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Diplomová práce

# Teaching English with Classical Music

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## Poděkování

I would like to thank PhDr. Christopher Koy, M.A., Ph.D. for his support and helpful advice while working on this diploma thesis.

## Anotace

Tato diplomová práce se zabývá studiem písní a jejich realizací ve výuce anglického jazyka na druhém stupni základních škol nebo na nižším stupni gymnázií. Práce je rozdělena na dvě části – teoretickou a praktickou. V teoretické části se nejprve zabývám definicí hudby, kde popisuji její čtyři základní elementy, ze kterých je hudba složena. Dále objasňuji využití písní ve výuce a metodiky spojené právě s hudbou. Poté se zde zabývám také vlivem hudby na studenty a její výhody i nevýhody spojené právě s výukou anglického jazyka.

V souladu s těmito teoretickými předpoklady jsem vytvořila devět plánů vyučovacích hodin, které rozvíjejí gramatické struktury, slovní zásobu, či jsou vhodné k porozumění daného tématu. Nejprve v každé kapitole nastiňuji biografii skladatele a blíže přibližuji probíranou tematiku. Dále jsou poté vytvořeny učební plány, které rozvíjejí lingvistické dovednosti a probouzejí aktivitu u dětí.

## Abstract

This diploma thesis deals with using songs in English language teaching at lower secondary schools. The thesis comprises of two parts – a theoretical and practical section. In the theoretical part I define the term music and its four basic elements. The teaching methodologies and song activities are also included in this part. The influence of classical music on students and its advantages and disadvantages are associated with the learning of English language.

Based on these theoretical findings I prepared nine lesson plans with activities focussing on grammatical structures, vocabulary or comprehension of the lesson topic. The composer's biography and some brief information are outlined in the beginning of every chapter. Subsequently the suggested lesson plans exploit the lyrics of the classical music which develop the linguistics skills and enhance the interest of the children.

**Klíčová slova**

písně, hudba, klasická hudba, výuka cizího jazyka, písňové aktivity

**Key words**

songs, music, classical music, foreign language teaching, song activities

## Contents

1. Introduction.....	9
2. Theoretical part.....	11
2. 1. Music .....	11
2. 1. 1. Definition of Music .....	11
2. 1. 2. The Four Elements of Music .....	12
2. 1. 2. 1. Rhythm .....	12
2. 1. 2. 2. Melody.....	13
2. 1. 2. 3. Harmony .....	15
2. 1. 2. 4. Tone Colour .....	15
2. 1. 3 Songs.....	16
2. 1. 3. 1 Definition of the Song.....	16
2. 1. 3. 2. Songs for Language Learning.....	17
2. 1. 3. 2. 1. Suggestopedia .....	18
2. 1. 3. 2. 2. Total Physical Response (TPR) .....	19
2. 1. 3. 2. 2. 1. Practical Usage of TPR .....	20
2. 1. 3. 2. 3. Jazz Chants.....	21
2. 1. 3. 3. Advantages of Using Songs.....	23
2. 1. 3. 4. Disadvantages of Using Songs in the Classroom .....	25
2. 1. 3. 5. How to Choose a Song.....	25
2. 2. Learning to Listen .....	27
2. 2. 1. Hearing the Sounds .....	27
2. 2. 2. Why is it Important to Learn to Listen. ....	27
2. 2. 3. What is Listening?.....	30
2. 2. 4. Listening for Perception .....	31
2. 2. 5. Listening for Comprehension .....	31
2. 2. 6. Problems in Learning to Listen to English .....	32
2. 2. 7. Stages of Listening.....	33
2. 2. 7. 1. Pre - Listening Activity .....	35
2. 2. 7. 2. While – Listening Activity .....	35
2. 2. 7. 3. Post – Listening Activity.....	36
2. 2. 8. The Teacher’s Role .....	37
3. PRACTICAL PART.....	39

3.1 Henry Purcell .....	39
3. 1. 1 Music for a while .....	40
3. 1. 1. 1 Pre-Listening Activity .....	40
3. 1. 1. 2 Listening.....	41
3. 1. 2 ‘Tis Women Makes Us Love.....	44
3. 1. 2. 1 Pre-Listening Activity .....	45
3. 1. 2. 2 Listening Activity.....	45
3. 1. 2. 3 Post - Listening Activity.....	46
3. 2. Felix Mendelssohn – Bartholdy .....	47
3. 2. 1 A Midsummer Night’s Dream .....	48
3. 2. 1. 1 Pre-Listening Activity .....	48
3. 2. 1. 2 Listening Activity.....	49
3. 2. 1. 3 Post-Listening Activity .....	50
3. 3 George Gershwin.....	54
3. 3. 1. Porgy and Bess – “Summertime” .....	55
3. 3. 1. 1 Pre-Listening Activity .....	55
3. 3. 1. 2 Listening Activity.....	57
3. 3. 1. 3 Post-Listening Activity .....	57
3. 4. If I were a rich man (“Fiddler on the Roof”).....	59
3. 4. 1. Pre - Listening Activity .....	59
3. 4. 2. Listening Activity.....	60
3. 4. 3. Post – Listening Activity.....	62
3. 5. Bob Dylan – Blowin’ in the Wind.....	63
3. 5. 1. Pre-Listening Activity .....	64
3. 5. 2. Listening Activity.....	64
3. 5. 3. Post-Listening Activity .....	66
3. 6. Aaron Copland .....	68
3. 6. 1. I Bought Me a Cat .....	68
3. 6. 1. 1. Pre-Listening Activity .....	69
3. 6. 1. 2. Listening Activity.....	72
3. 6. 1. 3. Post-Listening Activity .....	73
3. 7. Benjamin Britten.....	75
3. 7. 1. Peter Grimes – “Embroidery aria” .....	75

3. 7. 1. 1. Pre-Listening Activity .....	76
3. 7. 1. 2. Listening Activity.....	77
3. 7. 1. 3. Post-Listening activity.....	77
3. 8. Charles Ives.....	80
3. 8. 1. A Christmas Carol .....	80
3. 8. 1. 1. Pre-Listening Activity .....	81
3. 8. 1. 2. Listening Activity.....	82
3. 8. 1. 3. Post-Listening Activity .....	83
4. Conclusion .....	86
5. Resumé.....	87
Sources .....	90



# 1. Introduction

The usage of songs in the classroom is very helpful. It creates motivation for the learners and it presents a vocabulary of the foreign language. Thanks to the songs students are taught grammar, the right pronunciation, vocabulary, or they can find out something interesting to them.

With the music students can both relax and listen to the new words. Songs are full of grammatical phenomenon such as conjunctions, prepositions or tenses. That is the reason why learning with music is very eligible, especially for the young learners who are not capable to understand the grammar rules. These children should learn grammar through little games, rhymes, songs and other activities which are interesting to them.

The source of the right pronunciation through the records should be used as much as possible. When a learner listens to conversations of native speakers, the native speaker will not be speaking artificially slowly. They speak fast because English is their natural language. The native speakers also swallow the words or they may use bad grammar. That is authentic language and children need to practise it because teachers could not replicate that – they should talk slowly to be understood. For instance, *“You have shall got to drink a pint of milk every day”* is expression which would be taught in the class via Cambridge recordings. But the expression *“Gotta hava pinta milka day”* was used in the advertisement in the American television and that is real authentic language. If you hear the Cambridge recordings, you do not listen to the accurate language – dialogues in these recordings are very slowed down.

That is the reason why I have chosen this topic. Children have a great sound imitation ability and they can clearly interpret foreign phonetic system. The interpretation is used via repetition. Songs present entertaining and easy way to repeat the grammar and vocabulary. This thesis includes two parts – a theoretical part and a practical part.

In the theoretical part, I will summarise the origin of the songs and music, their definitions and meaning. Further, I will examine the using of the songs for EFL classes (English as a Foreign language) and their teaching methods. I will refer to the suggestopaedia, TPR (Total Physical Response) and Jazz chants.

In the practical part I will imply the lesson plans for teaching English due to the classical music. In the opening of every chapter there will be an introduction to the specific composer and his work. Lesson plans are made for children on the lower secondary school level and they should support inter-subject relations.

The main aim of this thesis is to describe the relationship between music and teaching English. I want to portray the influence of music in language learning and how teachers can use classical music in their lessons.

## 2. Theoretical part

### 2. 1. Music

#### 2. 1. 1. Definition of Music

The *Oxford Dictionary* defines the word music as “sounds that are arranged in a way that is pleasant or exciting to listen to” (2005: 966). From point of view of *Cambridge International Dictionary of English* music is “a pattern of sounds made by musical instruments or singing or a combination of both, intended to give pleasure to people listening to it” (1995: 931). Both definitions emphasize the pleasure of listening to music. When the sounds of the music are heard, it is like observing colours. You can hear them, but you cannot touch them, see them or smell them. Objects do not emit sounds. Music arises thanks to the using objects to produce sounds. In the prehistoric period, people used objects as bones, wood and stones to form sounds. This type of musical expression includes the flutes or recorders. In the archaeological researches of the Stone Age, the only physical evidence of music are flutes made of bones. Archaeological discoveries in Dolní Věstonice, in the Czech Republic, show flutes and recorders made of bones of reindeers, swans, eagles and even from a tooth of the lion<sup>1</sup>.

Originally, according to the *Encyclopaedia Britannica*, the word *music* is derived from the Greek word *mousike* which basically means “the art of the muses”. Muses were a group of goddesses of art such as *Calliope* (“one of the beautiful voice”, who was their chief), *Terpsichore* (“delighting in the dance”) or *Mnemosyne* (“memory”, who was their mother).<sup>2</sup> Music fell with the department of mathematics for the philosopher Pythagoras. He was the first musical numerologist and discovered the correspondence between the pitch of a note and the length of a string.<sup>3</sup> Furthermore, Plato believed that music is a part of the field of ethics – he saw a correspondence between the character of a person and the music that

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<sup>1</sup> My translation from MATOUŠEK, V. (2000). *Prehistorie hudebních nástrojů (z pohledu etnomusikologie)*. In *Antropologické symposium*. Plzeň: Západočeská univerzita.

<sup>2</sup> Muse: Greek Mythology [Online]. Retrieved February 27, 2018, from <https://www.britannica.com/topic/Muse-Greek-mythology>

<sup>3</sup> Music [Online]. Retrieved February 27, 2018, from <https://www.britannica.com/art/music>

represented him or her. This idea was extended by Aristotle – he thought that music has power to change human character. With *The Doctrine of Affects*<sup>4</sup> relates a theory of aesthetics used in the Baroque era in which one piece of art can represent each affect. René Descartes pointed six basic affects, which can be presented by music:

1. *Admiration* (admiration)
2. *Amour* (love)
3. *Haine* (hatred)
4. *Désir* (desire)
5. *Joie* (joy)
6. *Tristesse* (sorrow)

## 2. 1. 2. The Four Elements of Music

Music has four necessary elements – rhythm, melody, harmony and tone colour. According to the American musicologist and composer Aaron Copland (1988) they have only a limited value for the lay listener, because it is very difficult to hear them for the untrained ear. A complete understanding of the individual factors requires deeper knowledge of music.

### 2. 1. 2. 1. Rhythm

In accordance with the Copland's book *What to listen for in music* (1988), most historians agree that music may start at any place but it started with the beat of a rhythm. The *Oxford Dictionary* specifies the word rhythm as “*a strong regular pattern of sounds or movements: to dance to the rhythm of the music*” (2005: 1255). The rhythm of the music is necessary not only for dance. The rhythm was originally assigned to work. Workers on a field had to have a pace of the fundamental beat which is called tempo. They also help each other with the melody to the rhythm to do a good and fast job. “*Rhythm can exist without melody,*

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<sup>4</sup>Doctrine of the affections: Music [Online]. Retrieved February 27, 2018, from <https://www.britannica.com/art/doctrine-of-the-affections>

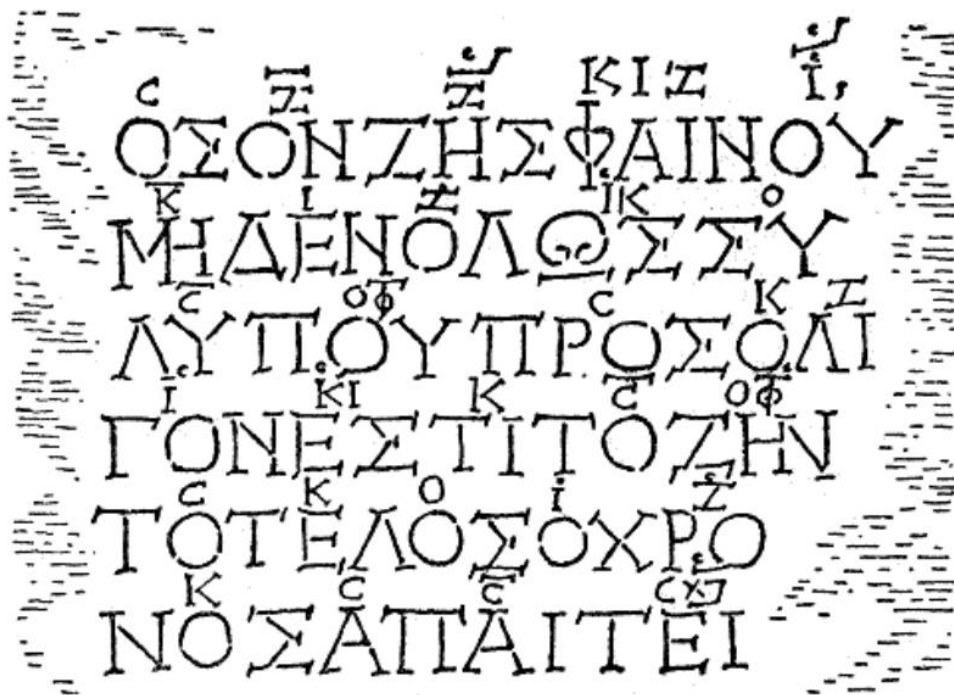
as in the drumbeats of so-called primitive music, but melody cannot exist without rhythm.”<sup>5</sup>

That means that the both melody and harmony cannot be separated from rhythm.

Sometimes the source of the rhythm may be our body – our breathing and our heartbeat. The tempo of our heartbeat keeps us calm and that is why the baroque music helps us to be concentrated – it has 60 to 100 beats per minute just as our heart should have.

## 2. 1. 2. 2. Melody

Melody has existed long time ago before harmony. Naturally, in Ancient Greece they did not compose the melody as we write it nowadays. The oldest song which has been found written on the gravestone is a Seikilos epitaph. There we can see how musical notation differed – upon the text there were letters which meant where the melody should tend.



