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**SONGS AND MUSIC IN TEACHING ENGLISH**

**AT LOWER SECONDARY SCHOOLS**

**Diplomová práce**

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Prohlášení

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

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vlastnoruční podpis

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## **Abstract**

Although the idea of using songs and music to teach a foreign language is not new, they are not used in EFL classes as much as they might be. The diploma thesis explicates the reasons why songs and music constitute a valuable part of EFL classes, presents research that has been undertaken in this field and lists problems linked to this subject. Furthermore, it presents a set of activities which can be used in EFL classes including twelve lesson plans based on the textbook *Project 4*, which is widely used at secondary schools.

## **Introduction**

The reason for writing my diploma thesis about songs and music in teaching English is that I am a dedicated musician and I have learnt a lot through music. In my childhood I attended piano lessons, listened to contemporary English singers and translated their song lyrics. All of these activities were highly beneficial for me and my learning skills. I believe that the use of music and songs in teaching English carries a great potential which has not been fully discovered. Teaching English with the use of music and songs can be highly motivating, profitable and enjoyable both for students and their teachers.

This thesis focuses on how music and songs can be used to enhance English learning as a foreign language, to motivate students and how it can be used as an effective tool to make learning English enjoyable. It describes different teaching methods, techniques and activities which are suitable for English language learners in connection with music.

The theoretical part describes reasons for using music and songs in EFL classes and presents research on music and its effect on learning. It also lists the theories and methods supporting the usage of music and songs in EFL classes and the advantages and disadvantages of using music and songs in EFL classes. Furthermore, it focuses on how to teach skills with songs and music and how different age groups relate to learning English through songs and music. Last but not least, various types of musical activities suitable for EFL classes are presented.

For the practical part I have created a set of musical activities connected to the textbook *Project 4*. There are twelve lesson plans which can be used in EFL classes with teenagers. The textbook *Project 4* contains six units. For each unit, there is one lesson plan dealing with grammatical and pronunciation issues and one lesson plan focusing on practising and enhancing vocabulary. Each lesson plan is based on a song. Various activities how to work with a song are proposed. Most of the songs chosen for the lesson plans are well-known hits or contemporary songs which are suitable for EFL classrooms.

## **1. Reasons for using songs and music in the classroom**

Songs and music are a natural part of everyday life. People are constantly surrounded by music wherever they are – in restaurants, coffees, shopping malls, at sports events or even in cars. Unfortunately, the use of music is not more exploited in school environment, as Murphy (1992, p. 7) claims: “It seems that the only place music and song is slow to catch on is in schools”. It is a great pity, since it is believed that if teachers used music and songs as an integral part of language experience and as a part of a language lesson, music and songs could be of a great value (Schoepp, 2001).

Many teachers and researchers who support the use of music and songs in a language classroom made a list of reasons which would support this usage (Medina, 2011; Murphy, 1992; Schoepp, 2001; Sevik, 2012). First, these lists were based only on the experience of the educators, but subsequent research has since proved and verified the strengths of their claims. Schoepp (2001) divided the reasons supporting the use of music in a language classroom into three categories: affective, cognitive and linguistic.

### **1.1 Affective reasons**

The Affective Filter Hypothesis developed by Steven Krashen provides an explanation of why and how affective factors influence language learning. Krashen (1987, p. 45) found out that “for effective learning the affective filter must be weak. A weak affective filter means that a positive attitude to learning is present”. Krashen noticed that students need to be in a positive environment in order to be able to learn. To create such an environment, Sevik (2012) recommends teachers to use music and songs as they contribute to creating a supportive, non-threatening environment. Medina (2011) supports Krashen's idea by claiming that students become more relaxed and also more attentive while listening to music, which means they are more open to learn. More authors and scholars agreed with this claim (Griffie, 1992; Lo & Li, 1998; Lems, 2001).

### **1.2 Cognitive reasons**

Schoepp (2001) believes that one of the main cognitive reasons for using songs in the classroom is that they provide opportunities for developing automaticity. According to Gatbonton and Segalowitz (1988, p. 473) automaticity is “a component of language fluency



which involves both knowing what to say and producing language rapidly without pauses”. Songs therefore represent a very meaningful teaching tool.

For centuries the main way of language teaching was the grammar-translation method. It was believed that through repetitive exercises in a non-communicative environment automaticity would take place. In the 20<sup>th</sup> century, many more language teaching theories were created. The most prominence among them had the communicative language teaching method. It started to be more popular and automaticity is now used in a different manner. It is believed that not only repetition is important, but also an environment which must be communicative. Supporting this method, Gatbonton and Segalowitz (1988, p. 476) think that teachers must “place students in an environment in which it is appropriate to use target utterances in a genuinely communicative fashion”.

Murphey (1992) agrees that the connection between communicative environment and language is highly important. He states that the language used in most of the songs is simple and conversational. Additionally, Murphey (1992) and Sevik (2012) agree that songs provide opportunities for practice and repetitions without tediousness.

### **1.3 Linguistic reasons**

Besides cognitive and affective reasons, there are also linguistic reasons for using songs in a classroom. The main linguistic reason is that some songs carry informal, everyday language. “Using songs can prepare students for the genuine language they will be faced with” states Schoepp (2001, n. p.). Medina (2011, p. 1) highlights that “students are through songs exposed to authentic examples of the second language” and “target vocabulary, grammar, routines and patterns are modelled in context”.

Sevik (2012) agrees that songs provide opportunities for real language use. Furthermore, songs are a beneficial tool for improving the students’ fluency and automatic usage of meaningful language structures.

### **1.4 Other reasons**

It is obvious that we cannot include and describe all the reasons for using music and songs in the EFL classroom. However, the following section will contain a few more arguments in favour of this issue which did not fit into the previous categories.

Murphey names these:

- it seems that it is much easier to use a language for singing than for speaking,
- musical humming/singing is extremely important for the development of language of young children,
- songs get easily stuck in our head which means that they become part of our short or long term memory,
- songs generally are not about specific people and therefore students can easily identify with them.

(Adapted from Murphey's book *Music and Song*, 1992, p. 7-8)

According to Eken (1996, p. 46), songs can be used:

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

The list above contains general reasons for using songs in EFL classrooms. To narrow down the vast area of music, the next part of this chapter focuses on the area of popular music and folk songs. When using contemporary popular songs, teachers can effectively meet the needs of teenage students and motivate them even more. Or teachers can use traditional folk songs to provide an invaluable insight into the target culture, as Saricoban (2000, n. p.) recommends: “Correctly chosen, traditional folk songs have the dual motivating attack of pretty tunes and interesting stories, plus for many students - the added ingredient of novelty”. Brand (2007) adds that a foreign language is not taught just for the ability to speak the language. Instead, learning

a language should also help to interact successfully with people from other cultural backgrounds. Song lyrics are full of cultural features, values, symbols, and beliefs. Therefore, “exposure to song lyrics not only teaches vocabulary, grammar, rhythmic speech, phrases, and meanings, but a song, as a sort of ambassador of a culture, offers EFL students lessons in grasping the nature and style of a particular culture” (Brand, 2009, p. 74, with reference to M. Brand).

For these and other reasons, songs are valuable not just because of their entertaining function, but also the educational one. The aforementioned list shows that we can include music and songs into many activities and the list is far from being complete. The next chapter deals with research that shows the connection between music and learning.

## **2. Research on music and its effect on learning**

There has been a substantial amount of research which has tried to unravel the connection between music and learning (Smith, 1998; Campbell, 1998; Rauscher, Shaw, Ky, 1993; Puhl, 1989; Eken, 1996; Haghverdi, 2014; Lowe, 1998; Shun, 1999; Hille, Schupp, 2014; Palmer, Kelly, 1992; Mora, 2000; Medina, 2002; Cengiz, 2004; Schellenberg, 2011; Mashayekh, Hashemi, 2011; Brand, 2009). However, the individual studies are not complete and complex and there is still a lot of uncovered ground waiting to be analysed and mapped. There is no complete guide for teachers which would fully support them with both theoretical and practical knowledge on the subject. Many teachers thus use music for teaching a foreign language intuitively, without any extensive theoretical knowledge.

For the purpose of this work several studies mentioned at the beginning of the chapter were chosen to be presented. I have divided them into three categories: impact of music, cognitive science research and research on music and language acquisition.

### **2.1 Impact of music**

A project conducted to determine the effect of music on personality, school grades, usage of free time, development of cognitive skills and ambitions was carried out in Germany in 2014. Professors Adrian Hille and Jürgen Schupp used the data from the German Socio-Economic Panel (SOEP) to carry out this study. Hill and Schupp (2014, p. 57) state that “learning a musical instrument during childhood and adolescence is associated with school grades which are one sixth of a standard deviation above those of musically inactive adolescents”. The outcome of this research also shows that children and adolescents who play an instrument for a longer period of time are more conscientious and set higher goals to achieve. Hille and Schupp (2014, p. 67) claim that “adolescents who are enrolled in music lessons are 11% less likely to watch TV daily and about 8% more likely to aim at completing upper secondary school and attending university”. Another surprising fact detected by this research shows that music has a bigger impact on the development of our cognitive skills than playing a sport.

According to Schellenberg (2011, p. 291), music affects three main areas. It improves visual memory and strengthens problem-solving skills and improves judgment. Mashayekh and Hashemi (2011) agree on this point and add that studying a musical instrument requires regular training, which means it develops perseverance and self-discipline. “Organization skills increase

and children learn what it takes to be good at something” (Mashayekh and Hashemi, 2011, p. 2187). They continue with a finding that it promotes responsibility, builds self-esteem and develops higher thinking skills.

Hence, it can be concluded that there is undoubtedly a very positive outcome following students’ musical endeavours.

## **2.2 Cognitive science research**

Cognitive science examines the neural function and structure of the brain, “suggesting that language and music have important points of convergence and/or overlap” (Engh, 2013, p. 115). It seems that there are similarities in how musical and linguistic syntax are processed in the brain. Therefore, research in this area has been recently more popular. One of the most popular studies is ‘Mozart Effect’ by Campbell. The first experiment started in 1988 and was afterwards replicated many times by various researchers (Shaw, 1988; Rauscher, Ky, 1993; Stough, Kerkin, Bates, Mangan, 1994; Newman, Rosenbach, Burns, Latimer, Matocha, Vogt, 1995; Nantais and Schellenberg, 1995; Rideout, Taylor, 1996; Steele, Ball, Runk 1997; Dougherty, Wernert, 1998; Chabris 1998; Bass, Crook, 1999 in Mozart Effect Studies, 2000). In most cases, the researchers confirmed that short-term spatial reasoning ability was improved after listening to Mozart's music (Mozart Effect Studies, 2000).

Kramer (2001) supports this idea and claims that music can positively influence cognitive processing. The right brain hemisphere processes music and the left brain hemisphere processes speech. Therefore the success in learning can be increased when listening to music as both hemispheres work at the same time (Kramer, 2001).

## **2.3 Research on music and verbal learning**

Psychological literature is full of examples of research dealing with music and verbal learning. There are two types of verbal learning that researchers focus on in connection with music: language acquisition and rote memorization. Without memory it would be impossible to acquire language, which is why memorization is vital to learning process (Medina, 2011).

There are studies that show the connection between music and verbal learning (Deutch, 1972; Palermo, 1978; Serafina, Crowder, Repp, 1984; Borchgrevink, 1982 in Medina, 2002).

As Medina (2002, p. 5) states, “music reportedly enhances rote memorization”. Not only music in general, but also rhythm plays an important role in the rote memorization process. Research that focuses on the effectiveness of rhythm has been already undertaken (Staples, 1968; Ryan, 1969; Weener, 1971; Shepard and Ascher, 1972; Milman, 1974 in Medina 2002). It proved that students memorized more when verbal information (e.g. spelling lists) was presented to them together with music (Medina, 2002).

Researchers carried out studies to prove that music should be used in acquiring language and specifically vocabulary. A recent study run in Turkey in 2013 by Köksal was aimed to determine the effect of teaching English vocabulary to 5<sup>th</sup> graders through music. Köksal (2013) concentrated on their achievement in the area of vocabulary, retention of new words and attitudes toward the English course. The group that was taught new vocabulary through songs outscored in the final test the other group that was taught new vocabulary using standard teaching methods (Köksal, 2013).

Lowe (1998) carried out similar research with the second grade French immersion students in New Brunswick. The result was the same. The students who learnt with the help of songs over performed other students in vocabulary, grammar and rhythmic patterns. The result of this study is consistent with a study conducted by Haghverdi in Dehdasht in Iran, who also found out that using music in learning a foreign language shows positive results (Haghverdi, 2015).

Medina (2002) recommends combining music and illustrations in second language classes. In her study, a group of 48 second grade children were tested on English vocabulary acquisition and the result was that “more words were acquired when they were sung rather than spoken” (Medina, 1993, p. 6). When illustrations were added to music, the results improved even more.

Another study carried out in China in 2009 focused on “effectiveness of varied use of songs (lyrics and music) on vocabulary acquisition, language usage, and meaning for adult university-level ESL students” (Li, Brand, 2009, p. 81). The research confirmed the previous findings, that the students who were more exposed to music in classes obtained higher scores. Moreover, their attitude to learning foreign language was more positive (Li, Brand, 2009).

### **3. Theories and teaching methods supporting the use of music in the EFL classroom**

In this chapter, theories and teaching methods which support the idea of using music in the EFL classroom will be presented. Two theories and two teaching methods were chosen that are in my opinion most directly linked to music and foreign language learning.

#### **3.1 Theory of second language acquisition**

Stephen Krashen is known as an author of five hypotheses (the acquisition-learning hypothesis, the input hypothesis, the monitor hypothesis, the affective filter, the natural order hypothesis) dealing with a second language acquisition. Two of those hypotheses refer to music and foreign language learning: the affective filter hypothesis and the input hypothesis.

According to the affective filter hypothesis, learner's attitude and his/her inner feelings are of the highest importance during second language acquisition (Krashen, 1987). If the learner is afraid, feels anxious, lacks self-confidence or is not motivated enough, the success in learning is minimal. Therefore Krashen (1987) puts stress on motivation, self-confidence and self-image and on an environment where learners are not afraid of anything. Music can create exactly such an environment. Music is a great way to motivate learners and, moreover, it creates a positive atmosphere in the class.

As Medina (2002, p. 3) describes, “Whether learners simply listen to instrumental music, vocals in the target language, or sing in unison, it is a pleasurable experience. Furthermore, singing songs in unison produces a sense of community and increases student confidence in the second language”.

In the input hypothesis Krashen (1987) states that first we need to understand the meaning of words and the structure of language. In order to show the learners a clear meaning of new words, it is necessary to use extra-linguistic support. It could be pictures, real objects, illustrations or photos. Vocabulary is additionally acquired through stories, because “familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary, and picture illustrations clarify the meaning of unfamiliar words” (Medina, 2002, p. 2).

The input hypothesis matches the idea of using music in teaching English. While combining stories and music, “music stories” or “story songs” are created - the story can be

transformed into a song and students can acquire vocabulary, just like Krashen suggests. Furthermore, pictures can be shown while a “story song” is played as an extralinguistic support. Additionally, learners should be more motivated and their attention span should be longer in comparison with a situation when the story is only read (Medina, 2011).

### **3.2 Suggestopedia**

Suggestopedia was developed by Georgi Lozanov, a Bulgarian psychiatrist and educator in the 1970s. Suggestopedia courses last thirty days and consist of ten units of study (Richards, Rodgers, 1991). Some of the most characteristic features of this method are arrangement and decoration of the classroom, the use of music and the authoritative approach of the teacher (Richards, Rodgers, 1991). Additionally, another very important feature is stated: students should be in a state of relaxed alertness in order to study successfully (Krashen, 1987).

In order to create suitable conditions for alert-relaxed set of mind, music is played and the students think intently and at length about a certain text. Music is also used in the background to decrease the feelings of fear, nervousness and low self-esteem. A great importance is placed on the type of music because the best results can be reached only with some types of music. Krashen (1987) claims that baroque music, due its slow movements and string instruments, guarantees learning success and the best results. According to this theory, our body is affected by rhythmical music and our heartbeat reacts to it. So when we listen to slow baroque music, our heartbeat also slows down and our mind is prepared for learning and absorbing new information. That is why baroque music is one of the main pillars of suggestopedia (Krashen, 1987).

