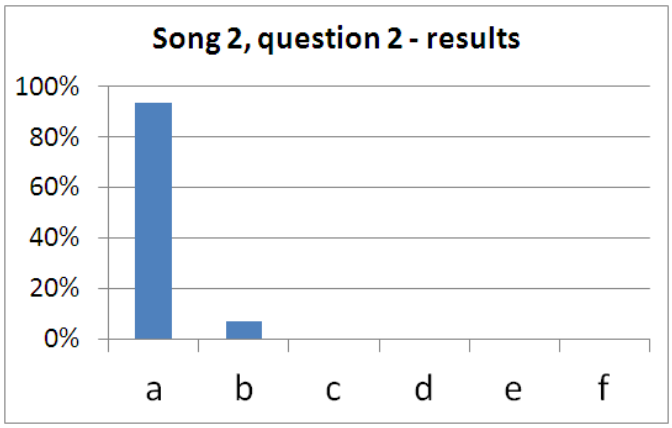
1. Do you remember the name of the second song that was chosen for you on the basis of the results from the questionnaire?

a. yes
b. no
c. other option/commentary



2. Do you remember the name of the interpreter of the song?

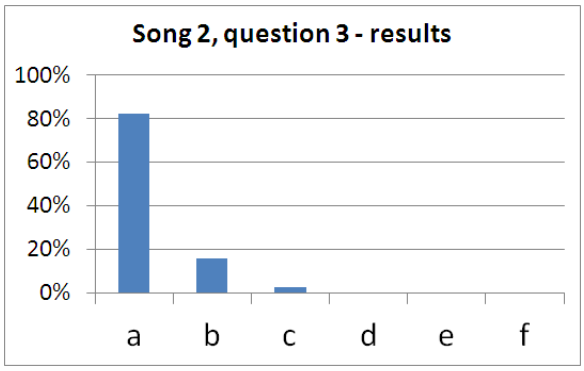
a. yes
b. no
c. other option/commentary

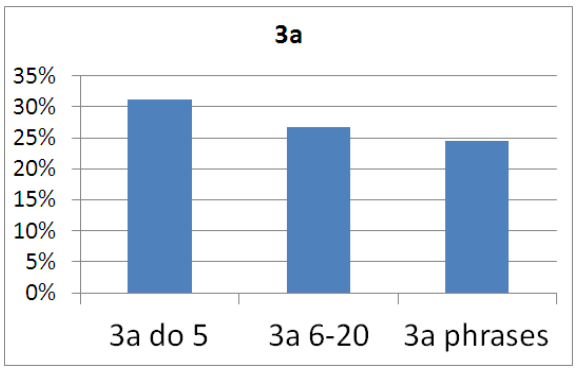


3. Are you able to recall any words, phrases or passages of the lyrics of the song without music?

a. yes (circle one of the answers)
- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no
c. other option/commentary





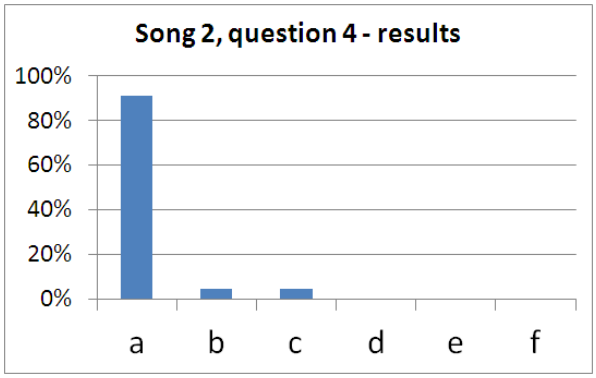
4. Are you able to recall any words, phrases or passages of the lyrics of the song with music?

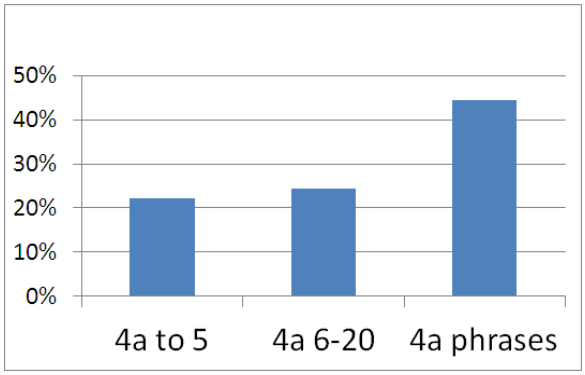
a. yes (circle one of the answers)

- up to 5 words
- 6 to 20 words
- phrases or passages of the text

b. no

c. other option/commentary



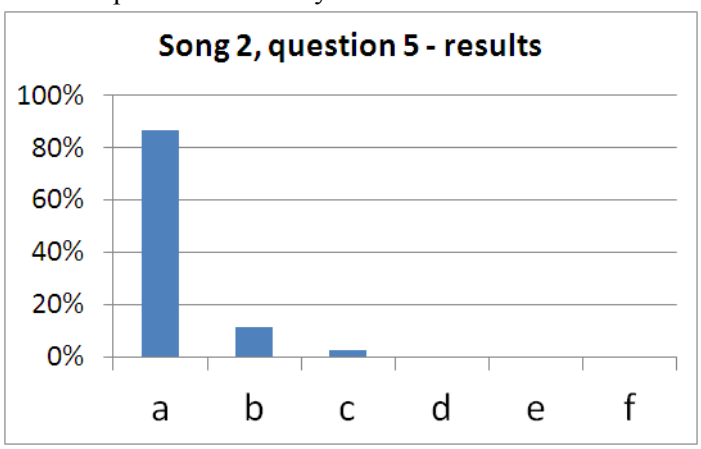


5. Do you remember what the song is about/what the content of the lyrics is?

a. yes

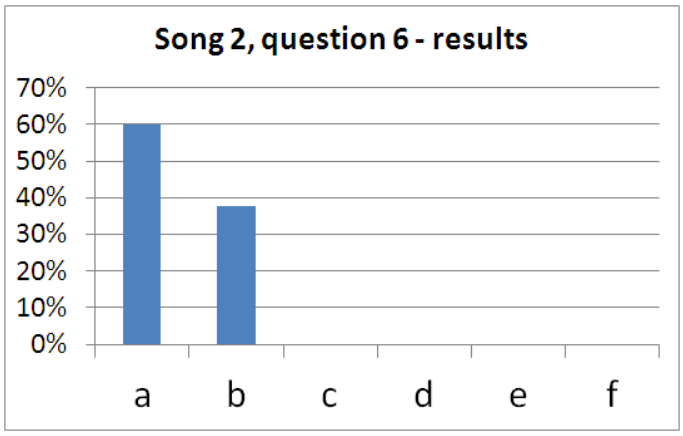
b. no

c. other option/commentary



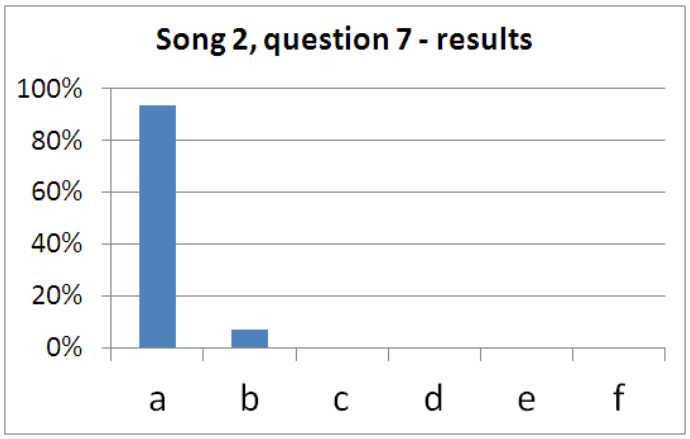
6. Can you remember the prevailing grammatical structure in the song?