Seikilos Epitaph – an ancient song<sup>6</sup>

<sup>5</sup> Rhythm: Music [Online]. Retrieved March 07, 2018, from <https://www.britannica.com/art/rhythm-music>

<sup>6</sup> Origins of Notation: The Seikilos Tablet [Online]. In . Retrieved from <http://www.nessoftware.com/home/asn/homepage/teaching/exp-lectureNotes/110322-notation/notation.html>

Later in the 9<sup>th</sup> century, the musical notation was formed by graphic signs indicating the rise and fall of the voice. As reported by *Encyclopaedia Britannica*, the precision of pitch was achieved by using horizontal lines as a grid on which to space the neumes. Due to the coloured lines, the singers knew the pitch more accurately.<sup>7</sup> From that system of coloured lines stylized forms of the letters f, c, and g as clefs became established. From the neumes mensural notation developed – the symbols of notes as musicians use today.

Melody is just like the rhythm, everywhere around us. The *Oxford Dictionary* classifies the word melody as “a tune, especially the main tune in a piece of music written for several instruments or voices” and also as “the arrangement of musical notes in a tune” (2005: 919). From this definition the melody is included in the siren of the ambulance, in the singing of birds or even in our speech. Czech composer Leoš Janáček (1854-1928) even listened to the people on the street and he noted down their communication – he claimed that speaking reminded him of the melody of music. He believed that different tones appear during the argument, different tones while gossiping or when you tell something interesting that happened to you. He was the first composer who used these pieces in his operas. (Smolka, 2001: 581)

According to Copland, in writing music a composer is forever accepting melodies that come to him spontaneously. A beautiful melody should be of satisfying proportions – it has power to our imagination and mental emotion. “Only a professional musician is capable of X-raying the melodic spine of a well-constructed melody, but the untutored layman can be depended upon to sense unconsciously the lack of a real melodic backbone. Such an analysis will generally show that melodies, like sentences, often have halfway stopping places, the equivalent of commas, semicolons, and colons in writing. These temporary resting points, or cadences as they are sometimes called, help to make the melodic line more intelligible, by dividing it into more easily understood phrases.” (Copland 1988: 51) The ability to distinguish the difference between beautiful melody and the bizarre one depends on the experiences of a listener.

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<sup>7</sup> Melody: Music [Online]. Retrieved March 23, 2018, from <https://www.britannica.com/art/melody>

### 2. 1. 2. 3. Harmony

The *Oxford Dictionary* describes the word harmony as “*the way in which different notes that are played or sung together combine to make a pleasing sound*” (2005: 682), so harmony is two or more notes heard together. The *Encyclopaedia Britannica* says that rhythm and melody can exist without harmony. “*By far the greatest part of the world’s music is nonharmonic. Many highly sophisticated musical styles, such as those of India and China, consist basically of unharmonized melodic lines and their rhythmic organization.*”<sup>8</sup>

As rhythm and melody came naturally to man, harmony had a more complex process. It started in France and the way of composing polyphony was called “organum”. From that point harmony should be only consonant and dissonant notes were forbidden. Over the centuries there were some minor changes but harmony was still tonal. The main change came with the 20<sup>th</sup> century with Austrian composers such as Arnold Schoenberg or Alban Berg. This type of harmony is referred to atonality (Copland 1988: 75). In his book Aaron Copland claims that despite harmonic innovations, a large part of music remains tonal. “*As a result, music written nowadays may often be said to be tonally centered even though it may have no tonality analysable in the old sense.*” (Copland 1988: 77)

### 2. 1. 2. 4. Tone Colour

The tone colour, or timbre, is similar in music as colours in painting. Every instrument has its own colour. Like people can distinguish white from green, they certainly can recognize a violin from a tuba. It is not the question of knowing the name of the instruments but characterizing their tone quality.

Every good composer is aware of the essential nature of each instrument – how it may best be used to exploit its most personal characteristic. (Copland 1988: 84) The different tone colours of every instrument can indicate natural phenomena or even animals. When a composer wants to imitate the singing of birds, he will use piccolo flutes or violins. To the

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<sup>8</sup> Harmony: Music [Online]. Retrieved March 10, 2018, from <https://www.britannica.com/art/harmony-music>

imitation of elephants, he will use trombone etc. Of course, every instrument has its own limitation. Each instrument can play only so low and no lower, or only so high and no higher. (Copland 1988: 83)

## 2. 1. 3 Songs

### 2. 1. 3. 1 Definition of the Song

*Encyclopaedia Britannica* interprets a song as a “*piece of music performed by a single voice, with or without instrumental accompaniment*”<sup>9</sup> so it is the combination of speech and music – the words are often of a poetic nature and the music heightens the effect of words. Songs can be divided to folk songs, art songs and popular songs. Traditional folk songs are usually taught through generations by oral transmission and the names of the composers are usually unknown. The text of folk songs is usually story-telling and more sentimental. However, as folk music we can consider also the genre that evolved during the 20<sup>th</sup> century. On the other hand, art songs’ songwriters are usually known and their texts tend to be sophisticated. “*Art song, like classical music as a whole, is essentially an urban phenomenon, with origins in the medieval courts, colleges, cities, and churches. Melodies and poems are subtle and highly organized, the products of an aristocratic society.*”<sup>10</sup>

The melody is assigned to a solo singer with an accompaniment played on musical instruments. From this form arose arias which has been used especially in operas. The opposite of arias are recitatives which imitate the rhythm and the spoken language rather than a melody itself. In the 19<sup>th</sup> century, romantic songwriters wanted to demonstrate that not only the text can convey the important information of music, but that melody can also evoke poetic imagery. For this aim Felix Mendelssohn composed his *Songs Without Words* – a collection of textless piano pieces.

“Later composers continued to explore the relation of voice to accompaniment and to expand the singer’s range of expression and technique, sometimes treating the voice instrumentally. George and Ira Gershwin, for instance, incorporated suggestions of scat

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<sup>9</sup> Song: Vocal Music [Online]. Retrieved March 10, 2018, from <https://www.britannica.com/art/song>

<sup>10</sup> Song: Vocal Music [Online]. Retrieved March 10, 2018, from <https://www.britannica.com/art/song>



singing—an improvisational jazz vocal technique that uses meaningless syllables to imitate the sound of instrumental solos — into their opera *Porgy and Bess* (1935).<sup>11</sup>

## 2. 1. 3. 2. Songs for Language Learning

There are many reasons to use songs in the classroom for teaching foreign language. The first motive is the motivation of children. They appreciate when the lesson differs and they like to try something new. Classical music can also calm down the atmosphere in the class and get the students to relax or on the contrary to energise them.

The other reason for using songs in education of a foreign language is that songs contain authentic language and therefore present vocabulary and grammar which can be used for further education. They are almost always directed to the native-speaking population so they usually consist of contemporary vocabulary, idioms and expressions. Students learn the right pronunciation of words so they can for example compare the different pronunciation of singers with various origin. Songs provide listening and language practice which students can experience out of the classroom.

Learners also memorize things better when the message has a melody. Using melody brings fun to tasks in which students must learn by heart long sentences. That is why poems are easier to memorize - they have rhymes. That is also the case of the songs. They have rhymes and melody which can get 'stuck' in your mind – they work on people's short-term and long-term memory.

One teacher who teaches two languages at the same time (Welsh and Spanish) said:

“When we were on a walk the other day, a pupil used the English word ‘yesterday’ in the middle of a Welsh sentence. I encouraged the pupil to use the Welsh word. The pupil paused to think. Searching for the missing Welsh word, the pupil hummed the ‘tune’ for the English ‘yesterday’, then for the Spanish ‘ayer’ before singing out in the Welsh word ‘ddoe’, and returning to complete the sentence. It was an unexpected but very satisfying moment to see the trilingual mind at work, using music to make connections between languages.”<sup>12</sup>

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<sup>11</sup> Song: Vocal Music [Online]. Retrieved March 10, 2018, from <https://www.britannica.com/art/song>

<sup>12</sup> Mordsley, J. British Council: Why use rhythm, rhyme and repetition in language class? [Online]. Retrieved March 30, 2018, from <https://www.britishcouncil.org/voices-magazine/why-use-rhythm-rhyme-and-repetition-language-class>

Murphey (1992) shares a number of reasons which include music and songs in language learning. He claims that it is easier to put intonation into text that is sung than just read, so it seems that it is less complicated to sing than to speak in a foreign language (1992: 6).

It is interesting how easily children are able to learn a new song. When they are infants, mothers sing to them children's songs and they may remember them for their whole life. A song of a good quality contains a lot of repetition, which is exactly what teachers look for in sample texts. Murphey highly recommends using songs in lessons. He claims that *"anything you can do with a text you can do with a song"*. (1992: 3)

### 2. 1. 3. 2. 1. Suggestopedia

Suggestopedia as a methodological system belongs to the modern techniques of the learning of foreign languages. An alternative method based on the dramatized texts, songs, games, stories or dialogues and especially on the incessant conversation between the teacher and the student. Suggestopedia eliminates the mental anxiety of the learners and helps them communicate easily without the fear.

The founder of suggestopedia, the Bulgarian psychotherapist Georgi Lozanov, undertook the study of suggestion which is called the "suggestology" in the 1960s. His psychological research developed a language learning method that focused on "desuggestion" of the limitations learners think they have and on the relaxed state of mind. (Maple, 1996: 15) The approach is listening to music while studying - Georgi Lozanov recommends a piece of Baroque music – and thanks to the unconscious process, learning is much more effective.

Georgi Lozanov believed that our brain should work in more complex way. The left hemisphere is responsible for logical thinking, language and writing, while the right hemisphere is fairly responsible for our psychical processes and intuition. When we are relaxed our brain works as a complex unit and both hemispheres are activated. In this state of mind, we can learn much more easily and faster. With help of the music, pictures or visual projection, the learning will be uncomplicated rather than a diction, strictness or authoritative way of teaching. (2005: 70)

Music can influence people in many different ways. When the words are connected with music, people will remember them much more easily. This method is used for example in

advertisement. Just like the media, suggestopedia in school uses much more equipment for better relaxation. Lozanov suggests that typical desks and chairs in a row are removed and they are substituted with comfortable chairs which are set up to a semicircle. The class has colourful walls and it is decorated with flowers or pictures. This arrangement of the learning room leads to a calm atmosphere and it creates better mood for learning new information. (2005: 8)

Georgi Lozanov believed that the human brain is influenced by music especially by Baroque music. This type of music has a similar beat as our heartbeat– it is in the four-beat bar (4/4). In this particular beat, our body works in a more complex way, such as in a calm and relaxed atmosphere. According to Maier (1994: 151), the suitable pieces of music are:

- Johann Sebastian Bach: *Sonata in G minor for violin and flute: Largo*
- Georg Friedrich Händel: *Music for the Royal Fireworks, La Paix: Largo alla siciliana, Water Music: Suite in F major*
- Antonio Vivaldi: *Four Seasons: Winter*

## 2. 1. 3. 2. 2. Total Physical Response (TPR)

This language teaching method was developed by a professor of psychology, James J. Asher. It is based on the coordination of language and physical movement. The strategy of the total physical response is to give the students a command in foreign language, and immediately obey with whole-body action.

Asher in his study presents that the listening is the most powerful skill in language. The knowledge of listening comprehension can positively transfer the ability of speaking a foreign language. *“This approach has some similarity to how children seem to learn their first language. For example, young children in America acquire a high level of listening fluency for English before they make English utterances. This listening fluency can be demonstrated by observing the complexity of commands which the young child can obey before he learns to speak.”* (1969: 4)

TPR can be used for teaching and practising on a variety of occasions. It helps to improve classroom language (*"Open your books!"*), imperatives (*"Stand up!"*, *"Close your eyes."*) or vocabulary connected with actions (smile, chop, wave etc.).

### 2. 1. 3. 2. 2. 1. Practical Usage of TPR

It is important to progress from easier commands to more difficult ones. In this method the grammar is not explained and the students have to glean on it inductively. The commands can be situated on the themes as body parts, colours, navigation, etc.

There is a wide range of activities which are based on the TPR and children would like it. Here I present some of my favourite activities which I use in the classroom:

- *Pointing game* – as instructed, students have to point to the objects, colours, clothes etc.
- *The game called "Simon Says"* – this time when the teacher gives a command, students should do it only if he says, "Simon says..." at the start. The teacher might say "Simon says, 'clap your hands'." and the students must do the action. However, if the teacher says, "Jump on the table.", the students must not do it otherwise they are out from the game.<sup>13</sup>
- *Navigation game* – the student stand in front of the blackboard and other students have to give him commands such as *"Go to the left... Go to the right."* and the student who is navigated has to arrive to his seat.
- *Cooking with the recipe* – teacher brings ingredients and then he gives instructions what the students should do and they cook according to him
- *Sing a pointing song "Head, shoulders, knees and toes"* – students sing a song with lyrics about body parts and equally they have to point to the part on their body.

"Head and shoulders, knees and toes

knees and toes, knees and toes.

Head and shoulders, knees and toes

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<sup>13</sup> British Council: Total Physical Response [Online]. Retrieved March 11, 2018, from <https://www.teachingenglish.org.uk/article/total-physical-response-tpr>

eyes, ears, mouth and nose.”

- *Dramatize and sing a song “Early in the morning”* – students sing a song and at the same time they dramatize the lyrics from the song.

“Early in the morning, when I wake up,  
Early in the morning, when I wake up.  
I brush my teeth and scratch my head,  
I drink my coffee and then go back to bed.  
Early in the morning (*\*snap\* snap\* snap\**),  
Early in the morning.”

Students who are not used to such things might find it embarrassing. This can be the case of elderly students but when they are separated into groups and do not have to perform for the whole class, they feel more comfortable.

## 2. 1. 3. 2. 3. Jazz Chants

Although not in the orthodox sense classified as ‘classical’ music, jazz is relatively unknown in much detail by young people today who prefer rock or pop music. Jazz is moreover an invention of the English - speaking world. Classic jazz may therefore be regarded as a potential alternative genre of music for learning English. Teaching Jazz Chants is a video-based training resource. It is based on the repetition of rhythmic words and short phrases to music. The founder of this method is Carolyn Graham who developed the program in the 1980s<sup>14</sup>. Pupils learn to speak and understand English with specific attention paid to the phonetic system of the language. The rhythms of spoken American English are linked to the rhythms of traditional American jazz. Each of jazz chants focuses on different vocabulary and grammar so they can be used to review important words and structures.