### **3.3 Theory of Multiple Intelligences**

Howard Gardner, an American developmental psychologist, proposed a Theory of Multiple Intelligences in his book *Frames of Mind: The Theory of Multiple Intelligences* in 1983. Gardner did not believe that the measure of person's intelligence can be expressed only by the results in an IQ test. He divided intelligences into eight areas:

- linguistic intelligence
- logical-mathematical intelligence
- musical intelligence



- bodily-kinaesthetic intelligence
- spatial intelligence
- interpersonal intelligence
- intrapersonal intelligence
- naturalist intelligence

According to Gardner, we can find all types of intelligences in a mixture in each person. Gardner is against the idea of assuming that each person stands out only in one or two intelligences and therefore is “labelled” to excel in them. On the contrary, Gardner wants to encourage people to learn through all of them. In his opinion all people are born with a disposition to be good in all of these areas. Their actual success however depends on the external influences of their lives, such as culture, motivation or experience. His conclusion is therefore that each person can truly excel only in one or two areas.

This theory has been both criticized and praised and is still being developed. Many educators started to follow Gardner's ideas and try to use them for making the learning process more effective and variable. From a historical point of view, schools have been focused mainly on developing linguistic and logical (mathematical) skills. As reported by Medina (2002, p. 4), “teachers need to instruct in ways that tap a wide variety of intelligences”. Teachers will certainly never be able to focus on all of the intelligences at the same time. However, teachers should use as big range of teaching strategies as possible in order to give students the possibility to be successful in learning.

While using music in teaching foreign language, students will develop not only the musical intelligence, but also “linguistic intelligence (listening), mathematical (predicting), bodily-kinaesthetic (Total Physical Response), interpersonal (class discussion) and intrapersonal (personal choice in songs)” (Ornerová, 2009, p. 20). Furthermore, students who possess greatly developed musical intelligence can experience a big success in studying through music.

### **3.4 Total Physical Response**

In the core of Total Physical Response (TPR) is coordination of speech and action. James Asher, a professor of psychology in California, based this method on the fact that students are

able to learn a language through physical activity (Richards, Rogers, 1991). TPR works best for very young learners or for primary school learners.

Basically, a teacher gives an instruction and the class responds by following the instruction. When the students are able to follow teacher's instructions correctly, a student starts to give instructions to the rest of the class (Harmer, 2012).

Songs form an important part of TPR because it is very easy to do motions matching the lyrics of a song. Learners do not need to understand what the song is about, because while showing the motions linked to the vocabulary in the song they grasp the meaning very easily. This also has an impact on learners' pronunciation, as they have to listen to the songs more times in order to remember the motions.

#### **4. Problems of using music and songs in the EFL classroom and their possible solutions**

This chapter examines possible problems and teachers' concerns connected with using music and songs in EFL classrooms. First, this chapter deals with various problems and tries to suggest their possible solutions. In the second part of this chapter principles that Harmer advises to follow in order to avoid problems connected with using music and songs in classrooms are listed.

Recent research shows that the main reason why teachers do not use songs in their EFL classes is because there is simply not enough time for that (Engh, 2013). “Based on the data, an area of concern is that the curriculum tends to be too full already, not leaving room for extra materials” (Engh, 2013, p. 4). Unfortunately, this is one of the factors that are outside of teacher's control and a teacher will hardly change anything about it. On the other hand, a teacher can choose a song that will complete current topic or grammatical issue and reinforce what has been taught (Terhune, 1997).

Research also shows that “close to 50 per cent of teachers are not comfortable leading singing, creating music or encouraging students to sing in the classroom” (Engh, 2013, p. 5). It is obvious that a skilled musician would be more effective in certain music activities. However, using songs and music in EFL classrooms does not require such skills. A teacher does not need to sing well or sing at all in order to make students sing. An engaging song is enough.

Terhune (1997), Murphey (1992), Hancock (1998) and Harmer (2012) agree that it is not easy to choose a song that students would like and enjoy listening to. Students might have different tastes in music than their teachers. When the students do not like a song which was chosen for them by the teacher, they will not be motivated. On the contrary, they will become bored, not interested, they might not take the music activities seriously or they might refuse to sing.

If a song is not meaningful for the students, “the listening becomes valueless” (Harmer, 1998, p. 98). Harmer (2012) suggests two ways of dealing with this problem. The first way is to ask students to bring their favourite songs to class. Nevertheless, the teacher must bear in mind that he/she needs some time to listen to the songs and decide whether they are suitable for the EFL class. Another way of solving this problem is to prepare a list of older songs, discuss their value in the class and choose some of them.

As reported by Engh (2013), appropriateness of some song lyrics is a valid concern. There are songs whose lyrics are full of violence or sexism (Murphey, 1992) and it is embarrassing to talk about such topics (Terhune, 1997). However, not every song lyrics are inappropriate and it would be not right to generalize. Terhune (1997, p. 5) argues that “Plays or novels that contain offensive language, poor grammar or slang, violence or sexism do not negate every play or novel written. Surely, we cannot accept the same flawed argument when it is applied to song text”. Therefore, it is vital to know the song lyrics perfectly before we play it in the classroom.

Additionally, song lyrics may contain bad grammar, slang language (Murphey, 1992) or complicated structures (Terhune, 1997). Again, a teacher needs to know the song lyrics well and be able to choose a song that is suitable for EFL classrooms and their students. Terhune (1997) states that students have different learning styles and therefore for some of them studying through music might be difficult. At the same time, students who learn best through music should have the possibility to do so. There must be a balance and music and songs definitely should not be overused.

Other problematic issues might be “lack of technical equipment due to cost” and “songs that disturb neighbouring classes” (Murphey, 1992, p. 8). This issue requires a fully individual solution that each teacher needs to figure out by himself/herself.

Harmer (1998, s. 99-100) suggests six principles that might help teachers to avoid problems connected with listening exercises and with using music and songs in classroom.

Principle 1: “The tape recorder is just important as the tape”.

Harmer points out that students must have an equal opportunity to hear the tape wherever they sit in the classroom. Using headphones is undoubtedly the best solution, but this option is unfortunately limited in many schools.

Principle 2: “Preparation is vital”.

As already mentioned above, it is vital for a teacher to know thoroughly the material that he/she plans to use in the classroom. A teacher must know whether the material is both appropriate and suitable for a certain class.

Principle 3: “Once will not be enough”.

Students need to listen to an exercise more times. Usually, the first listening gives students an idea what it is about. Afterwards the students are ready to focus on details while listening.

Principle 4: “Students should be encouraged to respond to the content of listening, not just to the language”.

Harmer advises teachers to discuss topics mentioned in listening exercises and song lyrics with students. Moreover, it is useful to know what the students think about it.

Principle 5: “Different listening stages demand different listening tasks”.

This principle is closely linked with the principle number three. When listening for the first time, students should be asked to do a general task. After succeeding, they will not feel stressed and will continue with more specific tasks.

Principle 6: “Good teachers exploit listening texts to the full”.

Harmer suggests using a listening exercise for as many applications as possible because both teachers and students invest some time and energy into these tasks.

As you can see, there are some drawbacks and concerns about using music and songs in a foreign language classroom. The list mentioned above is not complete. Besides, every teacher will deal with different problems and discouragements. Whether teachers decide to follow Harmer's principles or not, problems connected with music, songs and listening exercises should not discourage them to such an extent that they would stop using these devices for language teaching.

## **5. Teaching skills through music and songs**

Music and songs can be used as a tool to practice and deepen language comprehension. This chapter concentrates on four language skills, pronunciation and vocabulary. It characterises them and describes how music and songs can be used within these areas.

### **5.1 Pronunciation**

First, the importance of pronunciation in language teaching and teachers' attitude to pronunciation in general will be described. Then I will characterize difficulties in learning English pronunciation. Finally, I will write about the use of music in pronunciation teaching.

#### **5.1.1 Importance of pronunciation**

When studying a foreign language, good pronunciation is vital in order to be able to communicate well. Knowing all grammatical rules and having a wide vocabulary does not necessarily ensure students' success in communication. If vowel and consonant sounds and other aspects as intonation, linking, rhythm and stress are not produced correctly, students cannot be understood (Villalobos-Ulate, 2008). In my opinion, pronunciation is a key aspect for delivering understandable messages in communication process. Without intelligible pronunciation, misunderstanding takes place and communication turns into frustration.

Nonetheless, time devoted to pronunciation practice in EFL classrooms is minimal in comparison with the other language skills. According to Miyake (2004, p. 77), "pronunciation has been called the Cinderella of English learning teaching (being locked away and out of sight)". Miyake supports this opinion by saying that pronunciation teaching is thought to be boring (2004). Additionally, pronunciation in general imposes "a monolithic and unreachable North American (sometimes British) 'standard' on the rest of the world" (Miyake, 2004, p. 77). Music can help with solving both concerns. Using music for teaching pronunciation is engaging and interesting. Moreover, music can be used to expose students to a wide range of different kinds of English accents.

Despite the fact that teachers do not usually enjoy teaching pronunciation, it is still vital for their students. Recent research has shown that students value correct pronunciation above other language skills in many different countries (Miyake, 2004). Subsequently, a study in Japan showed that students prefer studying foreign language pronunciation to foreign culture or its

literature (Makarova & Ryan, 2000). In my perception, this seems to be a great step in changing the attitude towards pronunciation learning/teaching. However, even the greatest student interest cannot erase and eliminate problems connected to English pronunciation learning.

### **5.1.2 Difficulties in learning English pronunciation**

According to Miyake (2004), fear of making mistakes in pronunciation is often the main reason why students are so reluctant to talk in the EFL classrooms. Pronunciation mistakes cannot be hidden and therefore it is difficult for students to speak freely in front of their peers. As mentioned previously, in order to be successful in learning, the affective filter must be low. When students express anxiety about their pronunciation, the effort to succeed in progress is low. Music can be used as a tool to lower students' affective filter and enhance learning (Miyake, 2004).

Surprisingly, it is easier for students to sing difficult phonemes which they are not able to pronounce correctly. “As music therapists have observed, most students are able to reproduce phonemes correctly while singing” (Gatti-Taylor, 1980, p. 466). This is one of the reasons why songs should be used for teaching pronunciation.

An important aspect of English pronunciation is intonation. Ur (2012, p. 60) characterises intonation as “the rises and falls in tone that make the ‘tune’ of an utterance”. Intonation is highly important as it can give different meaning or implication in certain cases. It is something natural to native speakers but it causes problems to learners of English in many cases. Songs can be used to enhance understanding of English intonation as they contain good intonation patterns.

Czech is one of the languages with syllable-timed rhythm. On the other hand, English rhythm is stress-timed (Richards, 1969). Owing to the fact that the rhythmic beat in the English language moves from stress to stress, it does not matter how many syllables are in between two stresses. The consequence is that Czech learners are inclined to stress English syllables more or less equally. Songs can be a vital help when establishing the feeling for rhythm and stress, as the natural rhythm of songs matches with the stress pattern of spoken English (Richards, 1969).

### **5.1.3 Using music in teaching English pronunciation**

As mentioned in the previous section, songs are very useful for teaching different pronunciation aspects naturally. The not only reason for this is that song lyrics are closely linked

with rhythm. “All the features of connected speech, including reductions can be identified easily and practiced using songs. Songs can be used for identifying differences in vowels, consonants and other features such as assimilation, linking, reductions and -ed endings” states Villalobos-Ulate (2008, p. 99).

Not only songs but also chants are very closely linked with rhythm. A chant is “a rhythmic expression of natural language” (Graham, 2006, p. 5) which replicates the rhythm, stress and intonation patterns of conversational English. Students can improve all language aspects connected with pronunciation through chants.

There are almost endless possibilities how to use songs and chants in pronunciation practise. Miyake (2004) gives the following examples as very suitable for this scenario: the first case is a cloze exercise with the target language blanked out. The target language can stand for function words, reduced speech, contractions or assimilations. I will introduce some specific activities and examples in Chapter 7.

Another possibility is to teach reduced forms of speech with a help of songs and listening exercises. Reduced speech is an important factor both for understanding native speakers and for fluency training. Song lyrics are full of examples of reduced speech so they can be used as listening exercise. On the other hand, Miyake (2004) recommends teachers to use conversations as listening exercises when students should listen to reduced speech and write in standard spelling to realize the differences in written and oral English.

To sum up, using songs for pronunciation learning can be a very helpful tool for solving pronunciation problems, teaching the natural stress of speech and showing the difference between oral and written English. As far as I can see, songs and music should be more integrated into pronunciation teaching process.

## **5.2 Reading**

It might be surprising that reading skills can be taught and improved through music and songs, mainly through song lyrics. As Harp (1988, p. 326) states, “Music and reading go together because singing is a celebration of language. Using songs to teach reading is consistent with the nature and purposes of language and puts readers in touch with satisfying meanings”. Using songs to teach reading should be a common thing as it matches the nature and purpose



of language. According to Harp (1988), reading should be supplemented with music and songs, because there is rhythm and melody in language. Students, especially children, can perceive it well.

Moreover, Tucker (1980) claims that singing reinforces reading. The reason is not just the fact that songs consist of words, but also the fact that melodies of songs go hand in hand with the natural rhythm of language.

As it was mentioned in previous chapters, songs and music motivate students and therefore may help to increase students' reading skills and abilities. Thanks to music, teaching reading can be pleasurable experience because when used correctly, it can bring various activities into practicing reading. Therefore, it lowers the tedium of repetition and drill.

Reading song lyrics is recommended by Fitzgerald (1994) and Stygles (2014). Stygles (2014, p. 110) believes that "when reading song lyrics, students rarely think about reading, rather, they think about possibilities through strategic reading and exploration of concepts. Song lyrics, rich in messages and metaphorical meanings, provide an alternate path to learning". Fitzgerald (1994) adds that song lyrics should be firstly read just for their primary meaning, since the students are able to express the meaning of the song lyrics in many ways only after a second reading.

Fitzgerald (1994) encourages teachers to use song lyrics for shared reading. In shared reading, a teacher starts reading song lyrics with fluency and expression. After a while, students are invited to join in. Shared reading is aimed to be a highly enjoyable and social activity. According to Stygles (2014), song lyrics are appreciated in connection with establishing critical awareness of students. He recommends incorporating reading song lyrics into reading an article about the same topic which the song is exploiting. He then finishes the lesson with a discussion about the same theme. It is stressed that song lyrics must be used thematically.

There are many activities which teachers can use in connection with song lyrics. Working with song lyrics is similar to working with poems. Eur (n. d.) gives examples of activities connected to this topic:

- students predict what will follow after reading just a paragraph of a song lyric
- students choose best fitting paragraph after reading the first one

- students fill in an omitted word or phrase
- students guess the name of a song after reading its lyrics
- students read the song lyrics aloud and create a new song
- students search for additional cultural, literary, biographical or historical information in accordance to understand the song lyrics better

Other activities will be described in Chapter 7.

To conclude, when using song lyrics to teach reading “readers build curiosity through lyrics, students find a new purpose for reading non-fiction” (Stygles, 2014, p. 110). Song lyrics can be used in EFL classes in many ways and therefore students can enhance their reading skills through various approaches.

### **5.3 Writing**

The medium of writing is no longer paper but various electronic devices. In everyday life, situations where writing is needed are occurring very often, even though new technologies are putting pencil and paper in their shade. Thus, writing will always be an important skill that must be mastered. Even though writing activities are perhaps not part of every lesson of foreign language, writing skills must be practiced and improved because they have a great value for everyday life. It can be done with a help of music and songs. However, the usage of music and songs in teaching writing is limited; still I can mention some examples of possible activities.