a. yes
b. no
c. other option/commentary



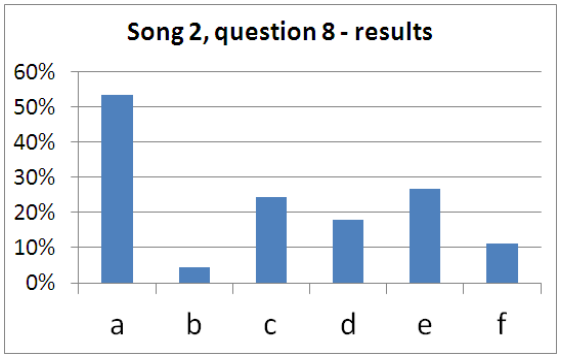
7. Do you remember any particular activity/exercise you had been doing with the song?

a. yes
b. no
c. other option/commentary

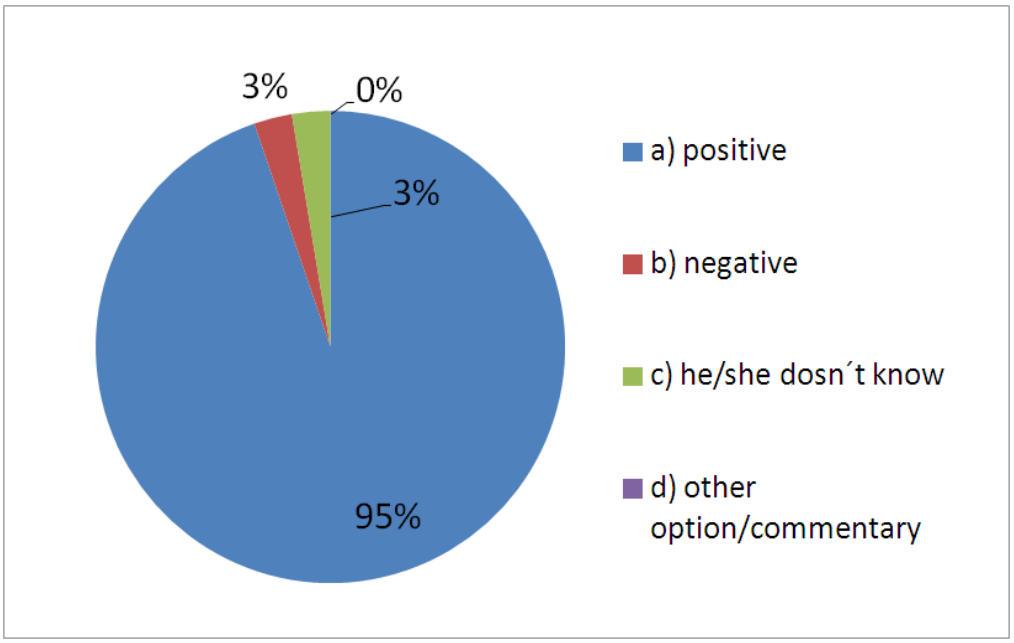


8. What was the song lesson like?

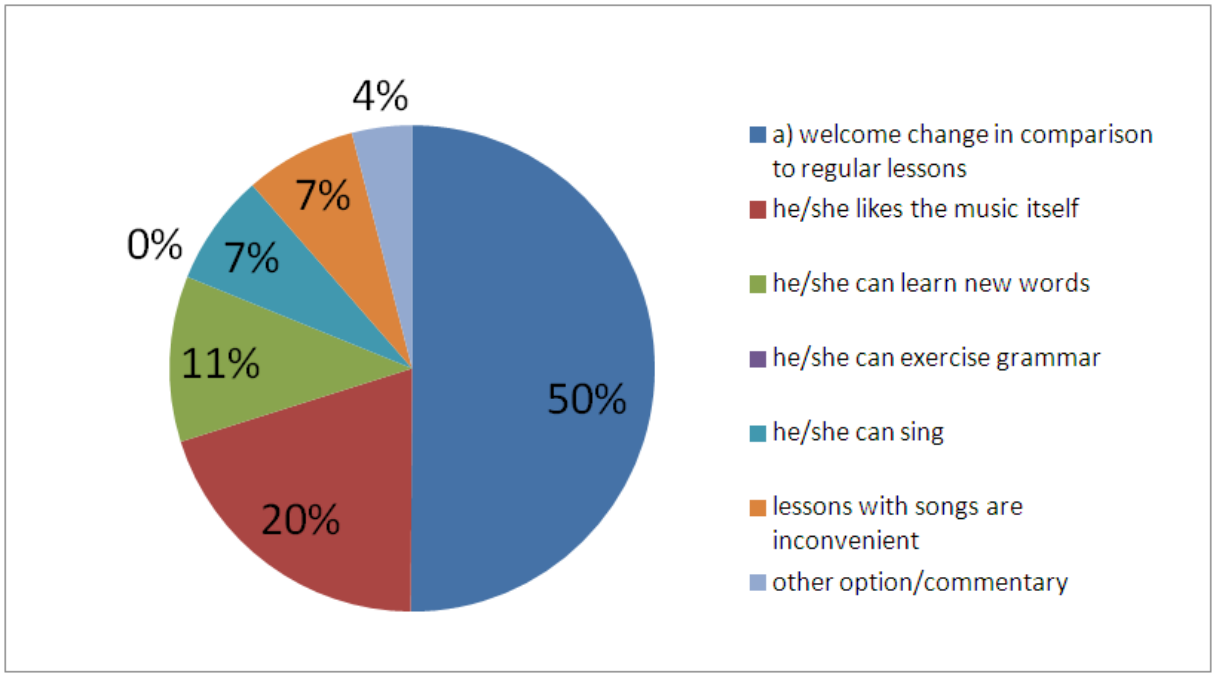
a. interesting
b. boring
c. normal
d. instructive
e. unusual
f. other option/commentary