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<sup>14</sup> Jazz chants [Online]. Retrieved March 27, 2018, from <http://www.onestopenglish.com/skills/listening/jazz-chants/>

Richard-Amato adds that via chants, the intonation patterns and idiomatic expressions that are put in humorous situations are rightly exposed to students (1988, p. 113). Jazz chants can also come in a form of dialogues.

Through the Jazz Chants can be practiced either:

- Stress and rhythm:
  - choose a jazz chant you want to use and make one copy for each student
  - play the recording first just for fun
  - give each student a copy of the lyrics and play the recording again while they listen and read at the same time
  - direct students to put a mark above each word that is stressed; check their answers and play the recording again
- Vocabulary:
  - choose a jazz chant you want to use and make one copy for each student
  - put students into pairs and write the topic on the board and students make a list of associated words
  - play the recording and have students write all the words they hear
  - give each student a copy of the lyrics and play the recording again
- Grammar:
  - choose a jazz chant you want to use and make one copy for every student in your class
  - write the grammar focus on the board, tell students to make a few example sentences using the grammar
  - play the recording and have students note how many times they hear the target grammar
  - give each student a copy of the lyrics and play the recording again and tell them to underline each example of the target grammar

### 2. 1. 3. 3. Advantages of Using Songs

There are many reasons to use songs in education of a foreign language. Repetitive songs are often the first steps in learning language – their rhyming and rhythmic structure helps children to remember and retain words.

#### 1. Songs create a positive atmosphere

Learning a foreign language can be stressful for anyone, especially for young learners. Music can relax or stimulate students. According to Lin Marsh (2015, British council<sup>15</sup>) music may also help children bond their relationship among each other. They express their feelings of joy or excitement or possibly of being scared or proud. This breaks down barriers in a new classroom. Musical activity involves many different parts of the brain, so singing, which operate with music and language, helps develop these areas, as neurological studies created by Brain and Creativity Institute (BCI) at USC have found<sup>16</sup>.

#### 2. Songs can be used to practise the main language skills

Every spoken language has its own ‘prosody’ – the characteristic patterns of stress, intonation, and rhythm. Students learn the right pronunciation of words. Murphey (1992: 6) claims that it is easier to put intonation into a text that is sung than merely read. For this purpose it seems that it is less complicated to sing than to speak in a foreign language.

Songs are almost always directed to the native-speaking population so they usually contain contemporary vocabulary, idioms and expressions. They bring suitable grammar and bear the real language.

#### 3. Songs are usually very easily obtainable

An enormous database of songs that may be used in English language lessons is available on the internet. They are divided according to the level of the students’ knowledge

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<sup>15</sup> Why song and dance are essential for children’s development [Online]. Retrieved March 27, 2018, from <https://www.britishcouncil.org/voices-magazine/why-song-and-dance-are-essential-childrens-development>

<sup>16</sup> Children’s brains develop faster with music training [Online]. Retrieved April 13, 2018, from <https://news.usc.edu/102681/childrens-brains-develop-faster-with-music-training/>

of language, theme or artist. The teacher can also choose whether they want to look at grammar, vocabulary, pronunciation or topic of the song.

#### 4. Music becomes a powerful learning tool

It is believed that music with lyrics engages both sides of the brain. Using music to teach a second language is consistent with the work of an American cognitive psychologist Howard Gardner, who is best known for his theory of multiple intelligences. His theory inspired teachers, school leaders and special educators to embrace the notion that intelligence is not a single entity. Gardner (1993: 8) formulated a list of seven intelligences:

- Linguistic intelligence – the ability to use spoken or written words – using words effectively
- Logical – mathematical intelligence – inductive and deductive thinking, logic, the usage of numbers and mathematical operations
- Musical intelligence – indicate sensitivity to rhythm and sound – people who are talented are able to recognize and compose musical pitches, tones and rhythms
- Bodily-kinesthetic intelligence – the ability to control physical motion – use the body effectively
- Spatial intelligence – the ability to mentally visualize objects and spatial dimensions
- Interpersonal intelligence – the ability to communicate effectively with other people and to be able to develop relationships
- Intrapersonal intelligence – understanding one's own emotions, motivations, interests and self-reflection

According to this theory, teachers should attend to all intelligences, not just the first two. At first, it may seem impossible to teach to all learning styles. However, as a mix of media or multimedia will be used, it becomes easier.

The main benefits of using songs in English lessons are strong motivation for the students, having fun, and large area of things that can be practised.



#### 2. 1. 3. 4. Disadvantages of Using Songs in the Classroom

There are of course many concerns or bad experiences of using songs in the classroom. One of them can be that some teachers do not take music seriously and are not able to run lessons appropriately. With this proposition relates the fact that teachers may not know how to develop material successfully and even they do not enjoy singing with students at all. When learners know that the curriculum is not interesting for teacher, they may lose enthusiasm as well.<sup>17</sup>

Other disadvantage can be that students do not take music and songs seriously and they think it is a waste of time. According to Murphey (1992: 8) some students, especially older ones, hold the belief that they can only learn something by using serious looking methods. Students may not like the songs the teacher chooses. It is believed that songs go out of date very quickly and learners like to be updated. There are also songs that can be used now or in twenty years. (Murphey, 1992: 8)

It is important for the teacher to be excited about using songs in lessons and pass this enthusiasm to the students as well. After getting to know the class better, the teacher can decide what kind of songs will be suitable and welcomed by the students.

#### 2. 1. 3. 5. How to Choose a Song

The process of choosing a song is one of the most difficult aspects of using music in the classroom. At first, the teacher should consider if the lesson is going to be focused on vocabulary, grammar, pronunciation, or a particular topic. It is not right when the students have to focus on more than one aspect of language. For instance, the teacher might wish to

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<sup>17</sup> Using music in the classroom [Online]. Retrieved March 28, 2018, from <http://www.witslanguageschool.com/NewsRoom/ArticleView/tabid/180/ArticleId/337/Using-music-in-the-classroom.aspx>

use the song in order to demonstrate past tense, but he might at the same time wish to look at interesting idioms in the lyrics.<sup>18</sup>

The important aspect of choosing song for the lesson is also the language level of the class. Lower levels will become frustrated with fast-delivered lyrics, while simple repetitive lyrics might not impress more advanced-level learners. With this condition relates a fact, that the lecturer have to think about the age of learners. The teacher should try to select the songs which are interesting for students and they are able to understand them. Murphey (1992: 14) subjoins that involving the students in the choosing the songs gives them sort of responsibility and they get more involved in the lessons.

The last but not least is the attitude, if the lyrics are grammatically correct. Many native speakers use non-standard forms of English and that is the reason why lyrics may be grammatically incorrect. For lower-level students who are still trying to learn basic grammatical structures teacher should be careful. For higher-level learners the teacher can ask the class to correct the errors and explain why they were used.<sup>19</sup>

The important thoughts when selecting the right song are the age of the learners, accurate grammar of the song, appropriate content of the lyrics. It is also necessary to choose the song students will like.

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<sup>18</sup> How to use songs in the English language classroom [Online]. Retrieved March 28, 2018, from <https://www.britishcouncil.org/voices-magazine/how-use-songs-english-language-classroom>

<sup>19</sup> Choosing Tunes to Use in ELT [Online]. Retrieved March 28, 2018, from <https://tefltunes.com/choosing-tunes-to-use-in-elt/>

## 2. 2. Learning to Listen

*“The main goal of teaching listening is to enable our students eventually to cope with the natural listening situations that they are most likely to encounter in real life.”<sup>20</sup>*

### 2. 2. 1. Hearing the Sounds

When the students start to learn English as a foreign language, it can be difficult for them because certain English sounds do not exist in their language. The sound [θ] as in ‘think’ for example does not exist in Czech. A native Czech speaker may very often therefore not notice at first that it occurs in English – he may simply assimilate it to the nearest sound familiar to him and both hear and say [s] or [f].

According to Penny Ur (1996), interesting point about difficulties in understanding the language is that the students have to know minimal-pair practise. The students do not have to hear the sounds right because they may guess the right meaning from the context. The number of words which can be misunderstood by inaccurate perception is relatively large.

*“Music is a powerful international communication tool which could be shared, and enjoyed by people of different linguistic and cultural backgrounds.”<sup>21</sup>*

### 2. 2. 2. Why is it Important to Learn to Listen.

Listening is very important in learning English. Listening at the same time with reading can be perceived as a passive activity, whereas speaking and writing are defined as active, because students generate their own language. Actually, there are two types of listening – unfocused and focused. Unfocused hearing is when you hear sound but relegate it to background noise. On the other hand, focused listening is purposeful, it means that students have to concentrate

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<sup>20</sup> Ur, P. (2012). *A Course In English Language Teaching* (2.nd ed.). Cambridge University Press.

<sup>21</sup> Lê, M. H. (1999). *The Role of Music in Second Language Learning: A Vietnamese Perspective*, 9.

on the meaning in the sound and actively evaluate delivered information which is incorporated in language.

There is a distinction between listening and hearing. For example in class when the teacher is teaching his subject, two girls may talk to each other and they do not pay attention to the teacher. When the teacher says their names, they immediately start listening. The teacher can ask one of them a question „Jane, what do you think?”. She has the instant reaction to the sound of her name but she did not listen to the question. Her following question is “I’m sorry, I wasn’t listening, could you please repeat the question?” - she did not listen to the teacher at all, she was listening to what the other girl said. That is why she did not pay attention to the context of the question.

The other example is when a student sits in the classroom and she is looking out of the window. The teacher asks her some question but she cannot reply. She clearly heard the teacher’s question but she was not listening. The student was not paying attention to the words. The same situation can happen in a bar with live music. For most patrons it is only background noise. Most do not listen to the words sung by the pianist when he plays but people definitely hear the melody.

It is difficult to listen to the song intensively. Paying close attention to the foreign words is necessary because singers do not sing the same way they speak. With the melody they occasionally have to put stress on different syllables, so that even Americans may not understand some songs in English. For instance, the song by the well-known singer Michael Jackson “Billie Jean” is known by everybody, but few Czechs (or other foreigners) listen to the lyrics even though it has a very strong message. Jackson’s biographer J. Randy Taraborrelli claims in his book *Michael Jackson: The Magic, The Madness, The Whole Story* that this song has a difficult background. Supposedly Jackson was stalked by a woman who claimed that he was a father of one of her two children. She was sending him love letters but the last which she sent him was with the gun and with exact instructions – he should shoot himself. She would do the same thing but after killing the baby. She ended up in psychiatric hospital. He modified the song to send a message about black fathers being more responsible for children they beget. White Americans sometimes do not understand the African American vocabulary.

Billie Jean is not my lover  
She's just a girl who claims that I am the one  
But the kid is not my son  
She says I am the one, but the kid is not my son

The same problem may be found in Czech songs. The real words or even the whole message of the song can be really difficult to catch. People listen to the song and they hear a nice melody and they do not even care about the lyrics. For example in the song called "Amerika" from the Czech group called "Lucie". Practically every Czech knows the melody of this song, but not so many Czechs really listen to the lyrics even though it has a captivating message. The song has been written for the film called "Amerika" based on the novel written by Franz Kafka. The unfinished novel concerns a sixteen-year old boy sent alone to America. In the song the loneliness in the foreign country, expressed to Czech exiles very closely in the 90's.

Na obloze křídla těžnejch ptáků  
Tak už na svý bráchy zavolej  
Na tváře ti padaj slzy z mraků  
A bůh nám sebral beznaděj

To listen to the lyrics of classical music is somewhat more difficult. However, rock music tends to be faster so tempo is less of a problem. Only when it is a national gem, some pupils might know the melody such as Bedřich Smetana's *The Bartered Bride*. There is a well-known song called "Proč bychom se netěšili". The song about happiness and health contains a nice message for people to seize the day when they are healthy, because people do not need anything more significant than health and happiness.

Jenom ten jest vpravdě šťasten,  
kdo života užívá.

### 2. 2. 3. What is Listening?

Listening is a complex skill which operates at various levels. What we listen consists of television news, people talking to us, people talking to each other, announcements and for example the radio. By practising listening, we can develop our ability to listen more effectively.

Listening has a very significant communicative aim. For practising the language you cannot develop speaking skills unless listening skills are developed as well. No one can speak a language without having listened to it for quite a while before. We normally listen selectively rather than listening to every single word. According to McDowell (1987), listening for key words and expressions that give clues to understanding at the start of language learning is common rather than to every individual word as many learners erroneously tend to do (1987: 7).

Scrivener (2011: 255) mentions some teaching guidelines for listening skills work in class:

- Play a recording a sufficient number of times.
- Let students discuss their answers together.
- Do not immediately acknowledge correct answers with words or facial expressions.
- Play little bits of the recording again and again until it is really clear.
- Give help if they are completely stuck – but still with the aim of getting them to work it out if at all possible rather than giving them the answers.
- Do not annoy learners by changing your requirements halfway.

Appropriate level of English texts make sure that an English lesson is useful for students.

Scrivener (2011: 254) adds that most pupil tasks fall into one of these four categories:

- Taking part in a conversation.
- Answering questions.
- Choosing something in response to what is heard.
- Taking notes on what is heard.

All of these tasks require close listening and good listening comprehension skills.

#### 2. 2. 4. Listening for Perception

The main aim for learner is to identify different sounds, sound-combinations and intonations correctly. The exercises are made up of short individual items partly because of isolation and concentration on the particular phonemes that need practice. For this purpose, it is better to use recordings rather than live speech. This forces the learner to rely only on his ear. The visual and contextual clues to meaning are eliminated. Response activities may be used in various ways such as reproducing them orally, identifying their written form or translating them. (Ur, 1991: 35)

Phonology is a fundamental discipline for learning a new language. That is why these exercises should be used immediately from the start. However, it may happen that learners do not yet read the language well enough to be able to use written words or they may associate the letters with the corresponding phonetic pronunciation in their own language. (Ur, 1991: 35)

#### 2. 2. 5. Listening for Comprehension

Chastain (1988: 193) claims, that understanding the spoken language is the first step to learning to speak. If the learner achieves a high level in comprehension, all other skills will follow. The listening exercises give us useful preparation for real-life listening. Even reading, is a form of listening because when we read in a foreign language, we tend to subvocalize.

Anderson and Lynch (1991) add that speakers divide unfamiliar utterances into words, identify them, and interpret what the speaker meant and then prepare an appropriate reply. This sort of difficulty shows that we cannot communicate face-to-face unless listening skills and speaking skills are well developed.