Writing skills can be enhanced through creative writing. According to Shen (2009), creative writing is an interesting activity that will not bore EFL students. At first, the teacher plays a song and students are introduced to the song lyrics. Later on students are encouraged to create new lyrics to the song. The structure and the format of the original song must be kept unchanged. As Shen claims, creative writing is “an effectual way of digging out EFL learners’ creativity in language. Students ... stimulate their inspiration and light their passion to express their experiences and emotions” (2009, p. 93).

There are many songs whose lyrics form a story. Students can be asked to rewrite the story, write it from a different point of view, to speak for another character in the song or

answer questions from the point of view of the narrator (Lems, 2001). These activities can be carried out both individually and in a group, where students build teamwork skills. Moreover, it builds “group pride in a group accomplishment” (Harmer, 2012, p. 329).

Writing activities are an important part of EFL classes. Although the possibilities of using songs and music to teach writing are limited, teachers are encouraged to get familiar with the activities and use them in their classes. Some of them are mentioned in Chapter 7.

#### **5.4 Speaking**

If students want to speak English fluently, they need to practice speaking regularly. Therefore speaking activities are part of almost every EFL lesson. It is vital to prepare students for different situations, genres and speaking events that occur in a language and to teach them conversational strategies (Harmer, 2012).

There are songs whose lyrics are full of conversation patterns. This kind of songs can be used as examples of conversations. Students can create a similar conversation according to this pattern. Additionally, songs can be used to present a specific situation where the conversation is taking place. After such illustration, students are highly motivated to create their own conversations. Songs can also be used to introduce certain themes interesting for discussion in the EFL classroom.

Getting students to speak in the EFL classroom may be in some situations very difficult. Some students are afraid of making mistakes; they might be shy and reluctant to say their own opinions (Harmer, 2012). In these cases, music and songs can serve as a tool to make students comfortable, relaxed and it can also lower their level of anxiety. Specific speaking activities are presented in Chapter 7.

#### **5.5 Listening**

Well developed listening skills are a necessary condition for acquiring foreign language comprehension. However, according to Shen (2009) listening comprehension is at the same time one of the most difficult skills that students need to master in order to succeed in communication with a native speaker.

What is more, students need to be exposed to different varieties of English. Listening to British English is not enough; teachers should also choose songs which present the accents of American English, Australian English or other English varieties (Harmer, 1998). In today's world, where travelling is almost a normal part of a student life, students need to be prepared for different types of dialects, accents and they need to understand both formal and informal style. Listening activities should be as close to real-life situations as possible in order to prepare students for natural listening situations (Ur, 2012). Therefore, teachers can use songs sung by non-native speakers, songs sung in a certain dialect or songs containing colloquial English to broaden the listening abilities of students.

Listening activities can be divided into three stages: the pre-listening stage, the while-listening stage and the post-listening stage. The three-staged approach is considered to be the most effective way of teaching four skills (Sevik, 2012).

The main purpose of pre-teaching activities is to prepare students for what they are going to hear. Students need to know what to expect, as in real-life situations. A pre-listening activity does not necessarily have to be separated from the while-listening stage, but it can naturally flow into it. As Underwood (1989) suggests, the teacher can give background information about the song or prepare a reading activity related to the topic of the song in order to warm the students up. Another possibility is to show pictures or realia connected to the song or discuss the name of the song. Students can also write on the board any English word related to the topic of the song.

While-listening activities are aimed at developing the skill of "eliciting message from spoken language" (Underwood, 1989, p. 45). It is important to choose activities for this stage carefully and not to use listening exercises just for testing purposes. Activities which only test whether a student understands or not will become boring and discouraging after a while (Underwood, 1989). For young children it is effective to use songs based on the TPR method. Older students can predict what is probably going to happen after hearing just a part of the exercise, put pictures in order or complete a puzzle or crossword. I will mention other while-listening activities in Chapter 7.

The post-listening stage offers more opportunities for further practice. In this stage, the focus of a lesson can be also on other skills, such as reading, writing, speaking. Moreover, it can include competitions, simple drama activities and games (Sevik, 2012). As Underwood

(1989) stresses, students should reflect on their performance and contemplate the reasons of their mistakes. Additionally, the importance of immediate feedback is also emphasized. It is vital to correct the exercises in the same lesson when they were started as it is very difficult for students to gain interest again in an activity which is already forgotten.

If a teacher wants to come back to an activity that was done in the previous lesson, he/she can use so called follow-up activities. It is beneficial for students to hear a song in more lessons as the knowledge they gained will become a part of their long-term memory and it will not be so easy to forget it (Sevik, 2012).

To sum up, listening should not be considered as something additional and less important than other skills, but as “an integral part of the total package of learning” (Underwood, 1989, p. 93). Listening exercises should be a preparation for real-life situations and should be carried out in a motivating way.

## **5.6 Vocabulary**

It is interesting to see that a song can impress students to such an extent that they are willing to find the meaning for each word in the song lyrics. Students must be well motivated in order to learn new vocabulary items. Motivated students can remember almost all the words contained in the song lyrics, even hard and confusing one (Shen, 2009). That is the reason why Shen (2009, p. 5) recommends using songs for teaching difficult word structures and idioms: “to teach these words in a melodic context appears easier and more effective”.

As Harmer (2012) mentions, it is very important to present new words in context so that the students can see how the words are used. Therefore teachers can use songs to teach new sets of vocabulary as students can “read texts or listen to audio tracks and see or hear those words in action” (Harmer, 2012, p. 229).

## **6. Description of different age groups**

Each age group learns in a different way and therefore teachers should know what the differences are in order to teach effectively. A teacher must know whether the usage of native language in the EFL class is necessary or not, what types of activities can he/she use and what his/her approach to students should be when considering their age. In the following chapter different age groups will be shortly described and attention will be also paid to the relation of each age group to songs and music.

### **6.1 Young learners**

Harmer (2012) classifies young learners as children who are no more than ten years old; very young learners are referred to as pre-school children who cannot read yet (Reilly, Ward, 1999). These age groups demand particular requirements on the teaching style of teachers, namely in relation to motivation, teachers' approach, usage of mother tongue and types of activities.

To be specific, young learners have a very short attention span. They may lose interest after approximately ten minutes. This requires the teacher to prepare a very wide range of activities, so that when the learners are bored, he/she can smoothly progress to something else (Harmer, 2012). On the other hand, children get more engaged in an activity and show more enthusiasm and motivation than adults (Sevik, 2012).

Teachers' opinions on the usage of native language with young learners differ. According to Reilly and Ward (1999), the native language should be used. Children need to feel safe and also to be able to communicate with each other; therefore a teacher should not forbid them using their native language. Instructions can be carried out in both languages, first in English and then in their native language (Reilly, Ward, 1999). To avoid overusing native language in the EFL classroom, gestures, actions, pictures and miming can be used instead.

At this age, mostly listening and speaking skills are used and developed. According to Phillips (1993), listening activities are crucial for this age group, because when children are exposed to foreign language structures they start to understand how the foreign language works. Therefore, when teaching young learners, teachers should pronounce very clearly and their pronunciation should be very good, because children will try to imitate their pronunciation (Harmer, 2012).

Activities used in EFL classrooms with young learners should be engaging and varying. Children are not able to sit at one spot for a longer period of time; therefore physical movement should be involved as well. Harmer (2012, p. 83) recommends teachers to involve children in “puzzle-like activities, in making things, in drawing things, in games and in songs”. Reilly and Ward (1999) also stress that children have a need for routine, because it makes them feel secure. Therefore it is advisable to create an order for the same types of activities and to follow this order each lesson.

There are valid reasons why songs should be used in young learners EFL classes. Since songs provide a large variety of activities, children would not get bored so easily (Sevik, 2012). Next, children do not mind repetition; therefore songs can be played more times in a row. Moreover, some children are very shy and songs can create such an environment where children can easily overcome their shyness (Sevik, 2012). The key reason however is that children learn very quickly through direct experience and consequently the use of TPR is highly beneficial for them. When children can carry out the meaning of sentences, use their body and their five senses, they will understand the meaning even without knowing explicit translation. As Reilly and Ward (1999, p. 9) state, children can “follow instructions in a game or craft activity, in miming a song, rhyme, or action, or in acting out a role-play”. There are many websites on the Internet providing TPR songs and their lyrics. These could serve as a helpful tool for teachers who search for an inspiration for the EFL classes with young children.

## **6.2 Teenagers**

Teaching teenagers may seem extremely demanding, but on the other hand it is seen as rewarding. Generally, teenagers are considered to be problematic learners as it may be not easy to conquer their lack of interest. On the other hand, once they are engaged, they are very enthusiastic and dedicated to the task (Harmer, 2012).

Being a teenager is a very complicated stage of life. First of all, teenagers earnestly search for their identity and are sometimes confused about being themselves. Not only their need for self-esteem is great, but also the need to be respected and valued. They are very sensitive about being criticised and about accepting negative judgments, both from their peers and their teachers (Harmer, 2012).

To create an environment where teenagers would feel accepted, Ur (2012) recommends teachers to follow certain rules. First, teachers should be firm and they should be able to control

the class. Students do not appreciate imperious teachers, but teachers who have authority and keep their word. Teenagers also prefer a teacher who they can respect more than the one they can be friends with. It is not good to change the lesson plan according to students' wishes all the time. Of course it is important to have in mind students' opinions and consult with them on certain matters; on the other hand the teacher is expected to make the major decisions and to be responsible for "decisions about classroom management, lesson planning and assessment" (Ur, 2012, p. 267).

Second, it is vital for the teacher to know the names of his/her students. Teenagers need to know that their teacher sees them as individual beings and can relate to them. However, they do not want teachers to interfere much with their personal problems and matters (Ur, 2012). Some students can see it as pleasing, but most of them will feel uncomfortable and embarrassed.

Last but not least, teenagers measure teachers according to what they have learnt from them. It may seem that teenagers prefer having fun to studying. But on the contrary, teenagers enjoy fun lessons but in the end they will judge teachers' success according to their gained knowledge and understanding (Ur, 2012).

To make teenagers engaged in activities, we must choose such activities which are relevant and with which students can easily identify. Harmer (2012, p. 84) suggests choosing activities that would "[link] language teaching far more closely to the students' everyday interests". Therefore the chosen material must correspond with students' level of knowledge and the topics must be up-to date so that the students can react to it easily. It is not enough for the students just to answer random questions and fill in exercises which seem pointless to them. Teenagers need to be encouraged to create their own opinions, express their own thoughts and experiences (Harmer, 2012).

The use of songs and music in the EFL classrooms matches with teenagers' needs and expectations. Teachers can use pop songs which are well-known among the students and are highly relevant. Songs can be for example used to present difficult grammatical or cultural topics which need to be discussed in the class. There are numberless musical activities and tasks which may be used with teenagers; I list some of them in the next chapter. All of them are suitable for EFL classrooms with teenagers



### 6.3 Adults

Teaching adults differs from teaching teenagers or children. In some ways it is easier, but there are also obstacles teachers must be aware of. One of the advantages is that adults mostly study language voluntarily because they have a reason for it. They have a clear idea of what they want to achieve. Therefore, they are highly motivated and do not have problems with discipline. Adults also understand that it is necessary to devote extra time to revise at home (Ur, 2012).

Another advantage in teaching adults is that they come to the EFL class with life experience which they can exploit in the learning process. Additionally, adults already know which teaching strategy suits them best and therefore their learning progress might be quick. On the other hand, this can also be a limitation for them as they can be sceptical about new teaching methods and can refuse to try them (Harmer, 2012). Adults are able to stick to an activity for a long period of time. Conversely, if they are advanced, teachers must prepare a wide range of activities and materials since advanced students will manage to cover them very quickly (Harmer, 2012).

According to Harmer (2012), there is a great advantage in teaching adults – especially in their ability of abstract thinking. When compared with teaching children who are still unable to use this skill and are limited in the use of more demanding activities, teaching adults opens a new potential in this field. Adults understand abstract ideas, which mean teachers can explicitly talk about grammatical rules or about language functions. As Ur (2012) mentions, adults might be also keen on learning about etymology of the language and they may also want to know the accurate meaning of the words in their native language. However, teachers should not forget that even adults need to practice their communicative skills and should balance the activities that focus on four language skills.

One of the disadvantages of teaching adults is that they will probably have great expectations of the teacher. They might be critical and not afraid to complain if it seems that the teacher is inadequate for the position. Especially if adults pay for their lessons, their demands might be very high (Ur, 2012).

There are EFL classes which specialise in certain aspects of language; their teaching attitudes must be consequently different. Except for general English classes, there are for example classes of Business English, English for Academic Purposes, and English

for Specific Purposes or Conversational English (Ur, 2012). Teachers must be aware of the differences between these courses and know how to approach them.

It may seem surprising, but songs and music can be used even in the EFL adult classes. Adults can experience a different way of learning a foreign language and they can also stretch their bodies a bit. However, teachers can meet with opposition. Adults may feel uncomfortable or embarrassed moving and acting in the class. Therefore teachers can choose at first a song which uses only hand gestures or upper part of bodies to express the meaning of the song. Another complaint may be that using songs for teaching language is not serious enough. In this case teachers can explain how beneficial songs are in language learning (Case, 2013). The time devoted in the EFL class to songs and music can be short and serve as an introduction to a more serious activity. Case (2013) recommends using songs to practice a grammar issue that adult learners really struggle with so that they can see how helpful songs can be.

## **7. Ideas for using songs and music in the EFL classroom**

In this chapter, ideas for using songs and music in the EFL classroom will be presented. Activities are divided into sections according to the stages of the lesson and they might focus on more skills at the same time.

### **7.1 Pre-listening activities**

#### Guess the title (Deubelbeiss, 2015)

First, an unfamiliar song is played. Then the students think of a title that would be the most suitable for this song. Optionally, the teacher can prepare three possible names of the song and let the students guess which one is correct.

#### Looking at pictures before listening (Underwood, 1989, p. 35)

Students look at pictures which are linked to the song and try to describe them in detail. The teacher can remind the students of pieces of vocabulary which have been forgotten or can present a new word which is vital for understanding the song lyrics.

#### Looking at pieces of vocabulary (Budden, 2008)

The teacher chooses a few pieces of vocabulary from a song which the students do not know, writes them on the board and students discuss their meaning. Then they are asked to form groups of four to six students and create a short story involving all words written on the board. When listening to the song for the first time, students must shout “stop” every time they hear any of the words used in their stories.

#### Stripped lyrics (Budden, 2008)

Each student is given a strip of paper with one line from the song lyrics. The students must memorize the line and put the strip of paper away. When the music is played, they try to line up according to the sequence of words in the lyrics. It requires cooperation among the students as they need to tell each other their part of the lyrics. The students may need to listen to the song more times to get it right, as this is quite difficult.

An alternative of this activity is to give the students one minute to memorize their part of the lyrics. In groups, they try to put together the whole song lyrics. One student is allowed to write the sentences down and then they try to put them in order.

### Presentations

Students in small groups prepare a short oral presentation about a chosen song, band or singer. They talk about the instruments used, biography of the band or the song lyrics. This activity is followed by singing the song or working on a song worksheet that the teacher can prepare for further work with the song.

### Reading a text before listening (Underwood, 1989, p. 37)

Students are asked to read song lyrics before listening to the song. Then the students search for specific information or fill in the gaps in the lyrics while listening.

### Reading through questions (Underwood, 1989, p. 39)

It is very helpful if the students can read through the questions concerning the song before they hear the song so that they can know what to expect. To make this activity more difficult, the questions can be presented in a mixed order.

### Predicting/Discussion (Underwood, 1989, p. 42)

Students are told only partial information about the topic of a song or the singer and they can speculate about what will be said and what will happen in the song. If the teacher wants to devote more time to this activity, discussion can take place and the students may be encouraged to express their opinions.

### Word-ordering (Hancock, p. 8)

Students are given the song lyrics. Each line of the song contains words in a mixed order. The students must put the words into a correct order. Then they listen to the song and check their answers.

### Lexical transformation (Hancock, p. 8)

Students are given the lyrics of a song. Some words are replaced by antonyms. The students are asked to substitute them with their opposites. Another variation for this activity is to use pairs of synonyms. When appropriate, any other lexical relationship can be used.