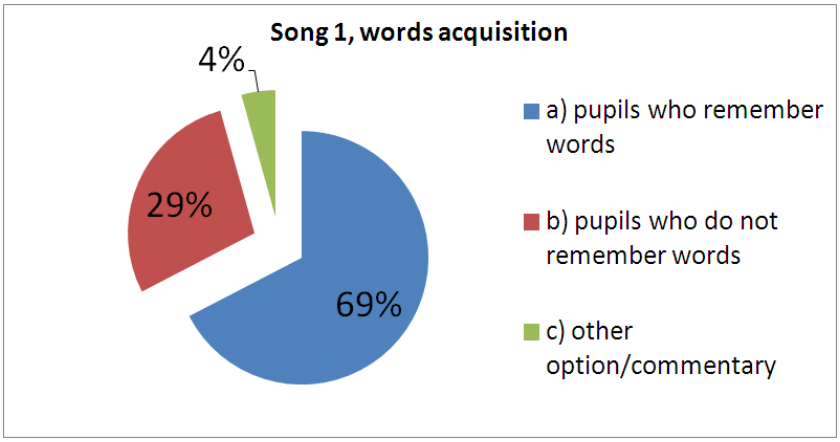
Appendix 22: Figure 1: Teachers´ beliefs, influence of song on reinforcement of grammar and vocabulary acquisition

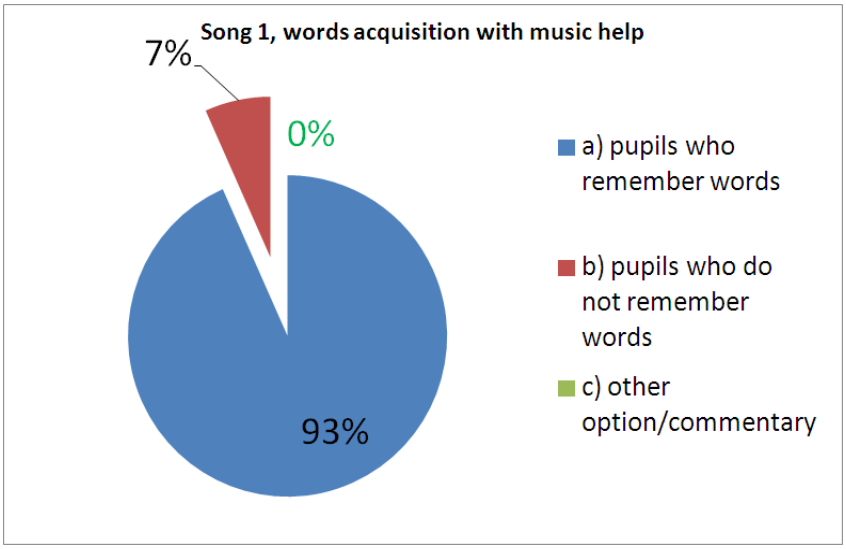


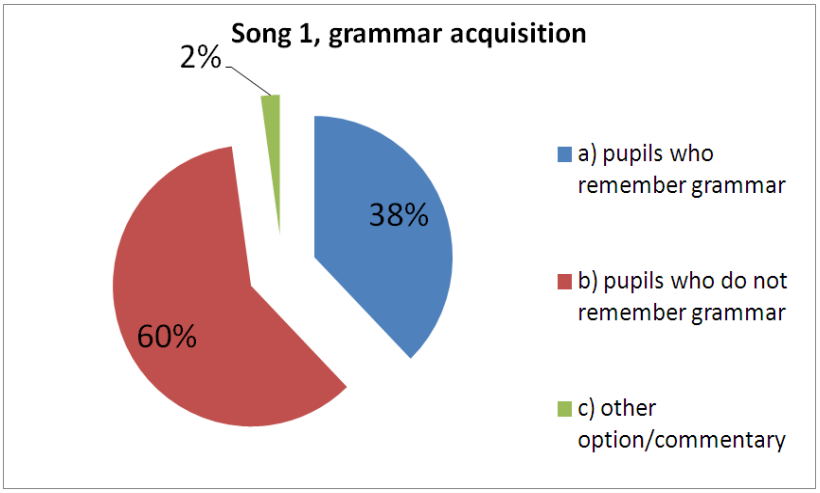
Appendix 23: Figure 2: Learners´ preferences concerning songs in their lessons

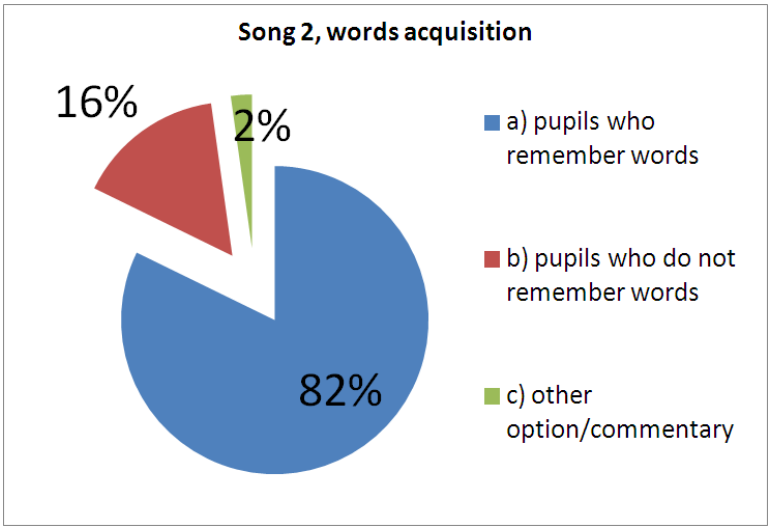


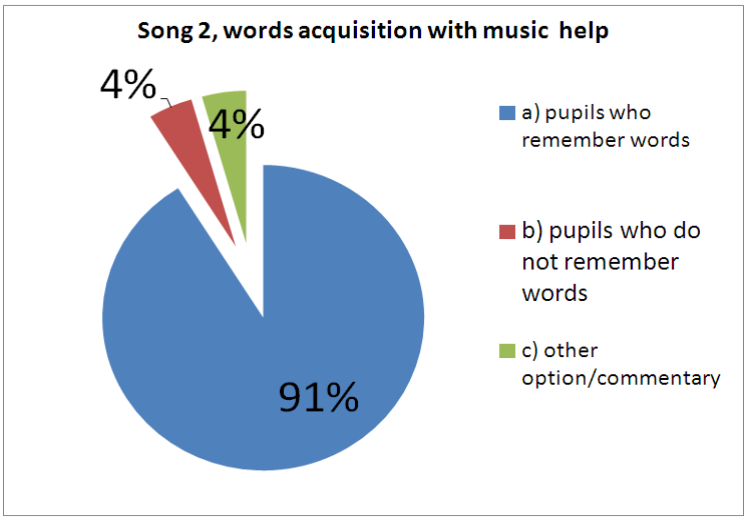
Appendix 24: Figures 3: Possibility to learn new words and grammar from songs