There is too much pressure on the learners to produce the language correctly and they can become overly concerned about making mistakes. Teachers tend to correct students

immediately and then there is a chance that the learners become hesitant to sing. If they have good comprehension skills, they will sing more naturally and with more confidence.<sup>22</sup>

## 2. 2. 6. Problems in Learning to Listen to English

Language learners often deal with problems when they attempt to listen to a foreign language. They are not all experienced by all students even the problems are many and various. Mary Underwood in her book *Teaching Listening* (1989) points out most frequent complications students can deal with.

### 1. Lack of control over the speed of the speakers

In contrast to reading comprehension, the listener cannot control how quickly a speaker speaks. Students feel that the utterances disappear before they can sort them out. They are so busy working out the meaning of one part of what they heard that they miss the next part (or they simply ignore it). (1989: 16)

### 2. Limited vocabulary of the learner

In some dialogues it is possible to stop the speaker and ask for explanation of the unknown word, but sometimes, students have to deduce the meaning of a word from the context. The tendency to stop listening and concentrate on the unknown word making them miss the next part of the speech. According to Underwood, speakers often say things more than once, rephrase them, or another speaker echoes what has been said.

### 3. Not being able to get things repeated

Listening to the radio or watching television are situations when cannot be asked for repeating an utterance. Recorded materials are under the teacher's control and it is very difficult to decide whether or not the students have understood the lyrics or if it should be repeated. (1989: 17)

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<sup>22</sup> Listening Comprehension: An Important Language Skill [Online]. Retrieved March 28, 2018, from <https://blog.thelinguist.com/listening-comprehension>



#### 4. Interpretation problems

Some interpretations can be easily misunderstood by listeners from other cultures. Underwood (1989) claims, that students who are unfamiliar with the context may have difficulty in interpreting the words they hear even if they can understand their meaning.

Problems of interpretation may also happen to the speaker and the listener from the same background using the same language.

#### 5. Concentration problems

Even the shortest break in attention can seriously worsen the understanding of the listening. *“If students find the topic interesting, they will find concentration easier. But sometimes, even when the topic is interesting, students simply find listening work very tiring, because they make an enormous effort to follow what they hear word by word.”* (1989: 19)

#### 6. Established learning habits

Teachers tend to speak slowly, repeat sentences several times and pronounce words carefully. Because of this, students are worried if they fail to understand a particular word or phrase, they become lost. It is necessary to encourage students to take chances to be able to listen outside the classroom. (1989: 19)

### 2. 2. 7. Stages of Listening

Listening activities will be categorized into three main groups – the pre-listening activity, the actual listening activity and the post-listening activity. It is very important for teacher to organize all activities carefully. It should be easy for children to understand it properly. Other important thing is for the teacher to stand back and give the students time to think. Many teachers find this part of their role problematic and are willing to proffer help too soon.

Wilson (2009) suggests questions that should be asked by the students during the stages of listening:

- *Pre-listening: "What do I know? Why listen? What can I expect to hear?"*
- *While-listening: "Are my expectations met? Am I succeeding in the task?"*
- *Post-listening: "Did I fulfil the task? How can I respond?"*

Scrivener (2011) shows possible route map for a listening lesson:

1. Discuss the general topic

Learners start to think about the topic, raising a number of issues that will be discussed later on the recording. This preparation may help them to hear these things being discussed later.

2. Predict the specific content

Students hypothesize specific issues that may be raised.

3. Predict the structure

Students consider possible organisational structures for a phone-in (Who speaks? What kind of questions? Typical exchanges?). This helps learners to recognise the content more easily.

4. Gist listening for an overview

Learners get an overall impression of the content without worrying about small details or individual words.

5. Gist listening for attitudes

Learners interpret intonation, paralinguistic features (sighs, etc.)

6. More careful listening for complex meanings

By catching and interpreting smaller parts of the text, learners fine-tune their understanding.

## 7. Listening to pick out specific small language details

This focused work (eg. on pronunciation) should raise the learner's awareness (eg. of weak forms) and thus help students to listen more carefully in future.

### 2. 2. 7. 1. Pre - Listening Activity

A pre-listening task helps students to prepare for the activity. They need to have some idea of what they expect to hear. When the student is in the supermarket he can possibly expect what the shop assistant will say. That should be the same with the listening. If the teacher just says "*Listen to this*" the learners should really know what to expect, so that it will be easier for them to understand. These activities should not be rushed.

Making the students interested in the recording they are just about to listen to and making them curious about the topic prepares them best. This means giving students a sense of purpose or sense of achievement. The pre-listening activity can consist of activities such as a discussion of the topic, curious reading about the listening what they are going to hear, following the instructions, questioning and answering. All these activities help to focus the students' minds on the topic so they know what to expect – the topic, the language and the important points.

All the students should understand what they have to do before the listening starts. In case they are not familiar with the task they may have an attempt to do anything and it can disturb those who are trying to work precisely.

### 2. 2. 7. 2. While – Listening Activity

While-listening activities help students to concentrate on the important information. Listening develops the skill to evolve the main message from spoken language. The students hear the right pronunciation, the intonation and the right stress, and they can easily imitate the speakers. Underwood (1989: 46) claims that teacher should have listening activities which

give practice in prediction, matching and interpretation to help non-native listeners. That means that it should also occur in the pre-listening activity. If the listener makes a series of predictions, he can then easily match or fill in the right information.

It is important to impress students with the activities. The topic should be entertaining and the exercises should not be too long and include doing the same kind of things over and over again. Three small tasks are much better for students than one very large activity which takes a lot of time.

Students also loses interest when the task is too difficult for them. When they do not know the answer, they have to search through the text and then they are distracted from the listening. They should not write or read too much during the actual listening. Students may find it very hard to concentrate on two things at the same time. *“It’s unreasonable to expect students with limited listening experience or knowledge of English to write anything more than a two or three word response during a while-listening activity.”* (1989: 48)

For this reason, the listening activity should be easy to be done for the learner. It is important to remember that listening should not test the ability of making proper sentences, but its purpose is to guide the listener through the text and listen for the right intonation, the stress and the pronunciation.

### 2. 2. 7. 3. Post – Listening Activity

Students should be given immediate feedback on their work and review if the students have succeeded in the listening tasks. The post – listening activity should be done right after the listening because it is difficult to provide useful feedback at a later lesson.

One of the reasons why we should do the feedback is to check whether the students have understood what they needed to, or if they completed the task successfully. This can be done in pairs, by giving teachers answers, by group discussion or by checking the right answers in the book or worksheet. Another aim of the post-listening activity is to explain why some students have failed in giving the right answers.

*“Post-listening activities can be much longer than while-listening activities because at this stage the students have time to think, to discuss, to write. Activities which go further than*

*merely checking comprehension need to have a purpose of their own.*" (1989: 78) The impressive activities can be for example interpreting, role-play, written work or some homework.

Interpreting method can be useful in the situation where the pronunciation is difficult so children can try it according to the recording. Due to the authentic recordings, the students hear the native speaker talking and then they can smoothly repeat the words.

Problem-solving and decision-making task can be pragmatic in the speaking. The teacher can submit some problem which is connected to the concrete topic and students should try to solve it. The learners already have vocabulary from the listening task, thus the students are generally required to discuss in pairs, groups or to write their opinion down.

The other method how to improve the post-listening skills is to play a role. The students simulate the roles (from the opera, the musical etc.) and they try to behave and speak like the real performing artists. This method is based on the dialogs and on the activity of the students. If the teacher decides to give the students written work, it can consist of summaries of the listening or even the short story. The students can for example complete the story by their own experience and they can finish the story with their imagination. Assuming that, this task can take a long time to complete it, it can be use as homework as well.

Listening should be looked upon as a part of the total learning of the English language not as something what is unpleasant to learn.

## 2. 2. 8. The Teacher's Role

The teacher should be supportive and he should guide the learners. Students naturally turn to their teachers when they are having difficulty in understanding English. According to Underwood (1989) the teacher's objectives should include:

### 1. Present a range of listening experiences to students

For this purpose, use as many different listening texts with a variation of language as possible (stories, conversations, songs; formal and informal language, spoken by native or foreign speakers etc.).

## 2. Make listening efficient

Students should be able to converse in everyday situations – things that happen in real life. The providing tasks which are as realistic as possible and relate to outside of the classroom are the best option.

## 3. Build up students' confidence

It is important to provide exercises and activities in which students can be successful. Repeatable failing from the listening is always frustrating. Listening activities should not test the students but it should encourage them to accomplish the success.

Teachers should explain to the students what the listening is going to be about. That means to describe the recording, who is talking or singing, demonstrate the mood and attitude of the speaker, clarify where and when the taping is taking place. During the listening the teacher must stand back and give students time to think. Many teachers tend to help too soon. The important thing is for the students to know that they can ask for help from the teacher at any time and that the help will be given in a supportive manner, rather than as a correction or insulting.

The other crucial thing is to give feedback to students that is clear, actionable, timely and goal-oriented. This is linked to the teachers' accuracy of the teaching language. Betáková (2006) declares that the teacher should have proper pronunciation, stress and intonation of the given language. He should be proficient user of the language and know the language system. The teacher should teach students how to communicate naturally in the foreign language not just fulfil the grammatical exercises.

### 3. PRACTICAL PART

#### 3.1 Henry Purcell

Henry Purcell is considered to be one of the greatest English composers. Yet, very little is known about his life. He was born in London and the year of his birth was calculated from the signatures, portraits and his gravestone to be 1659. His father, Thomas Purcell<sup>23</sup>, was a brilliant musician. It seems that he has recognized his son's musical gift so he started to teach Henry music himself. He is said to have been composing already at nine years of age - his first song is called "*Sweet tyranness*". Later Henry joined the boy's choir in the Royal Chapel in Whitehall.

In that time when boys were singing in choirs, they had to sing very high notes. The choirmasters had tough requirements. When the child started to mutate as they went through puberty, they have to leave the choir. In many cases a boy's singing was the only financial intake that his family had. That is why they accepted castration. Their voice remained very high so they could continue performing in the choir.

When Henry Purcell started to mutate, thanks to his father he was not fired from the Royal Chapel nor castrated. He was named as a voicer and recorder of the anthems and organ's parts. Later he became an organist there. In 1683 Purcell edited "*12 Sonates of three Parts*" and it was his first printed composition. His best-known opera today "*Dido and Aeneas*" was composed in 1689. After that he stayed in the theatre and composed brilliant pieces such as "*Indian Queen*" and "*King Arthur*". After publishing "*The Tempest*", his health worsened. He died in 1695 of the age of 36. His funeral took place in the Westminster Abbey and his body was buried under the pipe organ there.<sup>24</sup>

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<sup>23</sup> We do not know for sure if Thomas was his father, because in that time the name "Purcell" was very common. It is possible, that Thomas Purcell was his uncle and his real father was Henry Purcell.

<sup>24</sup> Henry Purcell. (1960). Henry Purcell. In R. Sietz, *Henry Purcell* (p. 157). Praha: Státní nakladatelství krásné literatury, hudby a umění.

### 3. 1. 1 Music for a while

For my thesis I have chosen the song “Music for a while”. According to the liner notes on the CD recording I use, the work is drawn from the world of Greek mythology and the Oedipus legend, but ultimately it is a statement about power of music.”<sup>25</sup>

**Aim:** listening to the song with the comprehension; learn about the Greece mythology

**Timing:** ca. 25 min

**Grade:** 9<sup>th</sup>

#### 3. 1. 1. 1 Pre-Listening Activity

Children would be first told the story about Oedipus as Sophocles wrote about him in his play *Oedipus Rex*. Oedipus was the son of King Laius and Queen Jocasta of Thebes. When the Oracle told the prophecy, that any son that was born out of their union would kill them, King Laius told his servants to pierce the baby’s ankles and then he gave the baby to one of their shepherds, telling him to leave the baby in the mountains to die. The shepherd, unable to do this, brought Oedipus at the court of King Polybus and Queen Merope of nearby Corinth. When Oedipus grew up, he decided to consult the Oracle. There, he was told that he would kill his father and marry his mother. Oedipus thought that the prophecy meant Polybus and Merope, so he decided to go towards the City of Thebes. Unbeknown to him, this was the city of his birth. On his way there, he came across King Laius on the road and killed him in the quarrel. When Oedipus reached Thebes, he became king because of killing the monster Sphinx on the way, and married the widow Queen Jocasta. When he was told the plague upon the city of Thebes happened because of the killer of Laius had not been avenged, he cursed the killer. At that moment, a messenger from Corinth explained that Oedipus has been adopted and he eventually figured out that he had in fact killed his father years ago, and that he had married his own mother and had children with her. After this information Jocasta hanged

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<sup>25</sup> Dryden/Purcell–“Music for a While”. (2009). Dryden/Purcell–“Music for a While” [Online]. Retrieved December 17, 2016, from <http://harpers.org/blog/2009/03/drydenpurcell-music-for-a-while/>



herself and Oedipus pricked out his eyes, using the pin, and blinded himself.<sup>26</sup> Children should learn something about ancient Greek mythology. Of course the storytelling would be in English.

### 3. 1. 1. 2 Listening

Children listen to the song carefully. After a discussion about the unknown words, they surely would not know why the apostrophe is in the words “*wond’ring, eas’d* and *pleas’d*”, so the teacher would explain this problem - the apostrophe expresses both the shortening and subsequent loss of a syllable to keep the meter. Since the song was written four centuries ago the English was a little bit different in the 17<sup>th</sup> century.

After the explanation of the unknown words, I would play the song one more time for greater comprehension. After that, children have to reinforce vocabulary learned by solving the crossword puzzle below. The crossword puzzle is developed from the vocabulary words of the song. Children get the solution when they fill all gaps.

The aim of this exercise is that children will hear the new words through the song and subsequently solve the crossword with them. They will repeat them and thereby remember them more easily.