### Hidden picture

The teacher chooses a picture that describes the plot of a song that is going to be used in the class. The whole picture is covered by sticky notes. Students must ask questions about

the picture (e.g. Is there a man on the picture?). If the answer is positive, the teacher detaches one sticky note. The game is played till the whole picture is clearly visible. The teacher can also reveal the picture if the students say a grammatically correct sentence – depends of the current grammar issue taught in the class.

#### Take the song and run (ESL Cafe, 2016)

Students work in pairs, one of them is a writer and the other takes up the role of a runner. The song lyrics are placed on the wall in a classroom, so that each pair has their own lyrics. The runner must read one line of the song lyrics, memorize it, run back to the writer and dictate the sentence. They take turns after a few lines. The pair who writes down the whole song lyrics first wins the competition.

## **7.2 While-listening activities**

#### Marking/checking items in pictures (Underwood, 1989, p. 49)

While listening to the song, the students are asked to do various activities in their picture worksheets, e.g. marking items mentioned in song, marking errors in a picture, checking details or identifying people and things.

#### Which picture? (Underwood, 1989, p. 51)

There are more pictures presented to the students and they need to decide which one is the “right” one according to what they heard in the song.

#### Storytelling picture sets (Underwood, 1989, p. 52)

More sets of pictures are shown to the students. They need to choose the right set of pictures representing the story they heard in the song.

#### Putting pictures in order (Underwood, 1989, p. 53)

Several pictures are introduced to the students. After the listening part, they need to put the pictures in the right order.

#### Carrying out actions (Underwood, 1989, p. 55)

Students mime the actions which they can hear in the song.

#### True/false (Underwood, 1989, p. 63)

This activity combines listening comprehension with reading comprehension. The students must decide whether certain statements are true or false according to the song.

#### Multiple-choice questions (Underwood, 1989, p. 64)

Multiple-choice questions can be answered during the while-listening stage. The teacher might need to stop the tape to give students more time for choosing the right answer.

#### Gap-filling (Underwood, 1989, p. 65)

Writing, reading and listening comprehension is practiced when carrying out this activity. Students listen for omitted information and must write it down correctly. The teacher can also delete words from the song lyrics to practice a specific grammar area.

#### Vocabulary competition (Griffiee 36–37)

Students work in groups. They listen to a song only once and their task is to write down as many words as they understand from the song. The teacher asks each group for one word and writes it on the board. The groups take turns. When a group runs out of words, it loses the competition.

#### Dialog role-play (Deubelbeiss, 2015)

Students listen to a duet. They can change the lyrics and create their own conversation that would fit to the music. Finally they sing it as a duet. This is an interesting and challenging activity for more advanced students who are creative and not afraid of performing.

#### Last one standing (Deubelbeiss, 2015)

Students listen to a song, choose any word they hear and like. Teacher asks them to write it on a sheet of paper and only then explains the game. The students must stand and the teacher plays the song again. When the students hear their chosen word, they must sit down. The last standing student wins.

#### Word grab

The teacher prepares cards with words from the song. He/she sticks them on the board. The class is divided into two teams. Students stand in a line in front of the board and take turns in the groups. Their task is to run to the board as quickly as possible and take the card with the word when they hear it. The group with most cards wins.

### Word swatter (Griffee, p. 47)

The teacher prepares cards with words or phrases from a song and places them on a table. Then he/she plays the song. The students stand round the table with a fly swatter or a newspaper roll. When hearing a word on a card, they must hit it as quickly as possible. The student with most hits wins.

### Error-finding (Hancock, 1998, p. 8)

The teacher prepares a copy of the song lyrics with mistakes. For example, there might be some extra words, missing words or misspelled words. The students are asked to listen to the song and correct the errors.

### Picture differences (Hancock, 1998, p. 8)

Students are given pictures linked to the song lyrics. Students need to find the differences between the pictures and the song lyrics.

### Mixed-up lines (Lems, 2001)

The teacher cuts the song lyrics in stripes and lets the students put it in the correct order.

### Reduced Speech (Miyake, 2004)

Students listen to a song which contains reduced speech. Their task is to write down the full unreduced forms of words and sentences.

### Advertising jingles (Murphey, p. 44)

The teacher needs to prepare short pieces of music that differ in mood and tempo. The teacher plays them one by one. First, the students write down which product would be appropriate to advertise together with the music they hear. Second, they choose one product and write a short commercial to promote it. Third, each student tries to “sell the product” and reads his/her advertisement together with the music. After all the performances are over, the class assess who was the most convincing seller.

### Filling in lyrics into the song videos

A fun activity is to let students fill in the missing lyrics into the song video. On the webpage [lyricstraining.com](http://lyricstraining.com) there are many songs ready to be used. Even the level

of difficulty can be chosen. This game can be played either in a class with computers, where teams can take turns and compete with each other, or this can be used as homework for the students.

### **7.3 Post-listening activities**

#### Compose (Murphey, p. 74)

Students are introduced to a song and then they are asked to change its lyrics. They can either compose their own lyrics or just change some of the lyrics. To practice grammar, they can for example change only the tenses, pronouns and adjectives.

#### Retell a story (Deubelbeiss, 2015)

Students hear a song. They make notes and then try to retell the story in their own words.

#### Dictation (Griffie, p. 94–97)

The task for the students is to write down the song lyrics which the teacher dictates. However, this activity might be difficult for some of them. Therefore Griffie suggests making it easier by giving the students a list of some words in alphabetical order. Certain phrases, especially prepositional phrases, can be also given.

#### Summarising (Underwood, p. 85)

The students hear a story song. In groups, they make notes and summarize the story. One person from each group retells the story and the rest of the class tries to catch any mistakes.

#### Jigsaw listening (Underwood, p. 87)

To do jigsaw listening a class must be divided into a small number of groups. Different parts of songs or of one song are presented to each group. If more songs used, they must deal with the same topic. The students need to exchange information in order to understand the whole picture. For example, it can be a crime story told by different witnesses or different views of friends on an argument they have.

#### Draw it (Deubelbeiss, 2015)



A song is played and students are encouraged to draw what they think, imagine and understand. It is good to extend this activity to class discussion and let students present what they did.

#### Creating subtitles (Deubelbeiss, 2015)

Students are asked to create subtitles for a music video. This is a more challenging activity which requires advanced knowledge of translating and computer skills.

#### Diary-writing (Hancock, p. 9)

Students are asked to choose a character from a song and write a few diary entries from the character's point of view.

#### Letters (Hancock, p. 9)

Students can choose whether to write a letter to the song character/ singer or write a letter from their point of view.

#### Reporting (Hancock, p. 9)

Students summarize the song story and write it down as a newspaper article.

#### Genre transformation (Hancock, p. 8)

The teacher thinks of a certain genre that the students need to practice. Then he/she lets them rewrite the song lyrics in a different genre. It can be for example a dialogue, formal/informal style, a TV report or a chapter in a novel.

#### Continuing (Hancock, p. 9)

Students listen to a song and try to imagine what will happen to the characters and what the appropriate continuing of the song will be. The students can write it down either as a story or as song lyrics and sing it as another verse.

#### Picture dictation (Scrivener, 1998)

The teacher chooses a picture linked to the plot of a song. He/she does not show the picture but dictates sentences about the picture and the students must draw their own picture. The teacher then shows the initial picture. A lot of phrases and new pieces of vocabulary can be practised this way. At the end students can compare their interpretations of the song.

### Parts of speech

The students are given song lyrics with a task to classify words according to parts of speech. The teacher chooses just some words or parts of the song according to what needs to be practised.

### Classifying words according to their pronunciation (Villabolos-Ulate, 2008)

The song lyrics are given to students. Certain words are underlined. The students need to classify the underlined words according to the vowel or consonant which makes them different.

### Sentence stress (Miyake, 2004)

Students think of a three-word sentence related to the topic they heard. Then they add as many other words to this sentence as possible and they read the sentences clapping their hands whenever sentence stress occurs. The sentence stress stays unchanged. Students are given song lyrics and do the same thing with a part of it.

### Sound search (Hancock, p. 8)

Students search the song lyrics for rhyming words or for a specific sound given by the teacher.

### Stress search (Hancock, p. 8)

Students are asked to find a certain stress pattern given by the teacher in the song lyrics.

## **7.4 Background music**

### Setting the scene (Scrivener, 1998)

Music can be played before the class starts. It will set a positive mood for the lesson. When the music is turned down, it is a sign for the students that the lesson can begin.

### Background music (Scrivener, 1998)

Music can be played in the background simply to set a scene for an activity. For example, exciting music can be played when students are competing against each other, appropriate music can complete the atmosphere while the students are discussing certain topic and encouraging music can be used when students work on hard and not so exciting exercises.

### Changing the tempo of the lesson

When the teacher sees that the students are tired, he/she can play one of their favourite songs to wake them up and energise. Music can be also used to calm down too dynamic students.

### Music to close down (Scrivener, 1998)

Music can be used to conclude the lesson. Especially with young learners, a song can be chosen and sung every time the lesson finishes to say good-bye to each other.

### Time limits

Instead of counting down time, students can be told that their task is over when a song finishes.

### Stream of consciousness writing (Murphey, p. 42)

A dynamic piece of music is played and the students write whatever comes to their minds. This activity is not aimed to practice grammar and spelling, rather it is focused on the “amount of language produced, vocabulary, the ideas and the quality of the images”. The students can exchange their work and read it.

### Two circles

Students are divided into two groups. They create two circles and walk around the class in the opposite direction. Music is played and when the music is stopped, the students must find a partner from the other group. Then they must fulfil a task in order to continue to the next level. If they cannot complete the task, they are out of the game. The task could be for example answering a question or translating one piece of a new vocabulary.

### Musical flashcards

The teacher prepares cards with pictures of vocabulary or with grammatical structures which need to be practised. The cards are placed on the floor or the table. Music is played and when it is stopped, each student must grab one card. There are fewer cards than students. The students need to say the correct name of the picture/fill in the correct grammatical structure displayed on the card. If they do not know, the students without a card have a chance to answer. The students, who do not answer correctly or do not grab a card, are out of the game.

## **Practical part**

### **1. Introduction**

The aim of the practical part is to present a set of musical activities and games that can be used at lower secondary schools. The proposed lesson plans can be used as a supplementing material for the textbook *Project 4*, which is commonly used at lower secondary schools at this level.

According to Common European Framework of Reference for Languages, this textbook should be used with students who achieved the language level A2 to B1. It is used mostly with 8<sup>th</sup> graders; it means students who are 14 years old. But it can vary as each school might start teaching the English language in a different grade.

*Project 4* contains 6 units. The names of the units from the textbook are used in the practical part of my thesis so that it is easier to see the connection with the textbook. Twelve lesson plans are presented in this part; two lesson plans complement each unit of *Project 4*. The first lesson plan for each unit is aimed at grammar practice and there are also extra activities to practice pronunciation. The second lesson plan focuses on the vocabulary introduced in the respective unit of *Project 4*.

Each lesson plan is based on a song and presents various activities linked to the song and other musical activities. The activities presented in the practical part were created by myself, if not mentioned otherwise. The lesson plans are named according to the chosen songs. Worksheets, pictures and other supplementary material can be found in Appendices. The activities are time-demanding and it is not possible to manage all of them within a regular 45 minutes long lesson. Therefore, more time can be devoted to them or only some activities can be chosen by teachers to be used in the class. The activities can be altered according to the needs of students, their level or allotted time.

## 2. Unit 1 – Past and present

In this unit, students practice past simple, especially past habits. They also work on their pronunciation of “ea” diagraph in different words. The topic “Fashion” is presented and students broaden their vocabulary with words linked to this theme.

### 2.1 Lesson plan: Used to

Aims of the lesson: Students are able to use “used to” in sentences.

Students can pronounce the “ea” diphthong in different words.

Time allotted: 2x45 minutes

Teaching aids and materials:

- song *Used to* by Chris Daughtry
- a CD player/ a computer
- pictures (Appendix 1a)
- Worksheet 1 (Appendix 1b): song lyrics - for each student
- key to the Worksheet 1 (Appendix 1c) - for the teacher
- cards with phrases from the song (Appendix 1d)

Stages of the lesson:

#### A. Pre-listening stage

Students are divided into pairs and are given two contrasting pictures. In the first picture, there is a happy couple. In the second picture, there is a lonely man sitting on a sofa. The students compare the pictures and say what the man used to do before and what he does now.

The teacher distributes Worksheets 1 with the song lyrics to the students. Their task is to fill in what the characters in the song used to do and what they do now. Students choose from the possibilities written under each paragraph.

## **B. While-listening stage**

The song is played and the students check their answers. The correct answers are presented to make sure that everyone understands.

Then the students are divided into groups. Each group gets a set of cards with phrases or verbs from the song (Appendix 1d) and spreads them on the table. Teachers can use the phrases that were missing in the Worksheet 1. The song is played again and when the students hear a phrase that is written on a card, they must grab it as quickly as possible. The student who gets most of the cards is a winner. After listening to the song, the students use the phrases they grabbed in their own sentences.

## **C. Post-listening stage**

The students are asked to think of a funny/sad/criminal story about what happened that changed the situation in the song. Girls are asked to look at the story from the point of view of the woman that the singer sings about. On the contrary, boys look at the story from the point of view of the man who sings the song. The story is written down, either during the lesson or at home. Then, the students are divided into groups and present their stories to their schoolmates. Each group chooses one story that seems to be the most entertaining or interesting. Those stories are read for the whole class.

## **D. Pronunciation practice**

In this unit, a diagraph “ea” is practiced. The song *Used to* can be used to practice different pronunciations of “ea” diagraph.

First, the students are asked to circle all words containing “ea” diphthong in the song lyrics. Then, their task is to sort them out based on their pronunciation. The teacher might write examples on the board if the students are confused.

Examples:	/i:/ jeans	/ɪə/ hear
Answers:	lean, least, breathe, reach	clear, really

Then, the students are challenged to find one verb in the song lyrics that contains /i:/ sound but is spelled differently. The correct answer is the verb *need*. The students have one minute to write down as many words as they can remember to make a longer list of words with /i:/ sound.

## 2.2 Lesson plan: Fashion

Aims of the lesson: Students name and pronounce correctly items linked to fashion and clothes.

Students can express their opinions about shopping and fashion.

Time allotted: 60 minutes

Teaching aids and materials:

- song *Fashion* by Lady Gaga
- a CD player/ a computer
- Worksheet 1: Word Search (Appendix 2a) - for each student
- Worksheet 2: song lyrics (Appendix 2b) - for each student
- key to the Worksheet 2: song lyrics (Appendix 2c) - for the teacher

Stages of the lesson:

### A. Pre-listening stage

Students are given Worksheet 1: Word Search and are asked to find ten hidden words. The topic is unknown to the students. After finding several words, they should discover the topic that links the words together, which is “Fashion”. When finding a new piece of vocabulary, it is written on the board by students. The teacher gives hints when the students are unable to find all the words. Unknown vocabulary is explained and the pronunciation practiced.

### B. While-listening stage

The song *Fashion* by Lady Gaga is played and the students’ task is to fill in the missing words in the Worksheet 2. The missing words are the same as the words found in the word search. The song is played again and the students check their answers.

### C. Post-listening stage

First, all students have two minutes to draw a simple figure wearing different kinds of clothes and they do not show it anyone. Then the students work in pairs. The first student describes his/her picture, using the vocabulary from the song and *Project 4*, page 12. His/her

partner must draw a figure according to the description. Then they swap and do the same. After finishing the activity, they compare the original pictures with the copies and describe the differences.

The song can be also used to discuss the topic “Fashion” in the class. The teacher prepares cards with questions and the students work in small groups and give their opinions. The questions can be for example: *Do you like shopping for new clothes? Is it important for you to wear fashionable clothes? Do you think that what we wear reflects our personality? Is it possible to be attractive without wearing fashionable clothes?*

**Teacher’s note:** If the students are not familiar with the brand names mentioned in the song, the teacher can present them more, if appropriate.



### 3. Unit 2 – Fame and fortune

In this unit, students practice affirmative sentences and questions in present perfect. The topic “Fame” is presented and the students have a chance to discuss this topic.