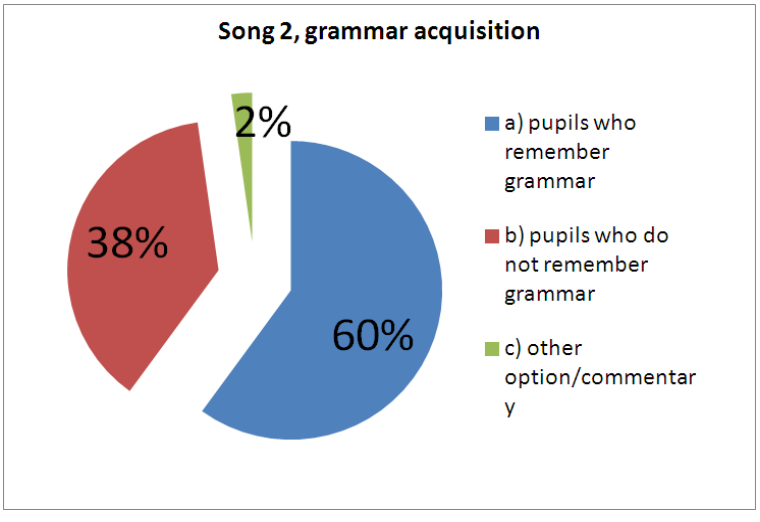






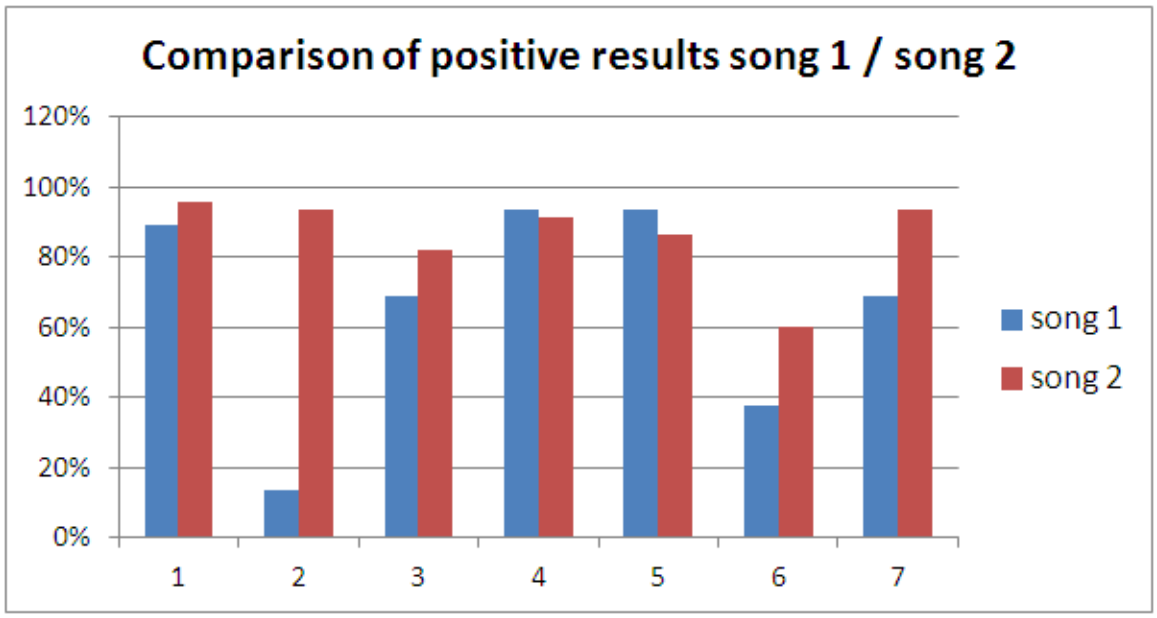

Song 2, words acquisition
16%
2%
82%
a) pupils who remember words
b) pupils who do not remember words
c) other option/commentary


Song 2, words acquisition with music help
4%
4%
91%
a) pupils who remember words
b) pupils who do not remember words
c) other option/commentary


Song 2, grammar acquisition
2%
38%
60%
a) pupils who remember grammar
b) pupils who do not remember grammar
c) other option/commentary

Appendix 25: Figure 4: Comparison of positive results song 1/song 2

recollection of:	song 1	song 2
title	89%	96%
interpreter	13%	93%
words without music	69%	82%
words with music	93%	91%
content	93%	87%
grammar	38%	60%
activities	69%	93%



Appendix 26: Sample 1: Example of a filled-in questionnaire for teachers

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Jmenuji se Martina Běhulová a studuji na Pedagogické fakultě v Olomouci.V mé diplomové práci budu zkoumat vliv hudby a písní při výuce jazyka anglického.
Prosím o prostudování a vyplnění následujícího dotazníku. Odpovídejte prosím na otázky podle toho, co vám skutečně nejvíc vyhovuje. Hodící se odpověď zakroužkujte. U otázek 2,3,4,5 a 6 je možné zakroužkovat libovolné množství odpovědí. Dotazník je anonymní.

Pohlaví: Muž (Žena) Praxe: (do 2 let) 3-10 let, 11-20 let, nad 20 let

1. Má hudba a písně pozitivní vliv na rozšíření slovní zásoby či upevnění gramatických struktur ve výuce jazyka anglického?

(a. ano)
b. ne
c. nevím
d. jiná možnost/komentář (vypište).....

2. Jak často používáte písně/hudbu jako poslechová cvičení ve výuce?

a. každou hodinu
b. jednou týdně
c. v závislosti na možnostech učebny
d. v závislosti na probírané látce
e. písně/hudbu nepoužívám
(f.) jiná možnost (vypište): málo, je těžké najít vhodnou píseň, protože musí odpovídat znalostem, obsahem atd, záleží do hodně času

3. Podle čeho písně vybíráte?

(a.) podle vlastního uvážení
(b.) podle přání žáků
c. podle doporučení kolegů
d. podle gramatických jevů, slovní zásoby či témat, které je potřeba se naučit nebo procvičit
e. jiná možnost/komentář.....

4. Jaké jsou podle Vás výhody používání písní v hodinách jazyka anglického?

(a.) rozvíjí žákovy receptivní jazykové dovednosti
(b.) všichni žáci jsou během této aktivity zapojeni
(c.) odbourání stereotypu hodiny
(d.) písničky jsou dobrým námětem k vedení diskuse
(e.) na písničkách mohu vysvětlovat gramatické jevy, slovní zásobu
(f.) umožňuje využití nejrůznějších doplňkových aktivit
(g.) je významným motivačním prvkem
h. jiná možnost/komentář:.....

5. Jaké jsou podle Vás nevýhody používání písniček v hodinách jazyka anglického?

a. časová náročnost
b. technická náročnost
c. problém s udržením koncentrace žáků
d. problém s výběrem písně
e. při větším počtu žáků potíže s udržením kázně
f. žáci nespolupracují, jen poslouchají, vnímají aktivitu jako oddechovou
g. jiná možnost/komentář:.....