Words used in the crossword<sup>27</sup>:

1. WHIP – A strip of leather or length of cord fastened to a handle, used for flogging or beating a person or for urging on an animal *‘He heard the leather whip hit her back and her curses and prayers to stop echoed in his head’*
2. BEGUILE – 1. Charm or enchant (someone), often in a deceptive way: *‘he beguiled the voters with his good looks’* 1.1 Trick (someone) into doing something: *‘the were beguiled into signing a peace treaty’*
3. ETERNAL – Lasting or existing forever; without end: *‘the secret of eternal youth’*

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<sup>26</sup> Oedipus. Oedipus [Online]. Retrieved February 09, 2017, from <http://www.greekmythology.com/Myths/Mortals/Oedipus/oedipus.html>

<sup>27</sup> Oxford Dictionaries. Oxford Dictionaries [Online]. Retrieved February 09, 2017, from <https://en.oxforddictionaries.com/>

4. MUSIC – Vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion: *'couples were dancing to the music'*
5. HEAD – The upper part of the human body, or the front or upper part of the body of an animal, typically separated from the rest of the body by a neck, and containing the brain, mouth, and sense organs: *'The entire family wore crowns upon their heads.'*
6. WHILE – A period of time: *'we chatted for a while'*
7. ALL – Used to refer to the whole quantity or extent of a particular group or thing: *'he slept all day'*

1. Listen to the song.

**Henry Purcell – Music for a while**

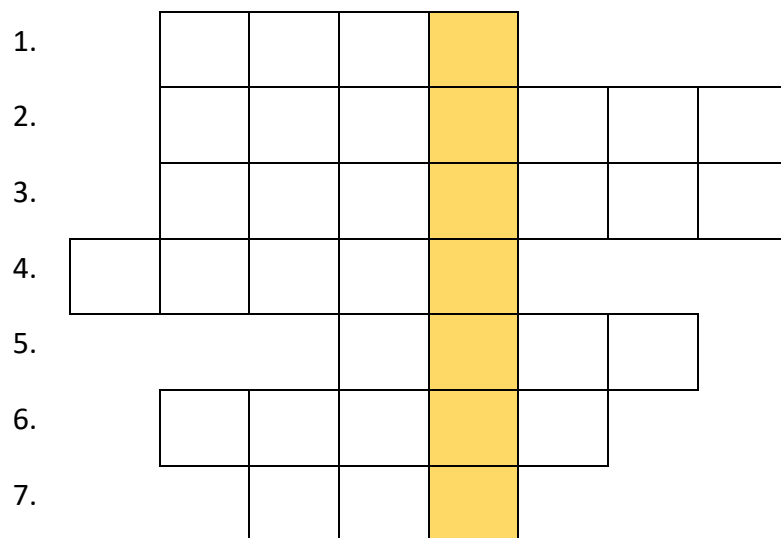
Music for a while

Shall all your cares beguile:  
Wond'ring how your pains were eas'd,  
And disdain'g to be pleas'd,  
Till Alecto free the dead  
From their eternal bands,  
Till the snakes drop... from her head  
And the whip from out her hands.

Music for a while

Shall all your cares beguile.

2. Try to solve the crossword:



1. A long thin piece of rope or leather, attached to a handle, used for making animals move or punishing people.
2. To trick somebody into doing something, especially by being nice to them.

3. Without an end, existing or continuing forever.
4. Sounds that are arranged in a way that is pleasant or exciting to listen to.
5. The part of the body on top of the neck containing the eyes, nose, mouth and brain.
6. A period of time.
7. The whole amount of (used with plural nouns).

Solution:

1.		W	H	I	P			
2.		B	E	G	U	I	L	E
3.		E	T	E	R	N	A	L
4.	M	U	S	I	C			
5.				H	E	A	D	
6.		W	H	I	L	E		
7.			A	L	L			

### 3. 1. 2 'Tis Women Makes Us Love

For the next listening activity I have chosen another song by Purcell. In contrast to *Music for a while*, this song belongs to a completely different genre. Henry Purcell was also known for his drinking songs. Amongst his collection of pub songs which is called "*Chansons de tavernes et de chapelles*" are excellent titles such as 'I Gave Her Cakes and I Gave Her Ale' or 'Come, Let Us Drink'. I have chosen the shortest song called '*Tis Women Makes Us Love* which is the easiest to understand.

**Aim:** listening to without lyrics

**Timing:** About 15 minutes

**Grade:** 7<sup>th</sup>

### 3. 1. 2. 1 Pre-Listening Activity

Children would be briefly told about Henry Purcell and about his tavern songs. At this time in England, the pub was a 'second home' to men only. Most of these pub songs reproduce notion about drinking, money and women. Students are about to hear one of the famous songs, which has only four sentences.

### 3. 1. 2. 2 Listening Activity

Students task would be quite simple. They have to write what they would hear. Since the song has only four sentences, learners will write the main words. They will probably write words such as "this, make, love, drink".

After first listening, children should tell which words they have. The right words will be written on the board. Subsequently the word "*'tis*" would be explained because students surely do not know what it means. *'Tis* is the old version of the contraction of the words "it is".

For the second listening students should write the exact lyrics from the song since they know the right words. Correct sentences would be written on the board.

'Tis women makes us love,  
'Tis love that makes us sad,  
'Tis sadness makes us drink,  
And drinking makes us mad.

### 3. 1. 2. 3 Post - Listening Activity

As a post-listening activity, children should try to write continuation. One strophe would be enough. In this activity students can be inventive and it may be fun to look into their imagination. For example an useful approach to debate is guiding groups of students into composing their own “female” version of this song.

### 3. 2. Felix Mendelssohn – Bartholdy

Felix Mendelssohn was one of the most-celebrated figures of the early Romantic period. Born in Germany, he became known all over the world, especially in England. His Jewish parents, Abraham and Lea Salomon Mendelssohn, though they were proud of their ancestry, considered the protestant Christian faith as a better choice for life in Germany. When the entire family were baptized, they adopted the surname Bartholdy to further their assimilation.

Mendelssohn was an extremely mature musical composer. During his boyhood he wrote numerous compositions, influenced by the music of Wolfgang Amadeus Mozart. His first public appearance as a pianist was made in Berlin in 1818 – at the age of nine. Eight years later he reached his full importance as a composer with the *Overture to A Midsummer Night's Dream*.

In 1829 he made his first journey to England. *“In the summer he went to Scotland, of which he gave many poetic accounts in his evocative letters. He went there ‘with a rake for folksongs, an ear for the lovely, fragrant countryside, and a heart for the bare legs of the natives’.”*<sup>28</sup> His main reputation was made in England because at the time of his visits, the character of his music was held to be predominantly Victorian. In London he conducted *The Hebrides* and published the first book of the piano music *Songs Without Words* and became the favourite composer of young Queen Victoria to whom he dedicated his *Scottish Symphony*. The popularity of his oratorio *Elijah* established Mendelssohn as a composer whose influence on English music equalled that of George Friedrich Handel. *“The fashion for playing the ‘Wedding March’ from his A Midsummer Night's Dream at bridal processions originates from a performance of this piece at the wedding of the Princess Royal after Mendelssohn's death, in 1858.”*<sup>29</sup> After long period of denigration and antisemitism during World War II, his originality remains even today a figure to be rediscovered.

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<sup>28</sup> Felix Mendelssohn: German musician and composer [Online]. Retrieved March 15, 2018, from <https://www.britannica.com/biography/Felix-Mendelssohn>

<sup>29</sup> Felix Mendelssohn: German musician and composer [Online]. Retrieved March 15, 2018, from <https://www.britannica.com/biography/Felix-Mendelssohn>

### 3. 2. 1 *A Midsummer Night's Dream*

Mendelssohn became familiar with Shakespeare by reading German translations at age 17. He was so inspired, that he decided to write a concert overture, which would capture the atmosphere of Shakespeare's comedy. The complete work was first performed with the play on October 14, 1843.

The listening activity from a Mendelssohn's *A Midsummer Night's Dream* begins by listening to the famous "*Wedding March*". This instrumental piece every children know, but they do not know that this song belongs to a famous play written by Shakespeare. At first children would be told about the plot of the play. Then they would listen to the song and after all they would perform a final wedding part from the play.

**Aim:** to better understand Shakespeare's plays

**Timing:** Approximately 45 minutes

**Grade:** 8<sup>th</sup>

#### 3. 2. 1. 1 Pre-Listening Activity

The play was written by William Shakespeare (1595/1596). This comedy portrays the events surrounding the marriage of Theseus, the Duke of Athens, to Hippolyta, the Queen of the Amazons. The plot is full of reversals since of it is a very famous play, the students surely should learn the plot, which incorporates Ovid's *Metamorphosis* into the comic scenes.

Four main characters, Hermia, Demetrius, Lysander and Helena are planning to escape Athens for a wedding of Hermia and Lysander. Helena is in love with Demetrius, but he secretly loves Hermia. The all four are going through the forest. Merry servant Puck of the fairy king Oberon has a magical flower, the juice of which can be spread over a sleeping person's eyelids to make that person fall in love with the first thing he or she sees upon waking. Puck mistakenly spreads some of the juice on Lysander's eyelids and he happens to see Helena and falls deeply in love with her, abandoning Hermia. Now both Lysander and Demetrius love Helena. Hermia becomes so jealous that she tries to challenge Helena to a fight, but Puck confuses them until



they are lost separately in the forest. He spreads the love potion on Lysander's eyelids and by morning all is right – Lysander now loves Hermia, and Demetrius loves Helena. Theseus and Hippolyta discover the sleeping lovers in the forest and take them back to Athens to be married.

### 3. 2. 1. 2 Listening Activity

Since the song is only instrumental, students should only listen to the music and think about the wedding from the comedy play. After the listening to the *“Wedding March”*, students would watch the online video from the British Council. It is about A Midsummer Night's Dream but made for kids<sup>30</sup>.

For the second watching, children get the story written on the paper.

#### **A Midsummer Night's Dream**

Narrator: *“In Athens, Greece, a young man, Demetrius, has a problem.”*

Demetrius: *“Please, Hermia. I love you!”*

Hermia: *“No, Demetrius. I love Lysander!”*

Lysander: *“Love is never easy! Let's run away together!”*

Narrator: *“Helena is Hermia's friend. She loves Demetrius.”*

Helena: *“Demetrius, you know Hermia is running away to the forest with Lysander.”*

Demetrius: *“I'm going to follow them.”*

Helena: *“Well, I'm going to follow you.”*

Narrator: *“In the forest, the fairy king Oberon wants to play a trick on Titania, his queen.”*

Oberon: *“Go and find a magic flower! I'll put the juice in your eyes. It will make you fall in love with the first thing you see.”*

Narrator: *“Oberon sees Demetrius and Helena. He doesn't like the way Demetrius talks to Helena.”*

Demetrius: *“Helena, go away! I don't like you!”*

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<sup>30</sup> A Midsummer Night's Dream [Online]. In *British Council: Learn English Kids*. Retrieved from <https://learnenglishkids.britishcouncil.org/en/short-stories/midsummer-nights-dream>

Oberon: *"Puck! Put this on Demetrius's eyes so he will fall in love with Helena!"*

Narrator: *Puck sees Lysander sleeping, and thinks it is Demetrius. Lysander wakes up and sees Helena.*

Lysander: *"Helena, I love you!"*

Narrator: *"He doesn't love Hermia anymore! A group of actors are in the forest, practising their play. Puck plays a trick on them and changes Bottom's head into a donkey's. Naughty Puck!"*

Bottom: *"What's wrong? Hee-haw, hee-haw."*

Bottom: *"Hee-haw, hee -haw."*

Narrator: *"Titania falls in love with Bottom! Oberon knows Puck put the juice on Lysander, not Demetrius, so he makes Demetrius fall in love with Helena."*

Demetrius: *"Helena, I love you!"*

Lysander: *"No, I love Helena!"*

Narrator: *"Lysander and Demetrius want to fight over Helena."*

Hermia: *"Why does no one love me?"*

Narrator: *"Oberon tells Puck to make a magic fog to put them all to sleep. Puck takes the love spell away from Lysander." Next Puck gives Bottom his human head again. Oberon takes the love spell away from Titania. In the morning, everybody wakes up."*

Demetrius: *"I love you, Helena!"*

Helena: *"I love you too, Demetrius!"*

Lysander: *"I love you, Hermia!"*

Hermia: *"I love you too, Lysander!"*

Narrator: *"Nobody remembers what happened! But now everybody is in love with the right person, they decide to go home. Perhaps it was all just a dream!"*

### 3. 2. 1. 3 Post-Listening Activity

As a post-listening activity, children play the scenario from the previous video. There are seven characters and it depends what are children used to – they first only read it, and then they can perform it. Some students can be embarrassed to play a role if they are not used to performance in front of other people.

For next activities learners have to complete exercises which were made according to the video of Midsummer Night's Dream.<sup>31</sup>













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<sup>31</sup> A Midsummer Night's Dream [Online]. In *British Council: Learn English Kids*. Retrieved from <https://learnenglishkids.britishcouncil.org/en/short-stories/midsummer-nights-dream>

Exercise 1:

Write the word under the pictures.

Love	Forest	Follow	Fairy	Flower	Eyes
Wake up	Play	Head	Donkey	Spell	Dream

					
	love				
					

Exercise 2:

What is the order? Watch the story and put the sentences in order.

	Oberon puts the magic juice on Demetrius, so now Lysander and Demetrius love Helena.
	Puck puts the magic juice on Lysander, then Lysander falls in love with Helena.
	At first, Demetrius loves Hermia, Hermia loves Lysander and Helena loves Demetrius.
1	The next morning, Demetrius and Helena are in love and Lysander and Hermia are in love.
	Puck and Oberon take the magic spells away from Lysander, Bottom and Titania.
	Hermia and Lysander run away and Demetrius and Helena follow them.
	Puck changes Bottom's head into a donkey's head, then Titania falls in love with him.
	Oberon puts magic juice on Titania's eyes so she'll fall in love with the first thing she sees.

*Exercise 3:*

True or false? Watch the story. Circle true or false for these sentences.

- |  |      |       |
|--|------|-------|
| a) Demetrius loves Hermia but Hermia loves Lysander.                       | True | False |
| b) Hermia, Lysander, Demetrius and Helena go to the mountains.             | True | False |
| c) Oberon wants to play a trick on Puck.                                   | True | False |
| d) The juice from the magic flower makes you love the first thing you see. | True | False |
| e) Puck thinks Lysander is Demetrius.                                      | True | False |
| f) Helena is the first thing Lysander sees.                                | True | False |
| g) Oberon is the first thing Titania sees.                                 | True | False |
| h) Lysander and Demetrius want to fight because they both love Helena.     | True | False |
| i) Oberon takes the magic spell away from Lysander.                        | True | False |
| j) The next morning, everybody remembers what happened.                    | True | False |

### 3. 3 George Gershwin

George Gershwin, original name Jacob Gershwin (1898 – 1937), remains one of the most popular American classical composers. When his Russian-Jewish parents bought a piano for his brother Ira, George surprised everyone with his playing of a popular song. After ending school at age fifteen (1913), Gershwin played in New York nightclubs which made him the most talented pianists in the New York area. He worked as an accompanist for popular singers and as a rehearsal pianist for Broadway musicals.