#### 3.1 Lesson plan: I’ve been everywhere

Aims of the lesson: Students are able to use present perfect in affirmative sentences and create questions.

Students practice using falling and raising question tags.

Time allotted: 2x45 minute

Teaching aids and materials:

- song *I’ve been everywhere* by Johnny Cash
- a CD player/ a computer
- song lyrics for *I’ve been everywhere* (Appendix 3) - for the teacher

Stages of the lesson:

#### A. Pre-listening stage

The teacher writes on the board words *tote*, *a semi* and *canvas*. These are words from the first part of the song that students probably do not understand. More words can be added to the list according to students’ knowledge. The meaning of these unknown words is elicited. Then the first thirty second of the song *I’ve Been Everywhere* is played.

I was totin’ my pack along the dusty Winnemucca road,

When along came a semi with a high an’ canvas-covered load.

“If you’re goin’ to Winnemucca, Mack, with me you can ride.”

And so I climbed into the cab and then I settled down inside.

He asked me if I'd seen a road with so much dust and sand.

And I said, "Listen, I've travelled every road in this here land!"

If the students did not understand what happened in the first part of the song, the introductory part of the song is played again. If it is still too difficult to understand, the teacher can distribute handouts with this part of the song. The teacher encourages students to say what happened in the song in their own words. Then they discuss who this traveller might be and why he travels. The students try to predict what will happen in the song and what the song will be about. The students can be either divided into groups or discuss as a whole class together.

### **B. While-listening stage**

The chorus of the song is played twice and the students must write down as much of the lyrics as they can manage. They are divided into four groups and as a group they try to put together the complete lyrics of the chorus. Each group is asked to write a line of the lyrics on the board so that everyone knows how the chorus goes.

I've been everywhere, man

I've been everywhere, man

Crossed the deserts bare, man

I've breathed the mountain air, man

Travel, I've had my share, man

I've been everywhere

The whole song is played without stopping and students' task is to write down as many places named in the song as they hear. Then, the students go back to their groups and count how many places they heard. This activity is quite difficult; therefore it does not matter if the students jotted down only a few names of the cities. The group with the most places wins and read their list aloud. Other groups pay attention and add other places that have not been mentioned yet. If there is enough time, the location of the places and cities can be shown on a map.

### **C. Post-listening stage**

The teacher writes on the board the question *Have you ever...?* and asks each student to complete this question. The students write their ideas on the board. There must be at least 20 questions on the board. The questions might be for example:

Have you ever ... swum with dolphins?

... won a school competition?

... eaten shark meat?

... lived in a foreign country?

... travelled abroad alone?

When the questions are ready, the students choose only ten questions they like most and write them on a piece of paper. The class is divided in halves, facing each other. The teacher prepares two different types of music; it can be a classical piece and a pop song. The chosen songs can be played via YouTube because it is very easy to work with it. When the classical piece is played, the first group has 30 seconds to ask their partner the ten questions they have chosen. If the responding student gives a positive answer, the asking student can cross the question out. After thirty seconds, the music is stopped. When the pop song is played, students swap their roles in asking and answering. Then new pairs are created and the game is played until each student talks to everyone from the other group. The student who crossed out most or all of his/her questions, wins.

### **D. Pronunciation practice**

To practice question tags, lyrics from the chorus can be used. The students must create sentences based on the chorus, ending with a question tag to confirm the information. Since the intonation should be falling, the teacher needs to explain and demonstrate it.

You have been everywhere, haven't you?

You have crossed the deserts bare, haven't you?

You have breathed the mountain air, haven't you?

After practicing the correct intonation with these sentences, students work in pairs and ask their own questions.

### **3.2 Lesson plan: Hollywood**

Aims of the lesson: Students can explain the meaning of words connected to the topic.

Time allotted: 45 minutes

Teaching aids and materials:

- song *Hollywood* by Michael Bublé
- a CD player/ a computer
- the song lyrics for *Hollywood* (Appendix 4a) - for the teacher
- Worksheet 1 (Appendix 4b) - lyrics written on strips of paper for each group
- Worksheet 2 (Appendix 4c) - meaning of underlined words in the lyrics
- key to the Worksheet 1 and Worksheet 2 – for the teacher (Appendix 4d)

Stages of the lesson:

#### **A. Pre-listening stage**

The teacher brings to class a picture of M. Bublé. First, the teacher does not show it. The whole class asks questions to find out what is on the picture and who the man is. If they do not have any more ideas, the teacher shows them the picture. After guessing the name of the singer, the students ask questions to find out the theme or title of the song which will be presented.

## **B. While-listening stage**

The students work in groups of approximately four people. The song *Hollywood* is played and students' task is to write down the vocabulary from the song connected to the topic "Fame" that they will hear. The words could be for example *an idol, a movie star, a rock star, famous, Hollywood, sensation, a catchy song, money*. The students can see the connections even with other words.

Each group gets song lyrics strips (Worksheet 1, Appendix 4b) that are mixed. The song is played again and the students in their groups must put the lyrics strips into the right order. It will probably not be enough to play the song just once. Each lyrics strip can contain two lines of the song or more, it depends on the students' ability.

## **C. Post-listening stage**

Some words on the lyrics strips are underlined. Each group gets another set of strips which contains the explanation for the underlined words (Worksheet 2, Appendix 4c). The students must match the words with their meanings.

The students in each group take turns, create questions containing the underlined words and ask other member in the team (for example *Who is your idol? Would you like to be a star? What is your biggest desire? Would you like to visit Hollywood? Do you like caviar? Do you know any catchy songs?*). This should lead to a discussion about being famous and rich, its advantages and disadvantages.

**Teacher's note:** The students may not know what Hollywood is or who Oprah is. The teacher can use this opportunity and talk more about these things.

## 4. Unit 3 – Health and safety

This unit gives students the opportunity to practice giving advice to each other and improve the pronunciation of the “th” sound. The students learn new vocabulary connected to the topic “Health and safety” and practice giving their opinion on prepared questions.

### 4.1 Lesson plan: Should I go or should I stay?

Aims of the lesson: Students are able to give advice to each other.

Students can pronounce the “th” sound.

Time allotted: 2x45 minutes

Teaching aids and materials:

- song *Should I Go or Should I Stay?* by The Clash
- a computer
- a picture (Appendix 5a)
- Worksheet 1: song lyrics for *Should I go or should I stay?* (Appendix 5b)  
- for each student
- key to the Worksheet 1 (Appendix 5c) – for the teacher
- song “th” - *Music Man* by The Electric Company (available on YouTube)

Stages of the lesson:

#### A. Pre-listening stage

The teacher prepares a picture matching the topic of the song (Appendix 5a) and covers it with sticky notes. The students must find out what is in the picture. They ask questions about what is in the picture and if the answer is positive, teacher takes of one sticky note. When the students describe the picture, the game is over.

## **B. While-listening stage**

The Worksheets 1 containing the song lyrics are distributed. The students are asked to put the words to the correct places to create sentences.

When the students are ready, the song is played and they check their answers. The teacher explains the meaning of unknown words and stresses pronunciation of difficult words (e.g. bugging, tease, blow). The students read the song lyrics in pairs and try to pronounce the whole lyrics correctly. The song is played again and the students are encouraged to sing along.

## **C. Post-listening stage**

The students are divided into groups and discuss what the man should do. They are encouraged to create a more detailed story about the singer and his life. Then they give advice to the singer (He should/shouldn't....).

## **D. Pronunciation practice**

A one minute long song “th”- *Music Man* by The Electric Company can be used to introduce “th” sound, which is presented in this unit in *Project 4*. The students listen to the song and write down all the “th” words they hear. The song might need to be repeated as it is quite fast. Then the words are checked and the pronunciation practiced more times. The students try to create a sentence with as many “th” words as possible. Then they read it in groups.

## **4.2 Lesson plan: Terminal**

Aims of the lesson: Students are able to find mistakes in a text according to what they hear.  
Students learn new vocabulary linked to the topic.

Time allotted: 60 minutes

Teaching aids and materials:

- song *Terminal* by Jon Foreman

- a CD player/ a computer
- Worksheet A (Appendix 6a)
- Worksheet B (Appendix 6b)
- song lyrics for the teacher (Appendix 6c)

### Stages of the lesson:

#### **A. Pre-listening stage**

The well-known game *Hangman* is played to introduce the name of this song. When the name of the song is uncovered, the students are given lyrics to the song *Terminal*. There are two versions of the lyrics (song lyrics Worksheet A and B). The students work in pairs and their task is to find all the differences. They are not allowed to show the song lyrics to each other, but they must ask questions.

#### **B. While-listening stage**

The students work in pairs. The song is played and they must decide which lines or words are correct. There are incorrect words in each version, so the students must cooperate and decide which lines are correct in their worksheet and which are correct in partner's worksheet. The song should be played again so that the students can check their answers and have more time to finish this activity. The correct song lyrics are read by the teacher. The following step is to let the students underline unknown vocabulary. The teacher explains the meaning of unknown words to the students in English, one by one. The students must guess the accurate meaning in the Czech language. When the meaning of the words is clear to everyone, an activity to practice the new words follows.

The teacher prepares cards with vocabulary from the song and also from *Project 4*, page 37. The class is divided into two teams and a game known as *Activity* is played. This game consists of three parts. In the first part, the students must explain verbally the meaning of the words on a card they draw. The second part consists of drawing the meaning on the board and in the last part students try to mime it. The students take turns in drawing a card and performing



their task. If their team guesses correctly the word on the card, the team has a point. This game can be altered to fit a specific class and only one part of this game can be used.

### **C. Post-listening stage**

The song is played again. As the students already understand all the words, they are encouraged to think about the meaning of the song. A worksheet with questions is handed out to four or five groups of students and they are asked to discuss the possible answers.

*Do you think that the title of the song is suitable or would you change it somehow?*

*How would you explain the phrase 'don't let your spirit die before your body does'?*

*What do you think is the main meaning of this song? How would you explain it in your own words?*

*Do you agree with the message of this song?*

Later on, each group creates one question for each group, which is linked to the song lyrics. Then they ask the questions. Another option is to let the students to discuss the given questions as a whole class, depending on the number of students.

## 5. Unit 4 – Heroes

Unit 4 focuses mainly on presenting verbs followed by “-ing” and “to”. Legendary Monty Python is presented to students, who learn more about medieval times. Vocabulary linked to this topic is presented as well.

### 5.1 Lesson plan: I can't stop singing

Aims of the lesson: Students can use verbs with “-ing” and “to” form and create sentences.

Time allotted: 2x45 minutes

Teaching aids and materials:

- song *I can't stop singing* from Teen Beach Movie (available on YouTube)
- a computer
- Worksheet 1: song lyrics (Appendix 7a) – for each student
- key to Worksheet 1: song lyrics (Appendix 7b) – for the teacher
- Worksheet 2: Pronunciation table (Appendix 7c) – for each student
- key to Worksheet 2: Pronunciation table (Appendix 7d) – for the teacher

Stages of the lesson:

#### A. Pre-listening stage

Students look at the Worksheet 1: song lyrics for *I can't stop singing* and have a few minutes to read through it. The teacher tells the students that they are going to see a video for this song, but first they will try to guess what they are going to see. The students work in pairs and they must guess according to the song lyrics how many people will sing the song, how many people will be in the video, what the setting will be, if the song is a slow one or a fast one and which images will be involved.

One student in the pair turns around or closes his/her eyes so that he/she does not see the screen with the video. The first 20 seconds of the video is played but without any sound. The students who watch the video describe what they see and the other student in the pair must draw it. The students must use the grammar from *Project 4*, page 47 (e.g. There is a girl dancing. There is a man playing the guitar. I can see a boy singing on the beach.). The students who were drawing present the pictures using the same or similar sentences.

The whole video with the sound is played. The teacher tells the students that it is a song from the movie *Teen Beach Movie*. The students try to guess what the main plot of this movie is based on what they saw in the video.

### **B. While-listening stage**

The students are told that the lyrics contain mistakes. The song is played again and they try to spot the mistakes. The lyrics are checked together.

### **C. Post-listening stage**

The students are asked to imagine that they are journalists and that they are going to interview the main characters from the video. They work in pairs again. The student who is interviewing prepares a set of questions based on verbs presented in *Project 4*, page 45. The aim of this activity is to practice verbs followed by “-ing” or “to”. To encourage the students, the teacher can write a few examples on the board. After five minutes, the students swap their roles and continue interviewing.

*Examples: Did you enjoy singing in the musical?*

*Did you want to go home and leave the West Side story musical?*

*Did you decide to be a part of the musical or did you refuse to cooperate?*

*Could you imagine spending the rest of your life there?*

The video is played again and the students are encouraged to sing along. Then the boys stand on one side of the classroom and the girls on the other side. All the boys sing boys’ parts together and girls sing girl’s parts. Another option is to let the couples take turns, each couple singing one line. The students need to know which lines are sung by girls and which by boys

## **D. Pronunciation practice**

In this unit, pronunciation of the letter “i” is practiced. First, the students must find words in the song lyrics containing “i” letter and pronounce them correctly (*sing, inside, musical, cynical, basic, line, mind*). Then, the words are divided into two groups. The first group contains words that are pronounced with diphthong /aɪ/ and the other group the words with /i/. The divided words are written on the board in two columns.

The following activity requires the students to recognize the difference in letter “i” pronunciation. The students are given Worksheet 2: Pronunciation table (Appendix 7c) and they must follow words with /aɪ/ sound, then the words with /i/ sound to reach the opposite corner of the table. They start with the underlined words in the left corner and can move only horizontally and vertically, not across the squares. There is more than one route for each sound.

Another activity to practice pronunciation with this song is to use the song as a chant. The teacher must explain how the sentence stress works. Then, the song lyrics are read and the sentence stress is marked by each student in his/her worksheet. The teacher starts reading the text and clapping his/her hands to the rhythm of the sentence stress. He/she starts slowly so that the students can both clap their hands and say the sentences. Slowly the tempo is accelerated.

When everyone can handle this activity well, a competition might be played among two teams. Each team must read the whole lyrics without stopping, taking turns after each sentence, clapping hands and keeping the sentence stress. Another option is to let both teams clap their hands to the rhythm, pointing to a student who must start reading till the teacher points at someone else from the other team. Making a mistake in the sentence stress means losing the game.

## **5.2 Lesson plan: Knights of the Round Table**

Aims of the lesson: Students revise vocabulary related to the topic “medieval times”.

Time allotted: 45 minutes

### Teaching aids and materials:

- song *Knights of the Round Table* by Monty Python
- a computer
- Medieval music (accessible on YouTube)
- song lyrics (Appendix 8)
- dictionaries

### Stages of the lesson

#### **A. Pre-listening stage**

The teacher plays instrumental medieval music; there are plentiful options on YouTube. According to the music, the students must guess which historical epoch it is. After guessing correctly, the teacher can point out that the story about King Arthur in *Project 4*, page 44 is taking place in this epoch. A challenging activity is to let the students write down as much vocabulary linked to the medieval times as they remember within one minute. The medieval music is stopped when the time limit is over. The students share their ideas with each other and write them on the board so that there is a long list of words.

#### **B. While-listening stage**

The video for the song *Knights of the Round Table* is played but is frozen immediately after three seconds. The teacher asks questions as the following:

*Who are the men? What are they wearing? Where are they? What is in the background? What else can you see? What are they doing? What do you think they are going to sing about?*

The video is played again and stopped when another image occurs, but only half of the students are allowed to watch it. The rest turns their back to the screen. The students who are allowed to watch the video describe what they see to their partners who are not allowed to see it. The students who cannot see the video can ask supplementing questions. The students swap their roles and the activity is repeated with another image from the video. Then the whole

video is played and the whole class is watching. The students describe in their own words what it was about. It is difficult to understand the song, therefore the song lyrics must be handed out to students. They read them for themselves and then the song with its video is played again so that the students can enjoy both the video and meaning of the song.