6. Jaká konkrétní cvičení k písním používáte nejraději/nejčastěji?

a. doplňování (gap-fill)
b. přiřazování – s výběrem možností, spojování slov s jejich definicí (matching, multiple-matching, word/definition matching)
c. vyhledávání slov/gramatických struktur (search for word/grammatical structure)
d. transformace (transformations)
e. dril, neustálé opakování výslovnosti a gramatických struktur, (drilling for pronunciation, for grammar structures....)
f. uspořádávání slov, vět, odstavců (word/sentence/paragraph ordering)
g. zpěv (singing)
h. jiná možnost/komentář.....

7. Myslíte, že hudební nadání a hudební inteligence mají vliv při použití písní a hudby ve výuce angličtiny na učební schopnosti a výkon žáků tj. například na rychlost či intenzitu naučení se nových slovíček či gramatických jevů?

a. ano
b. ne
c. nevím
d. jiná možnost/komentář:.....

8. K jakým účelům během výuky je nejvhodnější písně/hudbu použít dle vaší zkušenosti?

a. k navození příjemné atmosféry
b. jako pozadí při práci žáků
c. jako hlavní podklad/zdroj aktivit směřujících k nabytí jažykových dovedností
d. jako odměna za práci, k uvolnění
e. jiná možnost/komentář.....

9. V kterou dobu je nejvhodnější písně/hudbu použít dle vaší zkušenosti?

a. na začátku hodiny nebo před zahájením výuky k navození příjemné atmosféry
b. v průběhu vyučování/během výuky
c. ke konci výuky
d. jiná možnost/komentář:.....

Děkuji za vyplnění dotazníku.

Appendix 27: Sample 2: Example of a filled-in questionnaire for pupils

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Prosím o prostudování a vyplnění dotazníku. Odpovídejte prosím na otázky podle toho, co si skutečně myslíte. Dotazník zkoumá, jaký je vztah mezi angličtinou, písněmi/hudbou a vámi a je anonymní.

Ročník: 9.a Pohlaví: dívka/(chlapec)

1. Posloucháš rád/a hudbu? Zakroužkuj jednu z možností.

(a) ano vždy
b. ano většinou
c. někdy
d. málokdy
e. nikdy
f. jiná možnost/komentář:.....

2. Jaký druh hudby máš nejraději? Zakroužkuj jednu z odpovědí nebo napiš jinou.

(a) populární
b. hip-hop / rap
c. country
d. rock
e. klasickou/instrumentální
f. metal / heavy metal
g. jazz
h. dechovku/lidovou hudbu
i. techno/tekno
j. jiná možnost/komentář:.....

3. Hraješ/hrál/a jsi na nějaký hudební nástroj? Zakroužkuj jednu z možností. Pokud ano, napiš na který.

(a) ano ....FLÉTNA.....
b. ne
c. kdysi jsem hrál/a
d. jiná možnost/komentář:.....

4. Zpíváš rád/a? Zakroužkuj jednu z odpovědí.

a. ano vždy
b. ano většinou
(c) někdy
d. málokdy
e. nikdy
d. jiná možnost/komentář:.....

5. Posloucháš hudbu při učení? Pokud i při jiných činnostech např. vstávání, usínání, cestou do školy, vypiš je do komentáře.

(a) ano
b. ne
c. jiná možnost/komentář:...CESTA DO ŠKOLY, PŘI TRÉNINKU, KDYŽ HRAJU HRY

6. Máš rád/ráda písničky zpívané anglicky? Zakroužkuj jednu z odpovědí.

a. ano
b. ne
(c) jen některé
d. jiná možnost/komentář:.....

7. Pracuješ rád/ráda v hodinách angličtiny s písničkami? Zakroužkuj jednu z odpovědí.

a. ano
b. ne
(c) záleží na druhu/výběru písně
d. jiná možnost/komentář:.....

8. Co se ti na práci s písničkami při hodinách angličtiny líbí nejvíce? Zakroužkuj jen jednu z odpovědí.

(a) je to vítaná změna oproti běžnému vyučování
b. mám rád/a samotnou hudbu
c. můžu se naučit nová slovíčka
d. můžu si procvičit gramatiku
e. můžu si zazpívat
f. výuka s písničkami mi nevyhovuje
g. jiná možnost/komentář:.....

9. Který zpěvák/zpěvačka/hudební skupina je tvá oblíbená a vybral/a by sis jeho/její píseň jako vhodný výukový materiál do hodiny angličtiny? Zakroužkuj jednu z možností nebo napiš jinou.

a. Cold Play
b. Adele
c. Green Day
d. Linkin Park
(c) 21 Pilots
f. jiná možnost/komentář.....

10. Kterou konkrétní píseň by sis zvolil/a? Napiš název písně anglicky nebo česky, napiš interpreta písně, pokud ho znáš.

a. ....STRESSED OUT.....21 PILOTS.....
b. jiná možnost/komentář.....

Děkuji za vyplnění dotazníku

Appendix 28: Sample 3: Example of a filled-in questionnaire for pupils - song lesson 1

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Prosím o prostudování a vyplnění dotazníku.
V lednu a v únoru letošního roku proběhly ve vaší třídě dvě výzkumné hodiny s písničkou. Prosím, abyste mi v následujících odpovědích poskytli zpětnou vazbu na první hodinu. Odpovídejte, prosím, podle toho co si opravdu myslíte a vybavíte. Zakroužkujte vždy jednu z odpovědí. Pouze u otázky č.8 je možné zakroužkovat více odpovědí. Dotazník je anonymní.

Ročník: 9 Pohlaví: dívka/chlapec

1. Vzpomenete si na název písně, která pro vás byla vybrána? Pokud ano, napište ho.
a. ano.....STREETS OF LONDON.....
b. ne
c. jiná možnost/komentář:.....

2. Vzpomenete si na jméno interpreta této písně? Pokud ano, napište ho.
a. ano.....
(b. ne) (zpěvák z Anglie)
c. jiná možnost/komentář:.....

3. Jste schopni si vybavit nějaká slova, části textu bez melodie?
a. ano (pokud ano, zakroužkujte jednu z odpovědí)
(do 5 slov)
- 6 až 20 slov
- fráze nebo pasáže textu

b. ne
c. jiná možnost/komentář:.....

4. Jste schopni si vybavit nějaká slova, části textu s melodií?
a. ano (pokud ano, zakroužkujte jednu z odpovědí)
- do 5 slov
- 6 až 20 slov
(- fráze nebo pasáže textu)

b. ne
c. jiná možnost/komentář:.....

5. Vybavíte si obsah textu/ o čem píseň je?
(a. ano)
b. ne
c. jiná možnost/komentář:.....

6. Jste schopni si vybavit nějakou gramatickou strukturu, která v dané písni převládala? Pokud ano, napište o kterou se jedná.
a. ano.....
(b. ne)
c. jiná možnost/komentář:.....

7. Vzpomenete si na nějaké konkrétní cvičení/aktivity s písničkou, které jste plnili? Pokud ano, napište na jaké.
a. ano.....spojovat slova a fráze, hádání o čem je písnička, pokládej pucle.....
b. ne
c. jiná možnost/komentář:.....