During the next few years, Gershwin composed songs to Broadway shows and was admired by to a bandleader Paul Whiteman. He asked Gershwin to compose a piece for an upcoming concert – and what is interesting – Gershwin forgot about the request and he had to write a furious piece in only three weeks in order to meet the deadline. That is how his best-known work *Rhapsody in Blue* (1924) was composed.

Gershwin's second-most famous orchestral composition *An American in Paris* is a "*portrait of the impressions of an American visitor in Paris as he strolls about the city, listens to various street noises, and absorbs the French atmosphere*".<sup>32</sup>

In the early 1930s Gershwin spent time in the rural South, studying the music and the lifestyle of African Americans for his "American Folk Opera" *Porgy and Bess*. Black audiences criticized the work for its stereotyped description of characters and for inauthentic appropriation of black musical forms. Despite the criticism, this was the first opera by an American composer to be performed at the La Scala opera house in Milan. Many critics now consider the score from *Porgy and Bess* to be Gershwin's greatest masterpiece.

The song from *Porgy and Bess* called "*Summertime*" is the most famous song and is performed by most sopranos as a mainstay of their repertoire.

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<sup>32</sup> George Gershwin: American composer [Online]. Retrieved March 17, 2018, from <https://www.britannica.com/biography/George-Gershwin>

### 3. 3. 1. *Porgy and Bess* – “Summertime”

The opera world was not really ready for a “black opera”, and the jazz world was not ready for opera at all. Broadway producers insisted on hiring only white singers and put them in blackface. Luckily Gershwin negotiated on the black cast. The opera has limited success – some African Americans felt that the work stereotyped their culture, presenting it as one involving drinking, gambling, violence, and drug dealing. Others were pleased that African Americans were at last being portrayed in a serious stage work of an operatic scope<sup>33</sup>.

Songs from this opera were published separately as jazz songs which brought them greater popularity than the opera itself.

**Aim:** talking about summer

**Timing:** Around 20 minutes

**Grade:** 7<sup>th</sup>

#### 3. 3. 1. 1 Pre-Listening Activity

The theme of this song is summer. At first, children would be told about the song and its composer. They should learn something about George Gershwin and his work. Telling about background of *Porky and Bess* would be informative for them because it is not usual today to paint white actors black. The following song is called “*Summertime*” so the first activity obviously is to facilitate the children to talk about things which they can do in summer. For this purpose a worksheet with pictures of summer activities is passed out and children have to fill the missing gaps.

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<sup>33</sup> Porgy and Bess: Opera by George Gershwin [Online]. Retrieved March 20, 2018, from <https://www.britannica.com/topic/Porgy-and-Bess>

## Summer activities

mountain climbing   swimming in the sea   camping in a tent   be at a summer camp  
swimming in the swimming pool   camping in a trailer





### 3. 3. 1. 2 Listening Activity

At this moment, children would listen for the words needed to complete the gaps of the lyrics of the song.

Right answers will be found in appendix 1.

#### George Gershwin – Summertime

Are	Baby	Rich	Standing	Can	Sky	Rise	Is
Your	These	Is	Morning	By	The	Cry	Good

Summertime, and the livin' \_\_\_\_\_ easy

Fish \_\_\_\_\_ jumpin' and \_\_\_\_\_ cotton is high

Oh, your daddy's \_\_\_\_\_ and your ma is \_\_\_\_\_ lookin'

So hush, little \_\_\_\_\_, don't you \_\_\_\_\_

One of \_\_\_\_\_ mornings you're gonna \_\_\_\_\_ up singing

And you'll spread \_\_\_\_\_ wings and you'll take to the \_\_\_\_\_

But till that \_\_\_\_\_, there ain't nothin' \_\_\_\_\_ harm you

With daddy and mammy \_\_\_\_\_ by

### 3. 3. 1. 3 Post-Listening Activity

After the listening and rightly filling the missing words, children would be asked if in their opinion the song is sad or cheerful. Then they would have task to write at least three sentences what they want to do on their holidays. The scheme of the sentence will be "On my

*holiday I want to .....*". Children can take the ideas from the previous handout or they can use something on their own.

### 3. 4. If I were a rich man (*"Fiddler on the Roof"*)

Conditionals are an inherent part of the English language. We use them when we want to speculate about what could happen, what might have happened, and what we wish would happen. It is important for the learners to explain their situation with conditionals. We use four main kinds of conditionals:

- **zero conditional** (if + present simple, ... present simple) for general truths and general habits
- **first conditional** (if + present simple, ... will+ infinitive) for possible or likely things in the future
- **second conditional** (if + past simple, ... would + infinitive) for impossible things in the present or unlikely things in the future
- **third conditional** (if + past perfect, ... would + have + past participle) for things that didn't happen in the past and their imaginary results

In our listening activity, we will use the second conditional about what the singer wish would happen. The second conditional differs from the first conditional in the probability. For example *"If I had enough money I would buy a house with the swimming pool"* – in this sentence we use the second conditional – I am probably not going to have this much money. On the other hand in the sentence *"If I have enough money, I will buy new shoes"* we use the first conditional – it is much more likely that I will have the money.

**Aim:** second conditional

**Timing:** About 20 minutes

**Grade:** 7<sup>th</sup>

#### 3. 4. 1. Pre - Listening Activity

The given song for the listening activity is from the famous musical *"Fiddler on the roof"*. Children would be first told some information about. The musical is based on the book *Tevye and His Daughters* by the Sholem Aleichem. Joseph Stein was the famous playwright

who wrote the screenplay for the film adaptation and won two awards of Tonys for writing the *Fiddler on the Roof* in 1964 with the music by Jerry Bock and lyrics by Sheldon Harnick. Both won the Tony Award for Best Composer and Lyricist.<sup>34</sup>

### 3. 4. 2. Listening Activity

Children would listen to the song carefully. Their task would be to fill the missing phrases or words to the gaps. The song will be played twice for better understanding.

The aim of this activity is to realize the accuracy of the second conditional.

The right answers will be found in the Appendix 2.

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<sup>34</sup> The Guardian: Fiddler on the Roof review – Omid Djalili delivers the laughs as a terrific Tevye [Online]. Retrieved December 01, 2017, from <https://www.theguardian.com/stage/2017/jul/19/fiddler-on-the-roof-review-omid-djalili-tevye-chichester-festival-theatre>

**A song from the Musical *Fiddler on the Roof* „If I Were a Rich Man“**

Oh, Dear Lord! \_\_\_\_\_.

I realize, of course, it's no shame to be poor. But it's no great honour either!

So, \_\_\_\_\_ terrible if I had a small fortune?"

If I were a rich man ..... All day long I'd ..... If I were a wealthy man.

I \_\_\_\_\_ work hard. .... If I were a biddy biddy rich, idle-diddle-daidle-daidle man.

\_\_\_\_\_ a big tall house with rooms by the dozen, right in the middle of the town.

A fine tin roof with real wooden floors below.

There \_\_\_\_\_ one long staircase just going up and one even longer coming down,

And one more leading nowhere, just for show.

I'd fill my yard with chicks and turkeys and geese and ducks for the town to see and hear.

Squawking just as noisily as they can!

And it'd sound "cheep" "swaqwk" "honk" "quack" would land like a trumpet on the ear,

As if to say "Here lives a wealthy man!"

If I were a rich man ..... All day long I'd ..... If I were a wealthy man.

I wouldn't have to work hard. .... If I were a biddy biddy rich, idle-diddle-daidle-daidle man.

\_\_\_\_\_ my wife, my Golde, looking like a rich man's wife with a proper double-chin.

Supervising meals to her heart's delight.

I see her putting on airs and strutting like a peacock!

Oh, what a happy mood she's in! Screaming at the servants, day and night!

The most important men in town would come to fawn on me!

They \_\_\_\_\_ to advise them like a Solomon the Wise.

"If you please, Reb Tevye...Pardon me, Reb Tevye..."

Posing problems that would cross a rabbi's eyes!

And it won't make one bit of difference if I answer right or wrong.

When you're rich, they think \_\_\_\_\_!

If I were rich, \_\_\_\_\_ that I lack to sit in the synagogue and pray.

And maybe have a seat by the Eastern wall.

And I'd discuss the holy books with the learned men, several hours every day.

That would be \_\_\_\_\_ of all.

If I were a rich man ..... All day long I'd ..... If I were a wealthy man.

I wouldn't have to work hard .....

Lord who made the lion and the lamb, you decreed I should be what I am.

Would it spoil some vast eternal plan, if I were a wealthy man?

### 3. 4. 3. Post – Listening Activity

After checking the right answers there would be one more exercise to do. Thanks to these activities children would understand the grammar easier.

Supplemental exercises<sup>35</sup>:

#### **Put the verb into the correct form:**

0 If I *knew* his number, I would phone him. (know)

0 I *wouldn't buy* that coat if I were you. (not/buy)

1. I ..... you if I could, but I'm afraid I can't. (help)

2. We would need a car if we ..... in the country. (live)

3. If we had the choice, we ..... in the country. (live)

4. This soup isn't very good. It ..... better if it wasn't so salty. (taste)

5. I wouldn't mind living in England if the weather ..... better. (be)

6. If I were you, I ..... (not/wait) I ..... now. (go)

7. You're always tired. If you ..... to bed so late every night, you wouldn't be tired all the time. (not/go)

8. I think there are too many cars. If there ..... so many cars (not/be), there ..... so much pollution. (not/be)

As a homework I would get the learners to write five sentences of their own about what they wish would happen.

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<sup>35</sup> Murphy, R. (1994). *English grammar in use: a self-study reference and practice book for intermediate students with answers* (2. edit.). P. 77. Cambridge: Cambridge University Press.

### 3. 5. Bob Dylan – Blowin’ in the Wind

Bob Dylan is not a classical composer in the proper sense but a folk singer. Winning the Nobel Prize in Literature in 2016 he became the only musician who achieved this significant award. Born in 1941, Minnesota, Bob Dylan was influenced of early rock stars like Elvis Presley and while attending college, he began performing folk and country songs<sup>36</sup>. Spoken about differences between folk songs and classical songs in previous chapters, certain connection can be found. Dylan explored many of the traditions in American song – from folk, blues, gospel even to jazz.

His work influenced many singers of the 20<sup>th</sup> century and his songs are known that chronicle social and political issues. In addition to winning Grammy, Academy and Golden Globe awards, Dylan received the Presidential Medal of Freedom from President Barack Obama in 2012. Bob Dylan also received the Nobel Prize in Literature *“for having created new poetic expressions within the great American song tradition”*<sup>37</sup>, the first time this award was bestowed on a musician.

Dylan’s famous song “Blowin’ in the Wind” speaks about humanity, war, peace and freedom. It has been described as a protest song which poses a series of rhetorical questions. In an interview in 1962 Bob Dylan said the following:

“There ain’t too much I can say about this song except that the answer is blowing in the wind. It ain’t in no book or movie or TV show or discussion group. Man, it’s in the wind — and it’s blowing in the wind. Too many of these hip people are telling me where the answer is but oh I won’t believe that. I still say it’s in the wind and just like a restless piece of paper it’s got to come down some ... But the only trouble is that no one picks up the answer when it comes down so not too many people get to see and know ... and then it flies away. I still say that some of the biggest criminals are those that turn their heads away when they see wrong and know it’s wrong. I’m only 21 years old and I know that there’s been too many ... You people over 21, you’re older and smarter.”<sup>38</sup>

**Aim:** questions with “how many?”, present simple and present continuous

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<sup>36</sup> Biography: Bob Dylan [Online]. Retrieved March 24, 2018, from <https://www.biography.com/people/bob-dylan-9283052>

<sup>37</sup> The Nobel Prize in Literature 2016: Bob Dylan [Online]. Retrieved March 24, 2018, from [https://www.nobelprize.org/nobel\\_prizes/literature/laureates/2016/#.V\\_9s31y8xPB.twitter](https://www.nobelprize.org/nobel_prizes/literature/laureates/2016/#.V_9s31y8xPB.twitter)

<sup>38</sup> Lyrics reviews and song meanings: Bob Dylan - Blowin' in the wind [Online]. Retrieved March 24, 2018, from <http://justrandomthings.com/2016/06/05/bob-dylan-blowin-wind-lyrics-review-song-meaning/>

**Timing:** About 25 minutes

**Grade:** 6<sup>th</sup>

### 3. 5. 1. Pre-Listening Activity

Our chosen song “Blowin’ in the Wind” will be used in our next listening activity. At first children would be told some necessary information about Bob Dylan. Then they will be asked what they think about Dylan’s quote: *“I consider myself a poet first and a musician second. I live like a poet and I’ll die like a poet.”*<sup>39</sup> – “What do you think is the difference between a poem and a song?”

### 3. 5. 2. Listening Activity

For our listening activity students have to fill the gaps using the expressions. They listen to the song twice for better comprehension.

The right answers will be found in Appendix 3.

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<sup>39</sup> Bob Dylan Quotes [Online]. Retrieved March 24, 2018, from [https://www.brainyquote.com/quotes/bob\\_dylan\\_142070](https://www.brainyquote.com/quotes/bob_dylan_142070)



**Instructions:** Use the following expressions in the blankets below. Some of them are used more than once.

**Bob Dylan – Blowin’ in the wind**

How many times	How many roads	How many deaths
How many seas	How many years	How many ears

\_\_\_\_\_ must a man walk down  
Before you call him a man?

\_\_\_\_\_ must a white dove sail  
Before she sleeps in the sand?

\_\_\_\_\_ must the cannonballs fly  
Before they’re forever banned?

The answer, my friend, is blowin’ in the wind

The answer is blowin’ in the wind

\_\_\_\_\_ can a mountain exist  
Before it’s washed to the sea?

\_\_\_\_\_ can some people exist  
Before they’re allowed to be free?

\_\_\_\_\_ can a man turn his head  
Pretending he just doesn’t see?

The answer, my friend, is blowin’ in the wind

The answer is blowin’ in the wind

\_\_\_\_\_ must a man look up  
Before he really sees the sky?

\_\_\_\_\_ must one man have  
Before he can hear people cry?

\_\_\_\_\_ will it take till he knows  
That too many people have died?

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind

### 3. 5. 3. Post-Listening Activity

After listening, children would be asked if they understand the lyrics. They are not hard to translate but they may be hard to understand. There is hidden wisdom and humanity between the lines. The explanation of every verse may be acquired by the Internet source *Lyrics reviews and song meanings*<sup>40</sup>.