### **C. Post-listening stage**

The students are divided into five groups. Four groups are assigned one word each from the song lyrics, which is unknown to the students (*impeccable, formidable, unsingable, indefatigable*). Each student needs a dictionary to carry out the task. The groups must find the correct definition of assigned word and find at least 4 synonyms and 4 antonyms. The fifth group is assigned the name from the song “Clark Gable” and must find some basic information about this person. A computer with internet connection is needed so that the students can find the information quickly. After 5 minutes, the groups present their findings.

There are more possibilities what to do at this stage with the song. The song can be used to introduce medieval times in more depth and the teacher can share interesting historical facts from this period. Moreover, the students can be encouraged to compose a new rhyming part for the Monty Python song.

**Teacher’s note:** The students may not be familiar with the Monty Python phenomenon. It would be advisable to talk more about who they are, what they did and what they meant for British culture and entertainment.

## 6. Unit 5 – Our environment

In unit 5, problems linked to our environment will be discussed. Students practice the usage of the passive voice and they differentiate between /ʌ/, /əʊ/ and /ɒ/ sound.

### 6.1 Lesson plan: All you need is love

Aims of the lesson: Students are able to create sentences in the passive voice.

Time allotted: 60 minutes

Teaching aids and materials:

- song *All You Need Is Love* by Beatles
- a CD player/ a computer
- Worksheet 1: song lyrics for *All you need is love* (Appendix 9a) - for each student
- Worksheet 2: *Pronunciation Journey* (Appendix 9b) – for each student

Stages of the lesson:

#### A. Pre-listening stage

The students are divided into three or four groups. They have one minute to write down as many English songs about love as they remember. In this game, teams are taking turns. Each turn, a team presents one song about love that they know. They must use sentences in the passive voice (e.g. *The song was written by...., The song is sung by....*). Then they must sing a short part of the song to prove that they know it. If they do, they have a point. The teams are taking turns until the students exhaust all the possibilities.

The students are given worksheets with the verses of the song (Worksheet 1, Appendix 9a). Their task is to fill in the missing parts in passive voice. They must use the words in brackets. When the students are finished, the sentences are checked and mistakes corrected.

### **B. While-listening stage**

The song *All You Need Is Love* is played. The students must work again with their worksheets and put the sentences from the previous task into the correct order.

### **C. Post-listening stage**

The students are divided into two teams. Each player in a team chooses one line from the previous exercise. The students have one minute to memorize their line. When they are ready, they are asked to put away their worksheets. A soft ball is placed on a table or a circle is drawn on the board. The song is played again and when the student hears his/her memorized line, he/she must get up from his/her seat and grab the ball or touch the circle on the board. Whoever is quicker gets a point for his/her team. The song might need to be stopped after every line to decide who earned the point.

### **D. Pronunciation practice**

The different types of pronunciation of the letter “o” are practiced in this unit. Firstly, the teacher explains the differences in pronunciation using words from the song with “o” letter (*nothing, know, nowhere, no one*). Secondly, the game *Pronunciation Journey* (Hancock, 1995) is played as it is very suitable for dealing with this issue. Each student gets Worksheet 2 (Appendix 9b). The teacher prepares a list of words containing /ʌ/, /əʊ/ and /ɒ/sounds that the students should know. In the first round, he/she tells the students that when they hear a word with /ʌ/ sound, they must turn right on the map. When they hear /əʊ/ sound, they must turn left. In the end the teacher asks if students finished in a certain city according to the maps. If not, they did a mistake along the way. The journey is checked before a new pair of sounds is practiced. The game can be used for all possible pronunciation issues.



## 6.2 Lesson plan: Evergreen

Aims of the lesson: Students are able to express their opinions on environmental issues.

Time allotted: 60 minutes

Teaching aids and materials:

- song *Evergreen* by Yoann Lemoine and its video
- a computer
- song lyrics for each pair of students (Appendix 10)

Stages of the lesson:

### A. Pre-listening stage

The video to the song *Evergreen* is played without the sound. The students are asked to discuss what they saw. They must use vocabulary presented in *Project 4*, page 56. In the following activity, they create a story based on the video and describe what is happening in the video. They should use the vocabulary list presented in *Project 4*, page 56. The story can be either written or oral, it depends if the teacher is willing to devote more time to this activity. The written texts can be collected and read by the teacher later on.

### B. While-listening stage

The lyrics of the song are displayed on the wall in the classroom. It is necessary that there are lyrics on separate pieces of paper for each pair of the students. One of the students in each pair must run to the wall, remember a line, run back and dictate it to the other student who writes it down. A quick and lively instrumental music is played in the background to encourage the students in this activity. When the music is stopped, students swap positions with their partners. After writing down all the lyrics, the spelling is checked and unknown vocabulary explained.

### **C. Post-listening stage**

The song with its video is played to the students. They say in their own words what the song is about and compare it to their own story. Groups of approximately four people are created and each group gets a set of questions to be discussed and answered. It is important to agree on a viewpoint in each group, as the groups are consequently going to present their opinions.

*Do you think that humans cause the biggest harm to our planet? If so, in what ways? If not, what does?*

*In your opinion, what is the biggest issue that harms our planet and should be solved as soon as possible?*

*Which steps should be taken to improve conditions of our planet's environment?*

*Think of five things that each person should do/should not do in order to help our world to be a better place for living.*

## 7. Unit 6 – Relationships

Unit 6 introduces the first conditional, which will be practiced both in the oral and written form. Phonetic transcription is presented to the students who practice linking words with their transcriptions.

### 7.1 Lesson plan: Count on Me

Aims of the lesson: Students are able to make sentences in the first conditional.

Time allotted: 45 minute

Teaching aids and materials:

- song *Count on Me* by Bruno Mars
- a CD player/ a computer
- pictures (Appendix 11a)
- Worksheet 1: song lyrics for *Count on Me* (Appendix 11b) – for each student
- key to Worksheet 1 (Appendix 11c) – for the teacher
- Worksheet 2: Pronunciation (Appendix 11d) – for each student
- key to the Worksheet 2: Pronunciation (Appendix 11e) – for the teacher

Stages of the lesson:

#### A. Pre-listening stage

Pictures representing the plot of the song *Count on Me* are displayed randomly on the board so that the students can see them properly. The pictures should be numbered (but randomly) to make it easier to talk about them. The students are encouraged to discuss the pictures and to think about the plot of the song. If there is enough time, the students can write

a short story according to the pictures. The order of the pictures is not given, so there is a room for developing students' imagination.

### **B. While-listening stage**

The song *Count on Me* is played and the students write down the number of pictures according to what the song is about. The teacher plays the song twice or more times, it depends on the ability of the students. The order of the pictures is discussed.

Then, the students listen to the song again and fill in the missing words in the Worksheet 1 (Appendix 11c). The students are divided into three or four groups, according to their number. Each group has a few minutes to check the exercise. Then, the teams take turns to write the missing words on the board. Each team chooses a number of the gap and one team member writes the corresponding word on the board. When the word is correctly pronounced but the spelling is incorrect (or vice versa), the team gains one point. When both pronunciation and spelling are correct, the team gains two points. The game is played until all numbers of the gaps are used.

### **C. Post-listening stage**

The students work in pairs. Their task is to create a new verse for this song. The pattern must be kept the same in order to practice the first conditional (If you....., I will .....). When the students are ready, they present their work. The most original verse is chosen and the whole class sings the new verse together with the whole song

### **D. Pronunciation practice**

With the song *Count on me*, the phonetic transcription of certain words can be practiced. Students' task is to find in the song lyrics words according to their phonetic transcription (Worksheet 2, Appendix 11d). If the students are not well familiar with the phonetic alphabet, the exact words can be given to them in mixed order and they can only link them with their phonetic transcription.

## 7.2 Lesson plan: Paradise

Aims of the lesson: Students practice creating nouns out of verbs.

Time allotted: 45 minutes

Teaching aids and materials:

- song *Paradise* by Coldplay
- a computer
- song lyrics (Appendix 12a) – for each student
- key to word transformation (Appendix 12b) – for the teacher

Stages of the lesson

### A. Pre-listening stage

Pieces of information about Coldplay are displayed on the board. Students must ask questions to find out what they stand for and how they are connected to Coldplay.

The displayed information

It's meaning

1996

the band was formed in that year

Mylo Xyloto

their 5<sup>th</sup> album, contains the song *Paradise*

UK

their origin

pop rock

music style of Coldplay

4

there are four members in this band

### B. While-listening stage

The students listen to the song and say what it is about. They are given the lyrics and listen for the second time to understand more. When the students get familiar with the song

lyrics, they are divided into three or four groups and must fulfil different tasks connected to the song lyrics.

The first task is to circle all verbs in the past tense. The song *Paradise* is played while the students are working. The group that finishes the task first must shout “Stop the music!” and the teacher switches the music off. The verbs in the past tense are checked and each group gets one point for a correct answer. The second task is to create the present tense forms from the verbs in the past tense. The song is played in the background. Again, when a group shouts “Stop the music!” the activity is over and the correct answers are checked and points counted. Thirdly, the students underline the following words: *expected, reach, dreamed, heavy, closed, know*. Their task is to form nouns out of these words.

Next, the students must identify all the phrasal verbs in the song lyrics (*flew away, ran away, goes on*). The teacher can adjust this game to the needs of his/her students and can practice whatever is needed. When the last round of this activity is over, the points are counted and the winning team can be rewarded.

### **C. Post-listening stage**

The song is played again and the students are encouraged to sing along. On the webpage *Lyrics Training* the song *Paradise* can be found and the students try how many words they can fill into the missing gaps. There are three levels of difficulty, so the song lyrics can be mastered very well. Each group of students can play the song once on the computer or a different song can be chosen for each group so that the students do not get bored of listening to the same melody. Another option is to let the students try it as their homework.

## Conclusion

The diploma thesis dealt with the usage of music and songs in teaching English at lower secondary schools.

In the theoretical part, reasons why music and songs are beneficial for teaching English were stated. Research that has been undertaken in this field was presented together with the theories and teaching methods which support the idea of using music and songs in EFL classrooms. Disadvantages and problems of using music and songs in EFL classrooms were listed and possible solutions were suggested. Next, it was proposed how to use music and songs in teaching four skills. Last but not least, I compiled a list of musical activities which are ready to be used in EFL classrooms.

The practical part presented twelve original lesson plans. The lesson plans are linked to the textbook *Project 4* which is widely used among 8<sup>th</sup> graders at lower secondary schools. For each lesson plan, a popular song was chosen in order to motivate students to learn. *Project 4* contains 6 units. For each unit, two lesson plans based on grammatical issues and vocabulary were created. The lesson plans were created in such a way, that they are ready to be used at lower secondary schools. However, they are quite time-demanding; therefore not all the activities from each lesson plan have to be used in each lesson. A teacher can choose which activities are suitable for his/ her class and can adjust them to the needs of his/her students.

To sum up, it has been found out that there are more positive than negative reasons for using music and songs in EFL classrooms. Even though research in this field is still not completed, it can be concluded that music and songs carry a great potential which should be discovered. I would highly recommend using music and songs in EFL classrooms since these are great tools to motivate students, to create a pleasant atmosphere and enjoyable lessons. Moreover, music and songs give opportunity to present grammatical, pronunciation and vocabulary issues in a new way, which is beneficial both for students and their teachers.

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- Appendix 11d: Worksheet 2 - Pronunciation
- Appendix 11e: Key to Worksheet 2

Appendix 12a: Song lyrics for *Paradise*

Appendix 12b: Key to word transformation



**Appendix 1a: Pictures for the song *Used to***



**Appendix 1b:**

**Worksheet 1 - song lyrics for *Used to* by Chris Daughtry**

Fill in the words under each paragraph to the missing places in sentences.

You ..... to me like I was the only one around

You ..... on me, the only other choice was falling down

You ..... with me like we had no where we needed to go

Nice and slow, to no place in particular

(used to lean, used to talk, used to walk)

We..... this figured out, we..... without a doubt

The nights were clearer for the first time that I'd see

We ..... this under control, we never thought we .....

At least there's you and at least there's me

Can we get this back? Can we get this back to how it .....

(used to be, used to have 2x, used to know, used to breathe)

I ..... for you and I got lost along the way

I ....., you always had the just right thing to say

I....., never really cared where we would go

Fast or slow, to anywhere at all

(used to listen, used to follow, used to reach)

I ..... around me and I ..... you to be there

'Cause I ..... the things that we shared

..... around you, it's empty and you're sad

'Cause you ..... the love that we had

(want, miss 2x, look 2x)

**Appendix 1c: Key to the Worksheet 1 - song lyrics for *Used to***

You used to talk to me like I was the only one around  
You used to lean on me, the only other choice was falling down  
You used to walk with me like we had no where we needed to go  
Nice and slow, to no place in particular

We used to have this figured out, we used to breathe without a doubt  
The nights were clearer for the first time that I'd see  
We used to have this under control, we never thought we used to know  
At least there's you and at least there's me  
Can we get this back? Can we get this back to how it used to be?

I used to reach for you and I got lost along the way  
I used to listen, you always had the just right thing to say  
I used to follow you, never really cared where we would go  
Fast or slow, to anywhere at all

I look around me and I want you to be there  
'Cause I miss the things that we shared  
Look around you, it's empty and you're sad  
'Cause you miss the love that we had

You used to talk to me like I was the only one around  
The only one around

We used to have this figured out, we used to breathe without a doubt  
The nights were clearer for the first time that I'd see  
We used to have this under control, we never thought we used to know  
At least there's you and at least there's me  
Can we get this back? Can we get this back to how it used to be?  
Yeah, to how it used to be, to how it used to be  
Yeah, to how it used to be, to how it used to be

**Appendix 1d: Cards with phrases for the song *Used to***

used to lean	used to talk	used to walk	empty	used to know
used to listen	used to follow	used to reach	look around	we shared
used to have this under control	miss	got lost	used to breathe	how it used to be

**Appendix 2a: Worksheet 1 - Word Search**

Can you find all the hidden words in this word search?

Words can go in the following directions: → ↓ ←

C	L	O	T	H	E	S	U	U	H	H
I	S	T	H	I	N	G	Y	C	O	O
H	F	N	O	I	H	S	A	F	T	Z
V	J	A	S	E	O	H	S	I	H	W
O	S	T	I	L	E	T	T	O	S	E
J	S	U	O	L	U	B	A	F	S	A
L	P	T	M	K	Q	X	A	V	H	R
Y	Q	C	F	Y	U	L	W	W	A	E
N	I	U	Q	E	N	N	A	M	C	A
A	D	E	S	I	G	N	E	R	M	A
I	U	O	S	M	Z	I	F	M	S	W

## Solution

C L O T H E S + + H +  
+ + T H I N + + + O +  
+ + N O I H S A F T +  
+ + + S E O H S + + W  
+ S T I L E T T O S E  
+ S U O L U B A F + A  
+ + + + + + + + + R  
+ + + + + + + + + +  
N I U Q E N N A M + +  
+ D E S I G N E R + +  
+ + + + + + + + + +

Words: clothes, thin, stilettos, wear, fabulous, mannequin, designer, hot, shoes, fashion

### Appendix 2b: Worksheet 2 - song lyrics for *Fashion*

Listen to the song and fill in the missing words.

I am, I'm too \_\_\_\_\_

I'm so fierce that it's so nuts

I live to be model \_\_\_\_\_

Dress me, I'm your \_\_\_\_\_

J'adore Vivienne, habillez-moi

Gucci, Fendi, and Prada.

Valentino, Armani too

Merde, I love them Jimmy Choo

\_\_\_\_\_ put it all on me

Don't you want to see these \_\_\_\_\_ on me

Fashion put it all on me

I am anyone you want me to be

Oh Oh

La La La

We love \_\_\_\_\_

I need some new \_\_\_\_\_

Can't walk, down the street in those

You are, who you \_\_\_\_\_, it's true

A girl's just as \_\_\_\_\_ as the \_\_\_\_\_ she choose

Oh yeah

J'adore Weitzman, habillez-moi

Louis, Dolce Gabbana, Alexander Mcqueen, eh oh!