8. Jaká pro vás byla hodina s písničkou? Zakroužkujte jednu nebo i více odpovědí.
(a. zajímavá) d. naučná
b. nudná (e. neobvyklá)
c. normální d. jiná možnost/komentář.....

Děkuji za vyplnění dotazníku.

Appendix 29: Sample 4: Example of a filled-in questionnaire for pupils - song lesson 2

DOTAZNÍK - role hudby a písní při výuce jazyka anglického

Prosím o prostudování a vyplnění dotazníku.
V lednu a v únoru letošního roku proběhly ve vaší třídě dvě výzkumné hodiny s písničkou. Prosím, abyste mi v následujících odpovědích poskytli zpětnou vazbu na druhou hodinu. Odpovídejte, prosím, podle toho co si opravdu myslíte a vybavíte. Zakroužkujte vždy jednu z odpovědí. Pouze u otázky č. 8 je možné zakroužkovat více odpovědí. Dotazník je anonymní

Ročník: 8 Pohlaví: dívka/(chlapec)

1. Vzpomenete si na název druhé písně, která pro vás byla vybrána na základě výsledků dotazníku? Pokud ano, napište ho.
(a) ano: House of gold
b. ne
c. jiná možnost/komentář:

2. Vzpomenete si na jméno interpreta/skupiny této písně? Pokud ano, napište ho.
(a) ano. 21 Pilots
b. ne
c. jiná možnost/komentář:

3. Jste schopni si vybavit nějaká slova, části textu bez melodie?
(a) ano (pokud ano, zakroužkujte jednu z odpovědí)
- do 5 slov
- 6 až 20 slov
- fráze nebo pasáže textu

b. ne
c. jiná možnost/komentář:

4. Jste schopni si vybavit nějaká slova, části textu s melodií?
(a) ano (pokud ano, zakroužkujte jednu z odpovědí)
- do 5 slov
- 6 až 20 slov
- fráze nebo pasáže textu

b. ne
c. jiná možnost/komentář:

5. Vybavíte si obsah textu/ o čem píseň je?
(a) ano
b. ne
c. jiná možnost/komentář:

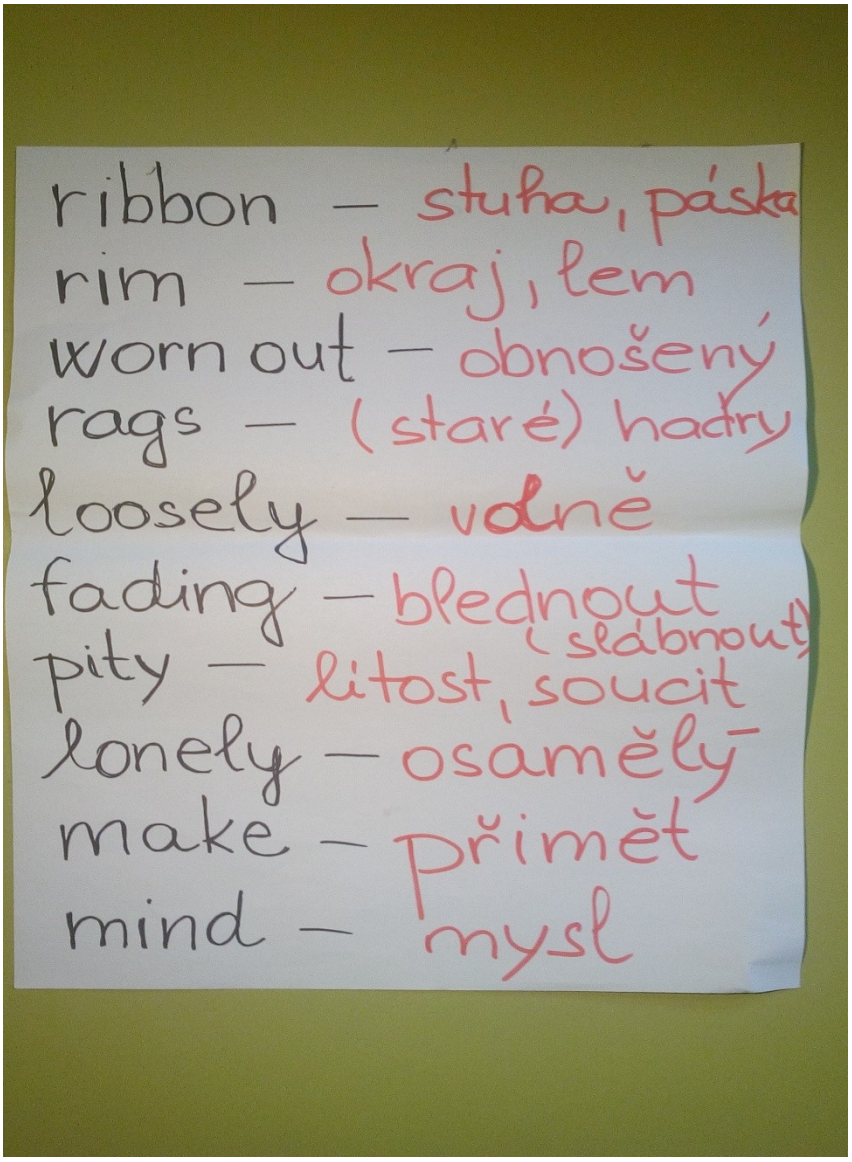
6. Jste schopni si vybavit nějakou gramatickou strukturu, která v dané písni převládala? Pokud ano, napište o kterou se jedná.
a. ano
b. ne
(c) jiná možnost/komentář: Asi nevím co je

7. Vzpomenete si na nějaké konkrétní cvičení/aktivity s písničkou, které jste plnili? Pokud ano, napište na jaké.
(a) ano. Zkrácení a Předvádění
b. ne
c. jiná možnost/komentář:

8. Jaká pro vás byla druhá hodina s písničkou? Zakroužkujte jednu nebo i více odpovědí.
a. zajímavá
b. nudná
(c) normální
d. naučná
e. neobvyklá
f. jiná možnost/komentář:

Děkuji za vyplnění dotazníku.

Appendix 30: Sample 5: List of key words with translations, song 1



Appendix 31: Sample 6: Example of a filled-in worksheet song 1, exercises 1-3

STREETS OF LONDON – záznamový arch

1. Odpověz:

According to the title, what can the song be about?

Songs can be about life of people who lives in London

According to the picture, what can the song be about? How does the man feel?

~~Dog~~ I think that sogg will be about homeless in London streets.

I think he feels and lonely embarassing because he is ~~homeless~~ poor

2. Poslechni si píseň. Přiřaď ke slovům čísla 1- 4 podle toho, ve které části poslechu slovo zaznělo.

4 1 2 3 4 2 1 4 2 3 3 1

Rain market carrying cafe ribbons clothes hero hair ~~rain~~ sitting wanders kicking

3. Doplň následující slova do textu písně. Poté , při druhém poslechu, zkontroluj. Počet čárek koresponduje s počtem písmen v chybějícím slově.