*“How many roads must a man walk down*

*Before you call him a man?”*

- the interpretation of this verse would be questioning about the life experiences or it can reference to civil right marches – how many of these walks it take to win

*“How many seas must a white dove sail*

*Before she sleeps in the sand?”*

- a “white dove” is the universal symbol of peace and it is released in ceremonies to honor peace, and the day that no white doves must fly is the day that everybody is in peace

*“How many times must the cannonballs fly*

*Before they're forever banned?”*

- the day there is no use for a tool of war would be the day cannonballs would be banned. In such a day, we can expect peace

*“The answer, my friend, is blowin' in the wind*

*The answer is blowin' in the wind.”*

- the answers are out there for anyone who is willing to grab them

*“How many years can a mountain exist*

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<sup>40</sup> Lyrics reviews and song meanings: Bob Dylan - Blowin' in the wind [Online]. Retrieved March 24, 2018, from <http://justrandomthings.com/2016/06/05/bob-dylan-blowin-wind-lyrics-review-song-meaning/>

*Before it is washed to the sea?"*

- mountain represents something strong and it is a reference to life – How long can someone with pride and glory exist before it all fades away?

*"How many years can some people exist*

*Before they're allowed to be free?"*

- there is reference to African Americans – they are so deprived of their rights that they are merely 'existing', not living. When will these people be free?

*"How many times can a man turn his head*

*And pretend that he just doesn't see?"*

- a person sees doing some wrong things and he turn his head the other way

*"How many times must a man look up*

*Before he can see he sky?"*

- 'sky' is freedom – Dylan believed in freedom and equal opportunity for all

*"How many ears must one man have*

*Before he can hear people cry?"*

- hearing the pain of war

*"How many deaths will it take till he knows*

*That too many people have died?"*

- When would they realize that too many mothers, fathers, husbands and wives and children have died for no cause?

After the explanation of the lyrics, the song would be played one more time because when you understand what the song is about, you are more enthusiastic and ready to hear the song as a complete artistic work.

As a final activity, learners may write five sentences starting with "How many" and continue with the word "before", as it is used in the song. For example: *"How many cups of tea did you have before school?"*

### 3. 6. Aaron Copland

Aaron Copland, an American composer and the son of Russian-Jewish immigrants, was born in New York City in 1900. His older sister taught him to play the piano, and by the time he was 15 he decided to become a composer. He studied in Paris and attended a school for Americans where he became Nadia Boulanger's first American student in composition. After his return from Paris, he was influenced by jazz rhythms as well as by the music of Stravinsky, Prokofiev, Milhaud and other composers. (Barrymore Laurence Scherer., 2007)

After the 1930s he realized that new media of radio and film influenced public for modern music and he attempted to simplify new music in order that it would have meaning for a large public. As Copland himself indicated, "*It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms.*"<sup>41</sup>

Based on American folk material, Copland's most important ballet compositions are *Billy the Kid* and *Appalachian Spring*. His other major works were written in time of war – on a text drawn from Lincoln's speeches *Lincoln Portrait* and *Letter from Home*.

#### 3. 6. 1. I Bought Me a Cat

In 1950, the English composer Benjamin Britten asked Copland to arrange a set of American folk songs that he could perform at Britten's Music and Arts Festival in Aldeburgh, England. For this occasion Copland composed five traditional American songs for voice and piano. The songs' popularity has grown due to the wide range of American historical themes that they embrace (politics, children and religion).<sup>42</sup>

**Aim:** knowledge of farm animals and animal noises

**Timing:** Approximately 45 minutes

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<sup>41</sup> Aaron Copland: American Composer [Online]. Retrieved March 31, 2018, from <https://www.britannica.com/biography/Aaron-Copland>

<sup>42</sup> Song of America: Old American Songs, Set 1 [Online]. Retrieved March 31, 2018, from <http://www.songofamerica.net/song/grouping/old-american-songs-set-1>

**Grade:** 4<sup>th</sup>

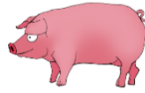
### 3. 6. 1. 1. Pre-Listening Activity

For the listening activity the song “I Bought Me a Cat” by Aaron Copland will be used. This song contains farm animals such as a cat, duck, hen, goose, pig, horse and a cow. All these words are students going to know at the end of the lesson. The song repeats a refrain, adding one farm animal with each repeat.

For our pre-listening activity plastic farm animal toys (or their photos) are prepared. To introduce the vocabulary, we will show each animal to children and say animal and animal sounds. E.g. “This is a cow. The cow says moo.”. Supplemental questions will be “What is this? What does it say?” and children should answer the questions.

Children get the handout with the onomatopoeic words including the difference between the Czech and English language. As a warm-up activity, the song “What does the fox say” will be used. In the song there is nicely shown what do the animals say and for our following activities it would be enjoyable pre-listening activity.

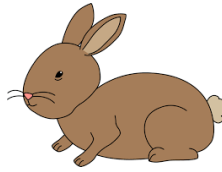
1. Underline the animal you hear:



Goes woof



Goes meow



Goes tweet and



Goes squeek

2. Write the name of the animal you hear – look at the pictures.

\_\_\_\_\_ goes moo

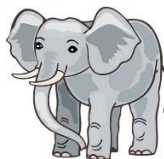
\_\_\_\_\_ goes croak





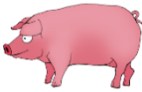




and the \_\_\_\_\_ goes toot





\_\_\_\_\_ say quack

and \_\_\_\_\_ go blub

and the \_\_\_\_\_ goes ow ow ow



Animal	Sound EN	Sound CZ
	Quack	Kvak
	Moo	Bůů
	Croak	Kva
	Woof	Haf
	Grunt	Chro
	Tweet	Píp
	Cluck	Kokodák
	Meow	Mňau
	Neigh	Íhahá

	<p>Hee-haw</p>	<p>Í-á</p>
	<p>Baa</p>	<p>Bée</p>
	<p>Bleat</p>	<p>Mée</p>
	<p>Buzz</p>	<p>Bzzz</p>

Our next activity would be recognizing all the animals. Each student gets the animals on cards, but more animals than will appear in the song (–dog, bird, sheep, goat and rabbit). The teacher would say, “Show me the horse” and children should pick the right animal and show it to the teacher.

### 3. 6. 1. 2. Listening Activity

Now they are going to hear the song about farm animals. When they hear the animal in the song their aim would be to pick up the animal card and put it on the side of the desk.

After the first listening, we will check if everybody has the right animals on the side. The students should hear cat, duck, goose, pig, horse, hen and cow. The last “animal” is not exactly an animal but it is word “wife” (my wife is an animal) which will be correctly explained to children.



For the second listening, children have to line up the animals exactly in order they are sung in the song. When the song is finished, the order will be checked.

The lyrics of the song can be found in the Appendix 4.

### 3. 6. 1. 3. Post-Listening Activity

As a post-listening activity, children would be taught onomatopoeic words of farm animals. After the previous exercises learners should be able to complete the handout which I have made on the farm animals and their noises.

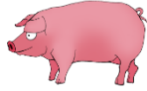
When students finish matching both columns, we will check the right answers by saying “Cat goes meow” etc.

## Animal noises

Match the onomatopoeic words with the right animal.



**NEIGH**



**MOO**



**MEOW**



**TWEET**



**BARK**



**QUACK**



**GRUNT**



**CLUCK**

### 3. 7. Benjamin Britten

Benjamin Britten was the first major English-born operatic composer since Henry Purcell and, if we may accept him as a Briton, Friedrich Händel. Britten was born in 1913 in Lowestoft, Suffolk, England. As a child he began study music composition and later in his 20s he worked as a composer for the radio, theatre and cinema (Hostomská, 1999: 304).

In the United States he began work on the composition of his opera *Peter Grimes* the success of which placed Britten in the forefront of 20<sup>th</sup> century composers of opera.

“For most of my life I have lived closely in touch with the sea. My parent's house in Lowestoft directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships on to our coast and ate away whole stretches of the neighbouring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea – difficult though it is to treat such a universal subject in theatrical form.”<sup>43</sup>

His later operas include *The Rape of Lucretia* and *A Midsummer Night's Dream*. For his musical theatre he took a new direction, combining influences from the Japanese theatre and English medieval religious drama. This experiment gave rise to the Aldeburgh Festival, which became one of the most important English music festivals.

Britten's experimentation with modern musical styles and new theatrical environments made him the best British composer of the twentieth century without question. In 1976 he was created a life peer, the first musician or composer to be elevated to the peerage (Edward Benjamin Britten, Baron Britten Of Aldeburgh).<sup>44</sup>

#### 3. 7. 1. *Peter Grimes* – “Embroidery aria”

The opera *Peter Grimes* written by Benjamin Britten is a famous British operas. *Grimes* is an outsider, one whom Britten associated with strongly. “A subject very close to my heart—

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<sup>43</sup> Britten's introduction to *Peter Grimes*. (2013). Britten's introduction to *Peter Grimes* [Online]. Retrieved March 01, 2017, from <https://www.theguardian.com/music/2013/nov/19/benjamin-britten-1945-introduction-to-peter-grimes>

<sup>44</sup> Benjamin Britten: British Composer [Online]. Retrieved April 04, 2018, from <https://www.britannica.com/biography/Benjamin-Britten>

the struggle of the individual against the masses. The more vicious the society, the more vicious the individual.” – Benjamin Britten<sup>45</sup>

In a small town on the East Coast of England, the trial in the local court is held. Peter Grimes’s a new apprentice had died on a fishing trip. When they ran out of the drinking water, after three days out at sea the boy died. On his return, Peter cried for help but nobody helped him. Eventually, the widowed schoolmistress, his secret love, Mrs. Ellen Oxford, helped Peter carry the body home. A retired captain Balstrode advises Peter to leave the village but he wants to fight against the villagers and then marry Ellen. However, Ellen realizes that Peter is abusing his new apprentice and he strikes her. After this conflict, both of the fishermen go to the cliff where Peter rudely pushes the boy off of the cliff side. After the disappearance of the boy, Peter Grimes is missing too. The villagers insist that Grimes’s disappearance clearly points to his guilt of the crime of murder. The old captain Balstrode quietly advises Peter to take his boat out to the sea and sink with it. The following day, when Grimes’s lawyer noticed in the report a column about a sinking boat at sea, everyone decides it is just a rumor and they go about their own business. (Simon, 1960: 378-383)

The *Embroidery Aria* is sung by Ellen Oxford who is one of the few people who is sympathetic to her friend Peter. This song refers to the ugly truth about Peter that is hard to deny for her.

**Aim:** listening to the aria with comprehension; nouns

**Timing:** Circa 15 minutes

**Grade:** 7<sup>th</sup>

### 3. 7. 1. 1. Pre-Listening Activity

At first, children would be told about the opera itself. It is supposed to be a fun activity, so they would be asked if they know any other aria or if they have ever seen an opera. Such questions tend to work really well as conversation starters.

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<sup>45</sup> Peter Grimes: An opera by Benjamin Britten [Online]. Retrieved April 06, 2018, from <https://www.theopera101.com/operas/grimes/>

### 3. 7. 1. 2. Listening Activity

Now children are going to listen the aria. At first the teacher should explain difficult words which occur in the song. Then the children will be given a handout with exercise where they have to pick the right word out of two options.

The song would be played twice for better comprehension.

The right lyrics will be found in Appendix 5.

*Choose the correct option:*

#### **Benjamin Britten – Embroidery aria**

Embroidery in childhood was a luxury of **idleness/illness**.

A coil of silken thread giving dreams of a **silk/milk** and satin life.

Now my broidery affords the **clue/blue** whose meaning we avoid.

My **hand/band** remembered its old skill – these stitches tell a curious tale.

I remember I was brooding on the fantasies of **children/kids**,  
and dreamt that only by wishing I could bring some silk into their lives.

Now my broidery affords the clue whose **meaning/dreaming** we avoid.

After the second listening, the correct answers will be checked. The teacher should ask the students what they think is the aria about. The translation and the explanation of the metaphors would help the learners. The song should be played for the third time for the students to assure the meaning of the aria.

### 3. 7. 1. 3. Post-Listening activity

The next practise of the given words will be the play called BINGO. Children will choose nine words from the bingo card and teacher will call out the words. When a child identify the

word, he cross it out. If a student has all words covered diagonally, across a row or vertically in a column, he will call BINGO.

*Play BINGO:*

## **BINGO!**

DREAM	LIFE	FANTASY
TALE	CHILDHOOD	HAND
CHILDREN	SILK	SATIN

### 3. 8. Charles Ives

Charles Ives (1874 – 1954) was an American classical composer who was known for a number of innovations of the 20<sup>th</sup> century. His father, music teacher, experimented with the sound of quarter tones which influenced Ives for his own composition. After graduation from Yale University in 1898, Ives became an insurance clerk and part-time organist in New York City.

Ives's music is closely related to American culture, especially that of New England. Believing that all sound is potential music, his compositions employ dissonance, polytonal harmonies and polymetric constructions. In his orchestral piece *Three Places in New England* the music gives the effect of two bands, each playing its own melody in its own key, tempo and rhythm.

Other compositions include *Central Park in the Dark* and *114 Songs* for voice and piano, which vary from ballads to hymns, protest songs, and romantic songs. In 1947 he received the Pulitzer Prize for his *Third Symphony*<sup>46</sup>.

#### 3. 8. 1. *A Christmas Carol*

The song for our listening activity is the 100<sup>th</sup> song in Ives's song collection *114 Songs*. It was probably written for Christmas in 1894<sup>47</sup>.

This listening activity offers children something musical about Christmas. The whole lesson will be prepared for this purpose. Christmas tradition can vary from one country to another so it can be fun for students to learn how Christmas is celebrated in English speaking countries and how the traditions are observed differ from family to family. Of course children should know the story of The Nativity which is in the Czech Republic also a well-known Biblical legend.

**Aim:** knowledge of Christmas around the world

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<sup>46</sup> Charles Ives: American composer [Online]. Retrieved April 06, 2018, from <https://www.britannica.com/biography/Charles-Edward-Ives>

<sup>47</sup> A Christmas Carol [Online]. Retrieved April 06, 2018, from [https://www.hyperion-records.co.uk/dw.asp?dc=W10906\\_GBAJY0864428](https://www.hyperion-records.co.uk/dw.asp?dc=W10906_GBAJY0864428)










**Timing:** Around 45 minutes

**Grade:** 8<sup>th</sup>

### 3. 8. 1. 1. Pre-Listening Activity

At first the teacher may warm up by finding out what the students know about Christmas. The vocabulary is written on the board so the teacher can introduce vocabulary needed for the lesson. For this purpose the flashcards would be ideal because it is difficult to explain for example 'mince pie' or gingerbread man in English.