Merde, I love those Manolo

### **Appendix 2c: Key to the Worksheet 2 - song lyrics for *Fashion***

I am, I'm too fabulous

I'm so, fierce that it's so nuts

I live, to be model thin

Dress me, I'm your mannequin

j'adore vivienne habillez-moi

Gucci, Fendi et Prada.

valentino, Armani too.

Merde I love them Jimmy Choo

Fashion

Put it all on me

Don't you want to see these clothes on me

Fashion

Put it all on me

I am anyone you want me to be

Fashion

Put it all on me

Don't you want to see these clothes on me

Fashion put it all on me

I am anyone you want me to be

We love designer

I need, some new stilettos

Can't walk, down the street in those

You are, who you wear it's true

A girl's just as hot as the shoes she choose

J'adore Weitzman, habillez-moi

Louis, Dolce Gabbana, Alexander McQueen, et oh

Merde I love those Manolo

### **Appendix 3: Song lyrics for *I've been everywhere***

I was toting my pack along the long dusty Winnemucka road

When along came a semi with a high canvas covered load

If your goin' to Winnemucka, Mack with me you can ride

And so I climbed into the cab and then I settled down inside

He asked me if I'd seen a road with so much dust and sand

And I said, "Listen! I've travelled every road in this here land!"

I've been everywhere, man

I've been everywhere, man

Crossed the deserts bare, man

I've breathed the mountain air, man

Travel, I've had my share, man

I've been everywhere

I've been to Reno, Chicago, Fargo, Minnesota, Buffalo, Toronto, Winslow, Sarasota, Wichita, Tulsa, Ottawa, Oklahoma, Tampa, Panama, Mattua, LaPaloma, Bangor, Baltimore, Salvador, Amarillo, Tocabillo, Pocotello, Amperdllo, I'm a Killer

I've been to Boston, Charleston, Dayton, Louisiana, Washington, Houston, Kingston, Texarkana, Monterey, Fairaday, Santa Fe, Tollaperson, Glen Rock, Black Rock, Little Rock, Oskaloussa, Tennessee, Tinnestay, Chickapee, Spirit Lake, Grand Lake, Devil's Lake, Crater Lake, for Pete's sake

I've been to Louisville, Nashville, Knoxville, Omerback, Shereville, Jacksonville, Waterville, Costa Rock, Richfield, Springfield, Bakersfield, Shreveport, Hakensack, Cadallic, Fond do Lac, Davenport, Idaho, Jellico, Argentina, Diamondtina, Pasadena, Catalina, see what I mean

I've been to Pittsburgh, Parkersburg, Gravelburg, Colorado, Ellisburg, Rexburg, Vicksburg, Eldorado, Larimore, Adimore, Habastock, Chadanocka, Shasta, Nebraska, Alaska, Opalacka, Baraboo, Waterloo, Kalamazoo, Kansas City, Souix City, Cedar City, Dodge City, what a pity

#### **Appendix 4a: Song lyrics for *Hollywood***

Could you be a teenage idol  
Could you be a movie star  
When I turn on my TV  
Will you smile and wave at me  
Tellin' Oprah who you are is strange  
So you want to be a rock star  
With blue eyed bunny's in your bed  
Well remember when you're rich that you sold yourself for this  
You'll be famous 'cause you're dead

So don't go higher for desire  
Put it in your head  
Baby Hollywood is dead  
You can find it in yourself

I don't want to take you dancing  
When you're dancing with the world



Well you can flash your caviar and your million dollar car  
I don't need that kind of girl  
But you could be that next sensation  
Or will you set the latest style  
You don't need a catchy song  
'Cause the kids will sing along  
When you sell it with a smile

So don't go higher for desire  
Put it in your head  
Baby Hollywood is dead  
You can find it in yourself

So don't fly higher, for your fire  
Put it in your head  
Baby Hollywood is dead  
You can find it in yourself  
Keep it on your head Hollywood is dead

Well you can do the mighty tango  
You can strut your little thing  
You can swing from vine to vine  
While the kiddies wait in line  
With the money in their hands

But if you get to California  
Save a piece of gold for me  
If it's the only thing you'll save  
Then I'll bet you'll never wave when I watch you on TV

So don't go higher for desire  
Put it in your head  
Baby Hollywood is dead you can find it in yourself

So don't fly higher, for your fire

Put it in your head

Baby Hollywood is dead

You can find it in yourself

Keep on loving what is true and the world will come to you

You can find it in yourself

Love what is true and the world will come to you

You can find it in yourself

#### Appendix 4b: Worksheet 1 - lyrics strips

Could you be a teenage <u>idol</u> Could you be a movie <u>star</u>
When I turn on my TV Will you smile and wave at me tellin' Oprah who you are is strange
So you want to be a rock star With blue eyed bunny's in your bed
Well remember when you're rich that you sold yourself for this You'll be famous 'cause you're dead
So don't go higher for <u>desire</u> Put it in your head
Baby <u>Hollywood</u> is dead You can find it in yourself
I don't want to take you dancing When you're dancing with the world
Well you can flash your <u>caviar</u> and your million dollar car I don't need that kind of girl
But you could be that next sensation Or will you set the latest style
You don't need a <u>catchy</u> song 'Cause the kids will sing along When you sell it with a smile
So don't fly higher, for your fire

Put it in your head
Baby Hollywood is dead You can find it in yourself Keep it on your head Hollywood is dead
Well you can do the mighty tango You can <u>strut</u> your little thing
You can swing from vine to vine While the <u>kiddies</u> wait in line With the money in their hands
But if you get to California Save a piece of gold for me
If it's the only thing you'll save Then I'll <u>bet</u> you'll never wave when I watch you on TV
Keep on loving what is true and the world will come to you You can find it in yourself
Love what is true and the world will come to you You can find it in yourself

**Appendix 4c: Worksheet 2 – Meaning of underlined words to *Hollywood***

someone that you admire very much
a famous and popular person, especially an actor, entertainer, or sports personality
a strong feeling of wanting to have or to do something
the part of the US film industry that is based in Hollywood, California, and has a reputation for making very successful films that cost a lot of money to produce
fish eggs eaten as food, usually spread on bread
it attracts your attention and is easy to remember to walk in an especially confident and proud way
to risk an amount of money by saying what you think will happen, especially in a race or game; you lose the money if you are wrong and win more if you are right
a very young child

#### Appendix 4d: Key to Worksheet 1 and Worksheet 2

an idol – someone that you admire very much

a star – a famous and popular person, especially an actor, entertainer, or sports personality

a desire – a strong feeling of wanting to have or to do something

Hollywood – the part of the US film industry that is based in Hollywood, California, and has a reputation for making very successful films that cost a lot of money to produce

caviar – fish eggs eaten as food, usually spread on bread

catchy - it attracts your attention and is easy to remember

strut – to walk in an especially confident and proud way

bet – to risk an amount of money by saying what you think will happen, especially in a race or game. You lose the money if you are wrong and win more if you are right

kiddie – a very young child

#### Appendix 5a: Picture for the song *Should I go or should I stay?*



**Appendix 5b: Worksheet 1 - song lyrics for *Should I Go or Should I Stay?***

Put the missing words into the gaps in the sentences.

_____ gotta _____ know	you Darling me let
_____ or _____?	stay Should I should go I ?
If _____ that _____	you mine say are you
I'll _____ 'til _____	of be time here the end
So _____ let _____	you me got know to
_____ or _____?	Should should I stay I go?
It's _____ tease _____	tease always tease
_____ on _____	when You're I'm knees my happy
_____ and _____	day is One fine is black next
_____ if _____ off _____	you So want your me back
_____ on and _____	know Well me let come
_____ or _____?	Should should I stay I go?
_____ or _____?	should Should I now stay I go?
_____ or _____?	Should should I now stay I go?
If _____ there _____	I will trouble be go
An' _____ it _____	be if I will double stay
So _____ and _____	me come let know on
_____ indecision's _____	bugging This me
_____, _____ me _____	me If don't free want, set you
_____ who'm _____ to be	I supposed Exactly
_____ which _____?	You Don't me know even fit clothes?
Come on _____	let and know me
_____ cool it _____ I _____?	Should or blow should I

**Appendix 5c: Key to the Worksheet 1 - song lyrics for *Should I stay or should I go?***

Darling you got to let me know  
Should I stay or should I go?  
If you say that you are mine  
I'll be here 'til the end of time  
So you got to let me know  
Should I stay or should I go?

It's always tease, tease, tease  
You're happy when I'm on my knees  
One day it's fine and next it's black  
So if you want me off your back  
Well, come on and let me know  
Should I stay or should I go?

Should I stay or should I go now?  
Should I stay or should I go now?  
If I go, there will be trouble  
And if I stay it will be double  
So come on and let me know

This indecision's bugging me  
If you don't want me, set me free  
Exactly whom I'm supposed to be  
Don't you know which clothes even fit me?  
Come on and let me know Should I cool it or should I blow?

Should I stay or should I go now?  
Should I stay or should I go now?  
If I go there will be trouble  
And if I stay it will be double  
So ya gotta let me know  
Should I cool it or should I blow?

## **Appendix 6a: Worksheet A for *Terminal***

My mother says I'm dying  
I die a little every year  
He's got no prescription  
That could take my death away  
My mother says, it don't look so good  
It's terminal

Some folks die at school  
One day at a time  
They could live a hundred years  
But their body's already died  
Don't let your spirit die before your body does  
We're terminal  
We're terminal

We are the happy souls  
With terminal hearts, terminal parts  
Flickering like candles  
Fatally flawed, fatally damaged

The moment I start cursing  
At the traffic or the phone  
I remind myself that we have all got  
illness in our bones  
Don't yell at the dead  
Show a little respect  
It's terminal

Earth to dust, ashes to ashes, dust to dust  
For our days here are like grass  
We flourish like a grass of the field  
The wind blows and it is gone  
And its place remembers it no more

Naked we came from our mother's body  
And clothed we will depart  
For we bring nothing into the world  
And we can't take nothing with us

We're fatally flawed in the image of God

### **Appendix 6b: Worksheet B for *Terminal***

The doctor says I'm ill  
I die a little every day  
He's got no prescription  
That could take my illness away  
The doctor says, it don't look so good  
It's terminal

Some people die in offices  
One day at a time  
They could live a thousand years  
But their soul's already died  
Don't let your spirit die before your body does  
We're terminal  
We're terminal

We are the living souls  
With terminal hearts, terminal bodies  
Sparkling like candles  
Fatally flawed, fatally flawed

The moment I start laughing  
At the traffic or the phone  
I remind myself that we have all got  
Cancer in our bones  
Don't cry at the dead



Show a little respect

It's terminal

Earth to earth, ashes to ashes, dust to earth

For our days here are like diamond

We flourish like a flower of the field

The air blows and it is ok

And its place remembers it no more

Naked we came from our mother's womb

And naked we will depart

For we bring everything into the world

And we can't take nothing away

We're fatally flawed in the image of God

#### **Appendix 6c: Song lyrics for *Terminal***

The doctor says I'm dying

I die a little every day

He's got no prescription

That could take my death away

The doctor says, it don't look so good

It's terminal

Some folks die in offices

One day at a time

They could live a hundred years

But their soul's already died

Don't let your spirit die before your body does

We're terminal

We're terminal

We are the living souls

With terminal hearts, terminal parts

Flickering like candles  
Fatally flawed, fatally flawed

The moment I start cursing  
At the traffic or the phone  
I remind myself that we have all got  
Cancer in our bones  
Don't yell at the dead  
Show a little respect  
It's terminal

Earth to earth, ashes to ashes, dust to dust  
For our days here are like grass  
We flourish like a flower of the field  
The wind blows and it is gone  
And its place remembers it no more  
Naked we came from our mother's womb  
And naked we will depart  
For we bring nothing into the world  
And we can't take nothing away

We're fatally flawed in the image of God

### **Appendix 7a: Worksheet 1 - song lyrics for *I can't stop singing***

Spot the mistakes in the lyrics.

What's going on This must be happening Don't tell it's a song (it's a song) This wasn't how I planned it Can't you see that this has gone so far Please just pause the DVD	It's only a song, an inefficient way to move the plot along I'm done – You're just being cynical No it's a basic principle Somebody won't it make it, make it stop
---	---

Somebody won't you make it stop.	(Don't make it stop)
I will loose my mind	Oh, I can't stop singing
I don't see a problem	Make it stop, make it stop, am I real or a prop
Everything I say it rhymes	Oh, I can't stop
Here comes another line	So lets only talk
Close your eyes	Talk talk
if you don't want to see	Talk, talk
What's this choreography	talk, talk
Someone won't you make you stop	We're trapped inside a musical
Ohh, I can't stop singing	At least I'm here alone
Make it stop, make it stop, am I real or just a prop	I want to make it stop
Ohh, I can't stop singing	Ohh, I can't stop singing
So we will just talk	Make it stop, make it stop, am I real or just a prop
Talk,talk	Ohh, I can't sing
	Does it stop, does it stop, it is ever going to stop
	Ohh, I can't stop singing
	So let's just talk

**Appendix 7b: Key to Worksheet 1 - song lyrics for *I can't stop singing***

What's going on

This can't be happening

Don't tell me its a song (it's a song)

This wasn't how I planned it

Can't you see that this has gone too far

Please just pause the DVR

Someone won't you make it stop.

I'm losing my mind  
I don't see your problem  
Everything I say it rhymes  
Here comes another line

Just close your eyes  
if you dont wanna see  
What's this choreography  
Someone won't you make it stop

Ohh, I can't stop singing  
Make it stop, make it stop, am I real or just a prop  
Ohh, I can't stop singing  
So lets just talk

Talk,talk

Its just a song,  
an inefficient way to move the story along  
Im done - (muffles voice)

You're just being cynical  
No it's just a principle  
Someone won't you make it, make it stop  
(Don't make it stop)

We're trapped inside a musical  
At least I'm here with you  
I don't want to make it stop

### **Appendix 7c: Worksheet 2 - Pronunciation table**

*The aim of this game is to get from the top left corner to the bottom right corner. Start with the underlined word in the top left corner. In the first round, follow the words with the /aɪ/ sound and in the second round follow the words with the /ɪ/ sound to reach the opposite corner of the*

table. You can move only horizontally and vertically, not across the squares. There is more than one route for each sound.

<u>finish</u>	<u>find</u>	behind	night	ice	pirate	benefit	big	King
tragic	mint	mind	wild	ginger	environment	virus	climb	include
singer	with	kite	bite	blind	finger	acid	ideology	island
window	trip	zipper	kitten	remind	price	fit	digest	chips
lit	win	pine	hint	spin	wild	might	item	decide
child	kitchen	bite	mild	give	blink	shine	final	sail
pie	chin	swim	office	issue	minute	promise	kind	fine
triangle	pigeon	slippery	write	will	find	magic	music	<u>sight</u>
limit	important	live	miracle	liver	kit	ring	sign	<u>pick</u>

#### Appendix 7d: Key to Worksheet 2 - Pronunciation table

red colour – route for /ɪ/ sound

green colour – route for /aɪ/ sound

<u>finish</u>	<u>find</u>	behind	night	ice	pirate	benefit	big	king
tragic	mint	mind	wild	ginger	environment	virus	climb	include
singer	with	kite	bite	blind	finger	acid	ideology	island
window	trip	zipper	kitten	remind	price	fit	digest	chips
lit	win	pine	hint	spin	wild	might	item	big
child	kitchen	bite	mild	give	blink	shine	final	decide
pie	chin	swim	office	issue	minute	promise	kind	fine
triangle	pigeon	slippery	write	will	find	magic	music	<u>sight</u>
limit	important	live	miracle	liver	kit	ring	sign	<u>pick</u>

#### Appendix 8: Song lyrics for *Knight of the round table*

We're Knights of the Round Table,

We dance when ere we're able,

We do routines and chorus scenes  
With footwork impeccable.  
We dine well here in Camelot,  
We eat ham and jam and spam a lot.  
We're Knights of the Round Table,  
Our shows are formidable, But many times, we're given rhymes  
That are quite unsingable.  
We're Opera mad in Camelot,  
We sing from the diaphragma looooooot.  
In war we're tough and able,  
Quite indefatigable,  
Between our quests we don sequin vests,  
And impersonate Clark Gable.  
It's a busy life in Camelot,  
I have to push the pram a lot.