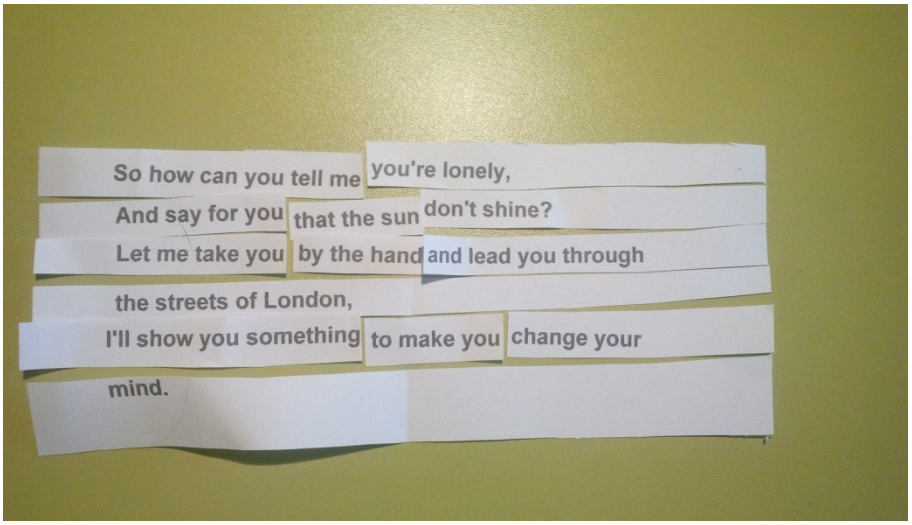
~~*bags*~~, ~~*with*~~, ~~*her*~~, ~~*seen*~~, ~~*man*~~, ~~*tell*~~, *through*, ~~*sun*~~, ~~*she*~~, ~~*loosely*~~, ~~*time*~~, ~~*you*~~.

Have you seen the old man
In the closed-down market
Kicking up the paper,
with his worn out shoes?
In his eyes you see no pride
Hand held loosely at his side
Yesterday's paper telling yesterday's news

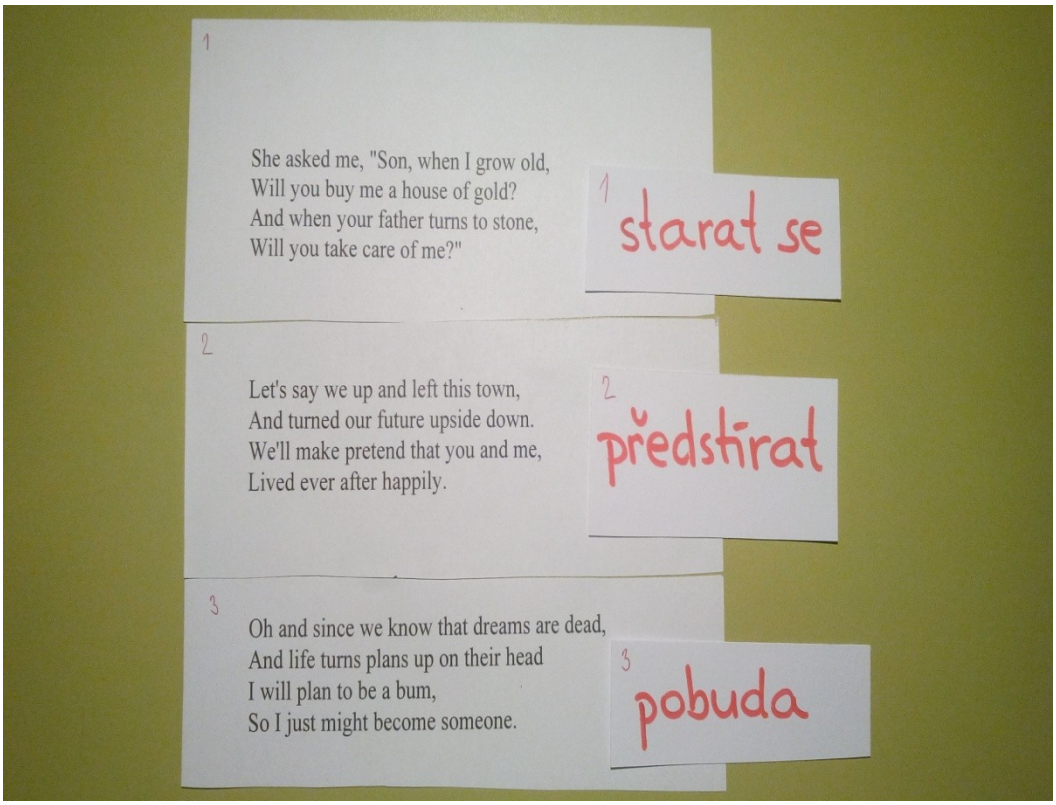
So how can you tell me you're lonely,
And say for you that the sun don't shine?
Let me take you by the hand and lead you through the streets of London
I'll show you something to make you change your mind

Have you seen the old gal
Who walks the streets of London
Dirt in her hair and hen clothes in rags?
She's no time for talking,
she just keeps right on walking
Carrying her home in two carrier bags.

Appendix 32: Sample 7: Put the pieces together, exercise 4, lesson plan song 1



Appendix 33: Sample 8: Translation, exercise 5, lesson plan song 2



Appendix 34: Sample 9: Example of a filled-in worksheet song 2, exercises 1-5

HOUSE OF GOLD – záznamový arch

1. Odpověz:

According to the songs you know by the duo, what kind of music is the song? What it could be about?

About rich peoples and money.

2. Odpověz (poslech):

According to the mood in the first lines of the song and according to the title what can the song be about?

It could be about love.

3. Poslechni si píseň. Zadání úkolu následuje po poslechu.

Take care of me.

4. Poslechni si píseň. Kolikrát v ní zazní struktura budoucího času *will*? Napiš počet.

10

5. Pracujte ve skupině. Přeložte. Na kartičce je překlad nejtěžšího slova, slouží jako pomoc.

od té doby co víme že naše sny jsou pryč
a život mění plány hlavou vzhůru
Plánuju že budu pobuda,
a nebo se možná někým stanu.

Appendix 35: Sample 10: Examples of a filled-in worksheet song 2, exercises 5, 6

5. Pracujte ve skupině. Přeložte. Na kartičce je překlad nejtěžšího slova, slouží jako pomoc.

Od té doby co vím že naše sny jsou pryč, A život mění plány hlavou vzhůru plánuju, že budu pobuda, a ~~život~~ se možná něčím stanu nebo

5. Pracujte ve skupině. Přeložte. Na kartičce je překlad nejtěžšího slova, slouží jako pomoc.

Zeptala se mě, "Tyne, kdy jsem dospěla, koupíš mi dům ze zlata? A kdy zavřeli tvého otce do vězení, budeš se o mě starat?"

6. Pracujte ve skupině .Vytvoř rým "When I will grow old.

I will be still cold.

I will sold your gold.

6. Pracujte ve skupině .Vytvoř rým "When I will grow old.

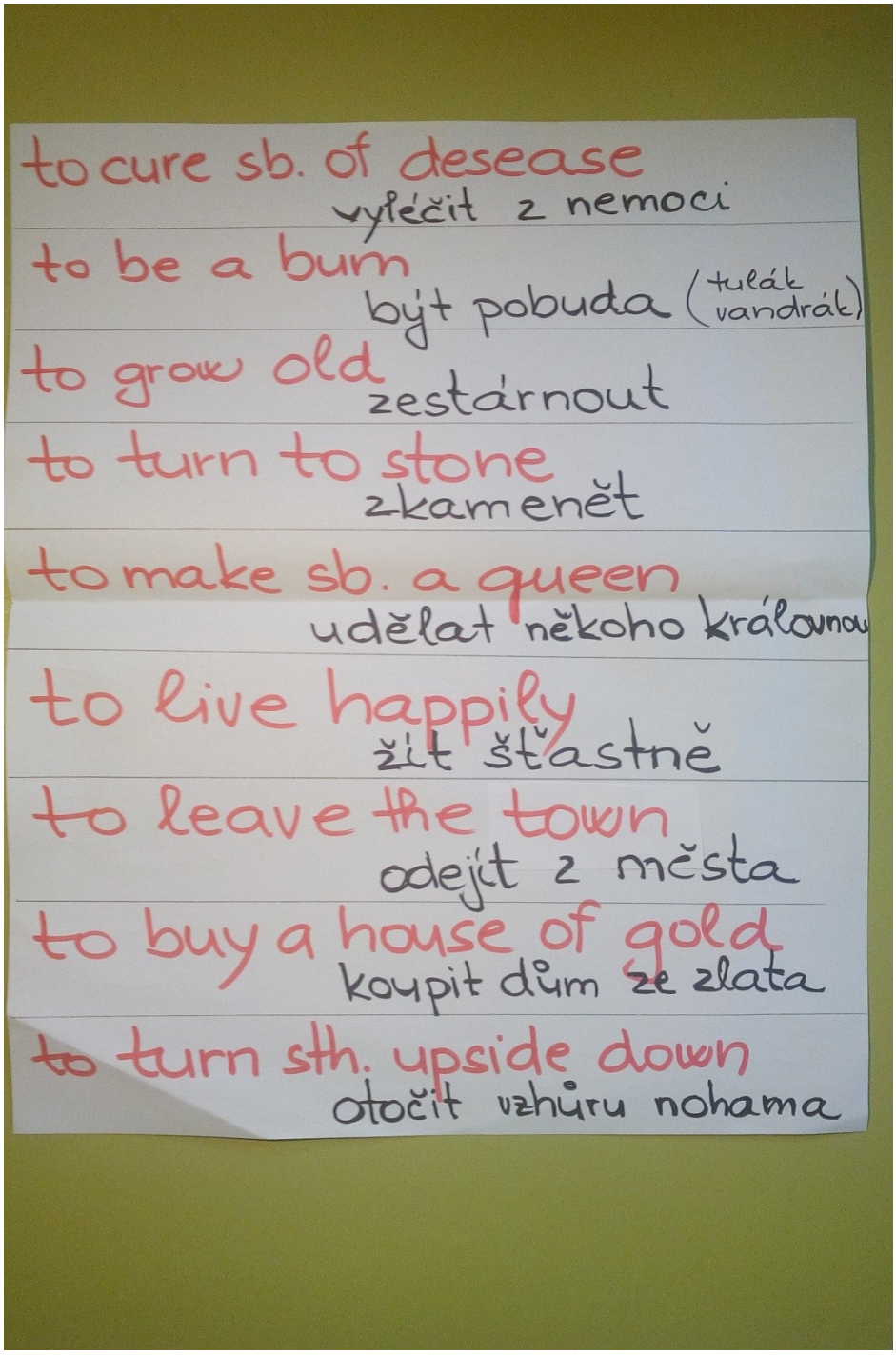
~~I didn't~~

I'll died in gold

6. Pracujte ve skupině .Vytvoř rým "When I will grow old.

because Outside is cold.

Appendix 36: Sample 11: List of phrases to mime, exercise 7, lesson plan song 2



Résumé

Tato diplomová práce je zaměřena na problematiku využití hudby/písní ve výuce jazyka anglického. Zkoumá jejich vliv na naučení se jazyka, konkrétně na naučení se nových slovíček a gramatických struktur. Dále zkoumá důležitost a vliv výběru písně. Dělí se na dvě části. První část se zabývá teorií a čerpá informace z odborné literatury. Významnou součástí je přehled možností jak s písněmi ve výuce pracovat. Nastíněna je problematika poslechu jako takového, výhody písní ve výuce, zmíněna je i role učitele a další aspekty. Praktická část analyzuje výsledky výzkumu na základě dotazníkového šetření mezi učiteli a žáky s cílem zjistit jaké zkušenosti a názory na písně ve výuce mají a potvrdit zda učitelé vnímají pozitivní vliv na rozšíření slovní zásoby a upevnění gramatických struktur a prověřit co žáci od písní ve výuce očekávají. Celkem 6 hodin bylo odučeno jako experiment se dvěma písničkami na základní škole ve třech třídách. Je provedena analýza dat získaných formou dotazníků zaměřená na porovnání vlivu dvou různých písní a jednotlivých tříd. Tím je důkladně prošetřen vliv a dopad písní na žáky ve výuce jazyka anglického.

Annotation

Jméno a příjmení:	Bc. Martina Běhulová
Ústav:	Ústav cizích jazyků PdF UP Olomouc
Vedoucí práce:	Mgr. Blanka Babická, Ph.D.
Rok obhajoby:	2017

Název práce:	Hudba a písně ve výuce jazyka anglického
Název v angličtině:	Music and Song in English Language Teaching
Anotace práce:	Tato diplomová práce se zabývá rolí hudby a písní ve výuce jazyka anglického. Zkoumá jejich vliv na naučení se slovíček a gramatických struktur a zabývá se problematikou výběru písně. Teoretická část se zaměřuje na vymezení pojmů, praktická část se skládá z dotazníkového šetření a výzkumných hodin.
Anotace v angličtině:	The diploma thesis concentrates on the role of music and song in the English language teaching. It examines their influence on vocabulary and grammar structures acquisition and focuses on the issue of the song selection. The theoretical part defines concepts of the terms, the practical part consists of a questionnaire survey and research lessons.
Klíčová slova:	Hudba, písně, použití písní, poslech, vliv, výběr písně, naučení se slovíček a gramatiky
Klíčová slova v angličtině:	Music, Songs, Using of songs, Listening, Influence, Song Selection, Acquisition of Words and Grammar
Přílohy vázané v práci:	Příloha č. 1 - formuláře - dotazníky, pracovní listy
	Příloha č. 2 - tabulky
	Příloha č. 3 - přehledy grafů, grafy
	Příloha č. 4 - vzorky, ukázky
Počet stran:	142
Jazyk práce:	Angličtina