### **Appendix 9a: Worksheet 1 - song lyrics for *All You Need Is Love***

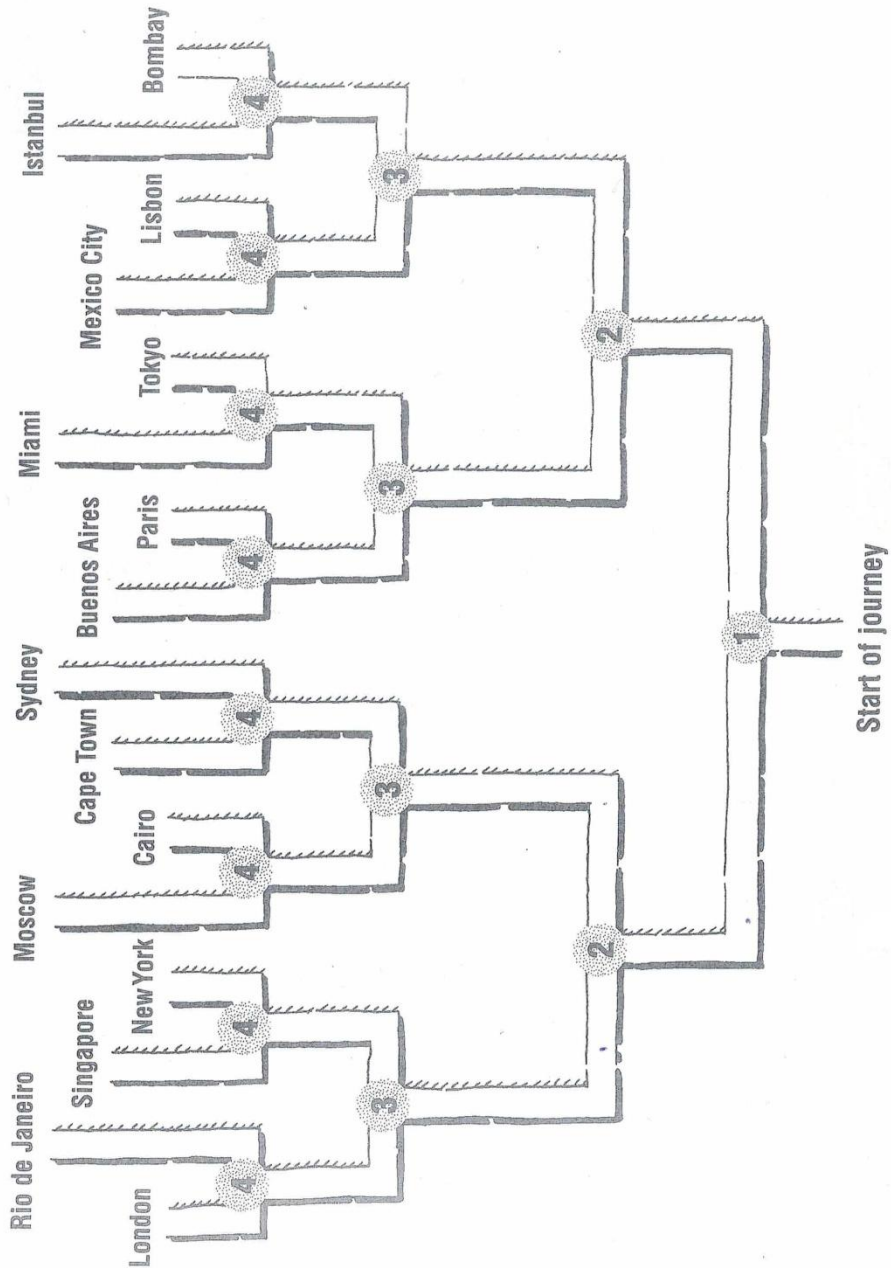
*Put the words in bracket in correct form to finish the sentences.*

*Then, listen to the song and put the sentences into the correct order.*

- A. There's nothing you can know that \_\_\_\_\_ (to be, not, know).
- B. There's nowhere you can be that isn't where you' \_\_\_\_\_ to be (to be, mean). It's easy.
- C. There's nothing you can make that \_\_\_\_\_ (can not, make).
- D. Nothing you can sing that \_\_\_\_\_ (can not, sing).
- E. Nothing you can do but you can learn to be you in time. It's easy.
- F. There's nothing you can do that \_\_\_\_\_ (can not, do).
- G. No one you can save that \_\_\_\_\_ (can not, save).
- H. Nothing you can see that \_\_\_\_\_ (is not, show).
- I. Nothing you can say but you can learn how to play the game. It's easy.

Appendix 9b: Worksheet 2 - Pronunciation Journey (Hancock, 1995)

Pronunciation journey B2



## **Appendix 10: Song lyrics for Evergreen**

In the grass  
All around the real kingdom  
In the ground  
The heart of bi-urban rending  
In the sky  
Mystery of summer and storm  
In the wild  
Our days, our days, our days, days  
Evergreen around  
Everlasting land  
Evergreen of life  
Evergreen around  
Never let it down  
Evergreen of life  
Evergreen of life  
Take a breath  
Look at the air over your head  
Take your time  
Seasons always come every year  
Take apart  
Reason could be helpful and fair  
Take along  
Our days, our days, our days, our days



**Appendix 11a: Pictures for *Count on me***

**A.**



**B.**



C.



D.



E.

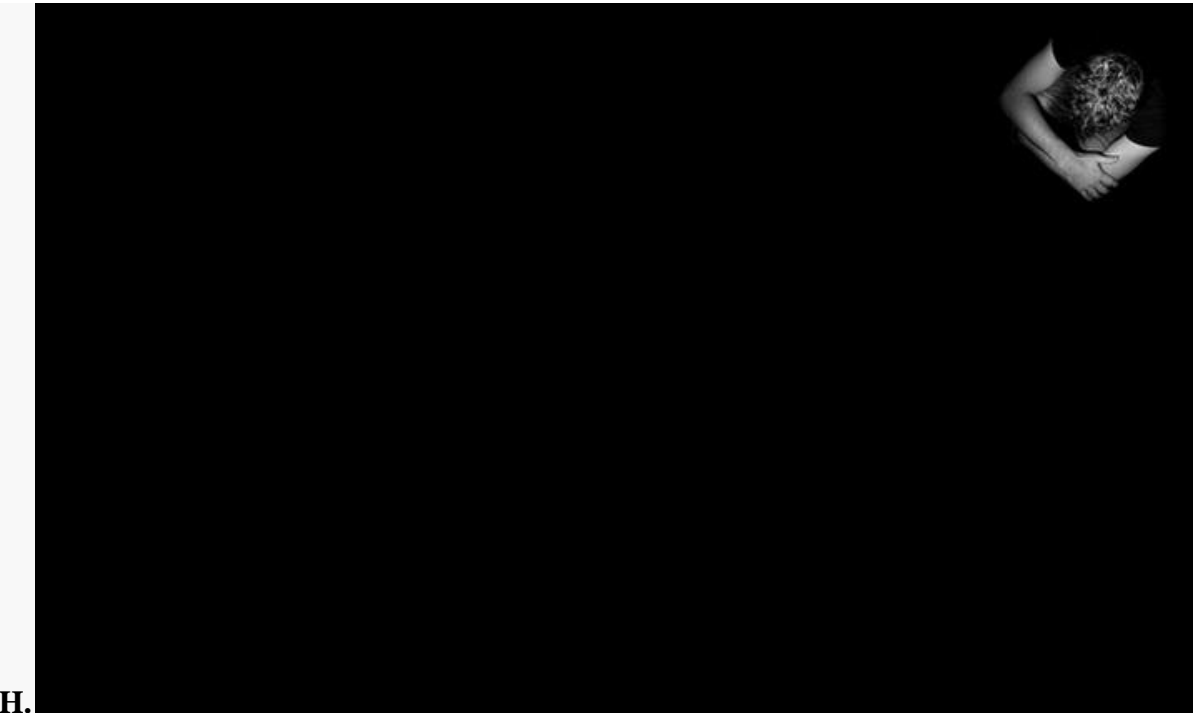


F.

**G.**



**H.**





**Picture order according to the song lyrics:**

1. verse: G, D, H, A

Chorus: B

2. verse: C, F, I

Bridge: E

**Appendix 11b: Worksheet 1 - song lyrics for *Count on Me***

If you ever (1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_ in the (4) \_\_\_\_\_ of the sea,

verb                  pronoun                  past participle                  preposition

I'll (5) \_\_\_\_\_ the world to (6) \_\_\_\_\_ you.

verb                          verb

If you ever find yourself (7) \_\_\_\_\_ in the (8) \_\_\_\_\_ and you (9) \_\_\_\_\_ see,

verb                          noun                          auxiliary verb

I'll be the (10) \_\_\_\_\_ to (11) \_\_\_\_\_ you

noun                          verb

(12) \_\_\_\_\_ what we're made of

pronoun + verb

When we are (13) \_\_\_\_\_ to help our friends in need

past participle

You can (14) \_\_\_\_\_ on me like one two three

verb

I'll be there

And I (15) \_\_\_\_\_ (16) \_\_\_\_\_ I (17) \_\_\_\_\_ it I can count on you like four three two and

verb conjunction verb

(18) \_\_\_\_\_ be there

pronoun + auxiliary verb

'Cause that's what friends are (19) \_\_\_\_\_ to do, oh yeah

past participle

If you (20) \_\_\_\_\_ and you're (21) \_\_\_\_\_ and you just (22) \_\_\_\_\_

\_\_\_\_\_

verb

verb

auxiliary + verbs

I'll sing a song

(23) \_\_\_\_\_

preposition pronoun

And if you ever (24) \_\_\_\_\_ how much you really (25) \_\_\_\_\_ to me

verb

verb

Everyday I will

(26) \_\_\_\_\_

verb pronoun

Ooh

(27) \_\_\_\_\_ what we're (28) \_\_\_\_\_

pronoun + verb

verb

When we (29) \_\_\_\_\_ to help our friends in need

verb + past participle

(30) \_\_\_\_\_ always have my (31) \_\_\_\_\_ when (32) \_\_\_\_\_  
pronoun + auxiliary verb                                  noun                                  pronoun verb

I'll (33) \_\_\_\_\_  
                        adverb   pronoun   verb

Never (34) \_\_\_\_\_  
                        verb        noun

You know you can

### **Appendix 11c: Key to Worksheet 1 - song lyrics for *Count on me***

If you ever find yourself stuck in the middle of the sea,  
I'll sail the world to find you  
If you ever find yourself lost in the dark and you can't see,  
I'll be the light to guide you

Find out what we're made of  
When we are called to help our friends in need

You can count on me like one two three  
I'll be there  
And I know when I need it I can count on you like four three two  
You'll be there  
'Cause that's what friends are supposed to do, oh yeah

If you tossin' and you're turnin' and you just can't fall asleep  
I'll sing a song  
Beside you  
And if you ever forget how much you really mean to me  
Everyday I will  
Remind you

Find out what we're made of  
When we are called to help our friends in need

You'll always have my shoulder when you cry  
I'll never let go  
Never say goodbye  
You know you can

### **Appendix 11d: Worksheet 2 - Pronunciation**

*Find words in the song lyrics according to their phonetic transcription.*

/kaʊnt/

/lɒst/

/aʊt/

/nəʊ/

/fə(r)'get/

/'ʃəʊldə(r)/

/stʌk/

/gəʊ/

### **Appendix 11e: Key to Worksheet 2 - Pronunciation**

/kaʊnt/          count

/lɒst/            lost

/aʊt/             out

/nəʊ/            know

/fə(r)'get/      forget

/'ʃəʊldə(r)/    shoulder

/stʌk/            stuck

/gəʊ/            go

### **Appendix 12a: Song lyrics for *Paradise***

When she was just a girl,  
She expected the world,  
But it flew away from her reach,  
So she ran away in her sleep.



And dreamed of para-para-paradise,  
Para-para-paradise,  
Para-para-paradise,  
Every time she closed her eyes.

When she was just a girl,  
She expected the world,  
But it flew away from her reach,  
And bullets catching her teeth.

Life goes on,  
It gets so heavy,  
The wheel breaks the butterfly.  
Every tear, a waterfall.  
In the night, the stormy night,  
She closed her eyes.  
In the night, the stormy night,  
Away she fled.

And dream of para-para-paradise,  
Para-para-paradise,  
Para-para-paradise,  
Whoa-oh-oh oh-oooh oh-oh-oh.

She dreamed of para-para-paradise,  
Para-para-paradise,  
Para-para-paradise,  
Whoa-oh-oh oh-oooh oh-oh-oh.

So lying underneath the stormy skies.  
She said oh-oh-oh-oh-oh-oh.  
I know the sun's set to rise.

## **Appendix 12b: Key to word transformation**

### Underlined words

expected

reach

dreamed

heavy

closed

know

### Nouns

expectation

reach

dream

heaviness

closeness

knowledge

## **Résumé**

Diplomová práce je zaměřena na využití hudby a písní ve výuce anglického jazyka na druhém stupni základních škol. V teoretické části jsou uvedeny konkrétní důvody, proč je dobré používat písně a hudbu ve výuce cizího jazyka. Tyto důvody jsou podloženy výzkumem, který byl v této oblasti zatím vykonán. V teoretické části také popisují metody a teorie, které využití hudby a písní ve výuce cizího jazyka podporují. Dále je zde uveden seznam nevýhod spojených s tímto tématem a také specifika výuky různých věkových skupin. Je zde prezentován soubor hudebních aktivit a činností, které mohou být použity při hodinách anglického jazyka.

Praktická část obsahuje dvanáct plánů vyučovacích hodin anglického jazyka. Učební plány jsou vypracovány k učebnici *Project 4*, která se běžně používá na druhém stupni ZŠ. Každý učební plán je postaven na písni, ke které se pojí nejrozličnější aktivity. Z těchto aktivit a činností si učitelé mohou vybrat ty, které se hodí pro jejich třídy a případně je pozměnit tak, aby byly využitelné do jejich konkrétního prostředí.

## ANOTACE

<b>Jméno a příjmení:</b>	Ráchel Tomešová
<b>Katedra:</b>	Katedra anglického jazyka
<b>Vedoucí práce:</b>	Mgr. Jana Kořínková, Ph.D.
<b>Rok obhajoby:</b>	2016
<b>Název práce:</b>	Písňe a hudba ve výuce anglického jazyka na druhém stupni ZŠ
<b>Název práce v angličtině:</b>	Songs and Music in Teaching English at Lower Secondary Schools
<b>Anotace práce:</b>	Diplomová práce se zabývá využitím hudby a písní ve výuce anglického jazyka na druhém stupni základních škol. Cílem práce je představit hudbu a písně jako prostředek, díky kterému se výuka cizího jazyka může stát zábavnější, více motivovat a přinášet dobré výsledky. Teoretická část představuje výzkum provedený v této oblasti. Praktická část obsahuje dvanáct vyučovacích plánů hodin anglického jazyka, které vycházejí z učebnice Project 4 a jsou postaveny na známých písních.
<b>Klíčová slova:</b>	Hudba a písně, výzkum, aktivity, využití hudby a písní ve výuce AJ, vyučovací plány hodin anglického jazyka
<b>Anotace v angličtině:</b>	This diploma thesis deals with using music and songs in teaching English at lower secondary schools. The aim of this thesis is to present music and songs as a tool which can help students to be more motivated to learn and to enjoy English lessons more. In the theoretical part, reasons for using music and songs in EFL classes are stated together with research which has been undertaken on this subject. Practical part presents twelve lesson plans which I have created and which are based on textbook Project 4.
<b>Klíčová slova v angličtině:</b>	Music and songs, research, musical activities, the use of music and songs in EFL classes, lesson plans

<b>Přílohy vázané v práci:</b>	30 příloh
<b>Rozsah práce:</b>	117 stran
<b>Jazyk práce:</b>	AJ