Flashcards:

	A STAR		MISTLETOE
	AN ANGEL		BETHLEHEM/ THE NATIVITY
	A GINGERBREAD MAN		MINCE PIE
	A REINDEER		PRESENTS

	<p>CAROL SINGERS</p>		<p>A SNOWMAN</p>
	<p>A CHIMNEY/ SANTA/ A SACK</p>		<p>A CHRISTMAS TREE</p>
	<p>CHRISTMAS STOCKINGS</p>		

For our listening activity the teacher should tell the students about the song which is going to be heard. Some brief information about the composer is appropriate as well.

### 3. 8. 1. 2. Listening Activity

The learners will listen to the song *A Christmas Carol*. This carol is not as famous as for example *Jingle Bells* or *Silent Night* but it is worth knowing. For this activity children will be working in pairs. Each pair obtains a pack of words and they have to pick the proper words which will be sung in the carol.

The lyrics of the song will be found in Appendix 6.

The pack of words:

BETHLEHEM	STAR	ANGELS	KING	MISTLETOE
CHILD	PEACE	CHIMNEY	TREES	PRESENTS

After checking for correct answers, the students should get the printed lyrics of the song for the second listening. As the song is being played, the learners read the lyrics simultaneously.

After the second listening, the carol would be translated so that students can understand its meaning. The abnormal forms will be explained (e.g. 'Thee' as for 'you' in this case, 'O'er' as for 'over', 'Lo!' as for 'Lord') and the Latin expressions would be rendered into English ('In Excesis Gloria' – Glory to God'; 'Venite adoremus Dominum' – 'Come, let us adore the Lord').

### 3. 8. 1. 3. Post-Listening Activity

As a post listening activity, children would be taught some traditional differences in celebrating Christmas in the Czech Republic, The United Kingdom and in the United States. In groups, the students will get a handout of the traditions celebrated in these countries and they have to collectively decide in which country the particular tradition is celebrated.




The last exercise will contain funny riddles<sup>48</sup> which children have to link together to make sense.

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<sup>48</sup> Christmas Riddles - Matching Worksheet [Online]. Retrieved April 08, 2018, from <https://busyteacher.org/24476-christmas-riddles-matching-worksheet.html>

## Traditions of Christmas

Tick (✓) the right country.

Traditions	CZ 	UK 	USA 
Sending letters to Father Christmas			
Hanging stockings			
Baking Christmas cookies			
Having a fish for a Christmas dinner			
Arranging a Christmas tree			
Enjoying Christmas pudding/pie			
Going to Christmas carol services to the church			
Decorating the house with lights			
Having a turkey or a ham for a Christmas dinner			
Unwrapping presents on the Christmas Eve			
Unwrapping presents in the morning on the Boxing day			
Leaving Christmas cookies and mince pies for Santa			
Celebrating St. Nicholas Eve			
Hoping for seeing "the golden pig"			

## Christmas Riddles

*Can you match each Christmas riddle on the left with the correct answer on the right?*

1. What do you get if you cross Santa Claus with a duck?	a) Rudeolph!
2. Which of Santa's reindeer has bad manners?	b) Santa walking backwards!
3. What do fish sing under the ocean during the winter?	c) Mince spies!
4. What's brown and sneaks around the kitchen?	d) Because they always drop their needles!
5. Why are Christmas trees bad at knitting?	e) In a snow bank!
6. What do cows say at Christmas?	f) Because of all the wrapping!
7. Where does a snowman keep his money?	g) A Christmas Quacker!
8. Why do mummies like Christmas so much?	h) Christmas Corals!
9. Who says "Oh, Oh, Oh"?	i) MOOey Christmas!

## 4. Conclusion

This diploma thesis deals in some detail with listening as one of the necessary language skills. Based on the theoretical definitions I analysed uses of classical songs in the English language teaching at lower secondary schools. In the practical section I prepared nine lesson plans which contain activities addressing grammatical structures, vocabulary and comprehension of the lesson topic expressed musically. The diversity of classical music in English is also demonstrated in the practical part. Ranging from Henry Purcell from the 17<sup>th</sup> century and also famous composers from the 20<sup>th</sup> century as Aaron Copland or Bob Dylan. Bob Dylan is not, strictly speaking, an actual classical music composer as much as a folk singer, but he was awarded the Nobel Prize in literature in 2016 and he became the only musician who acquired this significant award. Therefore I decided to include Bob Dylan – his lyrics are high art as well. They bare political, social and philosophical issues and students may find in his classical poems true moral meaning and subtlety. Other genres include opera, songs, musicals and one folk song.

The lesson plans are based on classical arias but also on the songs of classical composers. Their songs can be truly suitable for the learning English. For example, *“I Bought Me a Cat”* by Aaron Copland is established on the farm animals which are repeated in every verse and thanks to the repetition learners are able to remember the animals and their sounds more effectively.

The song activities help learners to be taught various aspect of the English language in an exciting way, not just the drilling of the memorized grammatical structures and vocabulary. It is fun for the students and they are much more motivated than with the ordinary exercises in their textbooks. I would recommend using classical music in the lessons of the English language not only to practise listening, but similarly to improve students’ pronunciation, vocabulary and grammar. They are works of art, unlike the commercial pop or rock music, which is more frequently taught in English class, so that in addition to enhancing their English, the music presented in this theses with lesson activities will also edify students to finer taste in music, something rarely taught in school these days.

## 5. Resumé

Tato diplomová práce se zabývá písněmi z odvětví klasické hudby, které by mohly být použity ve výuce anglického jazyka na druhém stupni. V dnešní době se s hudbou setkáváme téměř na každém kroku. Slyšíme ji v obchodních centrech, v čekárnách u doktora, v restauracích, v barech apod. Je dokonce vědecky dokázáno, že hudbu jsou schopny slyšet dosud nenarozené děti v těle matky. Sluch se u plodu rozvíjí mezi 20. – 24. týdnem těhotenství, kdy dítě stále slyší jako kulisu tlukot matčina srdce. Hudba tedy tvoří nedílnou součást každodenního života, a proto jsem toho názoru, že by měla být vhodně využita i během výuky cizích jazyků. Písně v sobě nesou určitá sdělení a jsou většinou zpívány v přirozeném jazyce. Toto platí i u písní klasických, avšak zde se můžeme setkat s určitými archaismy, které jsou však dětem lehce vysvětlitelné.

Práce je rozdělena na dvě části – teoretickou a praktickou.

V části teoretické se nejprve zabývám definicí hudby, v níž popisuji její čtyři základní elementy, ze kterých je hudba nezbytně složena – rytmus, melodii, harmonii a barvu tónu. Každý z těchto elementů vznikl v jiné době. Zatímco rytmus se vyvinul pravděpodobně ještě dříve než zpěv, sloužil k zastrašení zvěře nebo k pobídkám práce, harmonie se vyvíjela po dlouhá staletí a její vývoj stále ještě není ukončen. Totéž platí i o barvě tónu, která se odvíjí zejména ze stavby a typu jednotlivých hudebních nástrojů. Stále se rozvíjí nové instrumenty, které inovativně přispívají k rozmanitosti hudby.

Dále ve své teoretické části poukazuji na metodiku práce s klasickou hudbou. Vytyčuji zde především sugestopedii, TPR a tzv. Jazz chants. Všechny tyto tři vyučovací metody souvisejí s hudbou. Ačkoliv se sugestopedie zabývá spíše relaxační hudbou beze slov, ostatní metody využívají ke svému úspěchu právě slova spojená s rytmem či s pohybem. Písně mohou mít také různý efekt na mysl člověka i na atmosféru v určité skupině. Pomalé skladby dokáží třídu zrelaxovat a mnohdy napomohou k zvýšené soustředěnosti či pozornosti na danou práci, zatímco písně v rychlejším tempu pomohou dětem zaktivizovat se a současně namotivovat.

S vyučováním anglického jazyka pomocí hudby samozřejmě souvisí i správný výběr skladby. Je vhodně se vždy dobré se žáků zeptat na jejich osobní vkus a jejich hudební zájmy. Mé téma spojené s klasickou hudbou je též pomůckou pro mezipředmětové vztahy. Spojí se zde anglický

jazyk nejen s hudební výchovou, ale i s dějepisem nebo s českým jazykem. Díky tomuto mohou následně děti říci, co konkrétně je v daných předmětech zaujalo a učitel poté může vytvořit aktivitu určenou právě pro jejich zájem. Z vlastní zkušenosti vím, že i klasická hudba může děti bavit. Pokud je správně a zajímavě interpretována, děti jsou rády, že si mohou rozšířit své obzory. Osvědčeným faktem je, že zajímavou a líbivou věc si dokáží lépe zapamatovat. Skladby díky rytmu, melodii a slovům dávají větší příležitost k zapamatování si určitého gramatického jevu než samotný dril pravidel.

V dalším oddílu mé teoretické části se zabývám výukou poslechu jako takového. Je dobré se zamyslet nad slovy, která jsou zpívány v písních. Písně nejsou jen pouhou složeninou náhodných slov, ale jsou pečlivě vybírány k zamyšlení posluchače. Dále poukazuji na problémy, jež jsou spojeny s poslechem, a učitel by se jich měl vyvarovat. Právě i učitelovi jsem vytyčila samostatnou kapitolu, protože je přínosné, když má lektor ve svém učícím plánu jasnost a správnost.

V praktické části jsem poukázala na rozmanitost klasické hudby. Od Henryho Purcella, který žil v 17. století jsem přešla až k modernímu Bobu Dylanovi, jež před nedávnem získal Nobelovu cenu za literaturu. Právě toto ocenění mne vedlo k zmínce o něm, jelikož klasická hudba nemusí být pouze orchestrálním dílem s dlouhými áriemi, ale i v moderní hudbě dokážeme nalézt klasické umění. Bob Dylan, jenž cenu získal za své výborné básně, dokázal vždy v písních ukázat lidskost a pravou hodnotu člověka. Jelikož je jediným hudebníkem, který obdržel tuto prestižní cenu, myslím si, že zmínka právě o něm je v mé diplomové práci více než vhodná.

Stejným způsobem, jakým jsem zahrнула klasické árie, jsem použila i písně hudebních skladatelů. Myslím si, že je dobré si v poslechu udržet jistou rozmanitost. Stejně jako se v obvyklých posleších dialogů používají zvukové efekty z ulice nebo rádia, v hudbě se také objevují různé styly zpěvu.

Aktivity vytvořené na základě daných písní jsou určeny pro děti za účelem odreagování se od klasických vyučovacích hodin. Tyto aktivity studenty namotivují k činnosti a ukáží, že výuka anglického jazyka může probíhat i jiným způsobem, než jen prostřednictvím pouhého zapamatování si gramatických pravidel a slovíček. Díky textům písní jsou děti schopny poznat, o čem zpěvák zpívá, ale také si dokáží zapamatovat určitou gramatickou strukturu a



tu poté aplikovat do běžného života. Písně namotivují žáky lépe a více než pouhé klasické učebnicové procvičování. Děti se po takto probíhajících hodinách cítí koncentrovaněji a uvolněněji.

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## Appendix 1

### **George Gershwin - Summertime**

Summertime, and the livin' is easy  
Fish are jumpin' and the cotton is high  
Oh, your daddy's rich and your ma is good-lookin'  
So hush, little baby, don't you cry

One of these mornings you're gonna rise up singing  
And you'll spread your wings and you'll take to the sky  
But till that morning, there ain't nothin' can harm you  
With daddy and mammy standin' by

## Appendix 2

### **Fiddler on the Roof – If I were a Rich Man**

Oh, Dear Lord! You made many, many poor people.  
I realize, of course, it's no shame to be poor.  
But it's no great honour either!  
So, what would have been so terrible if I had a small fortune?"  
If I were a rich man ..... All day long I'd ..... If I were a wealthy man.  
I wouldn't have to work hard. .... If I were a biddy biddy rich, idle-diddle-daidle-daidle  
man.  
I'd build a big tall house with rooms by the dozen, right in the middle of the town.  
A fine tin roof with real wooden floors below.  
There would be one long staircase just going up and one even longer coming down,  
And one more leading nowhere, just for show.  
I'd fill my yard with chicks and turkeys and geese and ducks for the town to see and hear.  
Squawking just as noisily as they can!  
And it'd sound "cheep" "swaqwk" "honk" "quack" would land like a trumpet on the ear,  
As if to say "Here lives a wealthy man!"  
If I were a rich man ..... All day long I'd ..... If I were a wealthy man.  
I wouldn't have to work hard. .... If I were a biddy biddy rich, idle-diddle-daidle-daidle  
man.  
I'd see my wife, my Golde, looking like a rich man's wife with a proper double-chin.  
Supervising meals to her heart's delight.  
I see her putting on airs and strutting like a peacock!  
Oh, what a happy mood she's in! Screaming at the servants, day and night!  
The most important men in town would come to fawn on me!  
They would ask me to advise them like a Solomon the Wise.  
"If you please, Reb Tevye...Pardon me, Reb Tevye..."  
Posing problems that would cross a rabbi's eyes!  
And it won't make one bit of difference if I answer right or wrong.  
When you're rich, they think you really know!  
If I were rich, I'd have the time that I lack to sit in the synagogue and pray.  
And maybe have a seat by the Eastern wall.  
And I'd discuss the holy books with the learned men, several hours every day.  
That would be the sweetest thing of all.  
If I were a rich man ..... All day long I'd ..... If I were a wealthy man.  
I wouldn't have to work hard .....

Lord who made the lion and the lamb, you decreed I should be what I am.  
Would it spoil some vast eternal plan, if I were a wealthy man?

## Appendix 3

### **Bob Dylan – Blowin' in the wind**

How many roads must a man walk down  
Before you call him a man?  
Yes, and how many seas must a white dove sail  
Before she sleeps in the sand?  
Yes, and how many times must the cannonballs fly  
Before they're forever banned?  
The answer, my friend, is blowing in the wind  
The answer is blowing in the wind

Yes, how many years can a mountain exist  
Before it is washed to the sea?  
Yes, and how many years can some people exist  
Before they're allowed to be free?  
Yes, and how many times can a man turn his head  
And pretend that he just doesn't see?  
The answer, my friend, is blowing in the wind  
The answer is blowing in the wind

Yes, How many times must a man look up  
Before he can see the sky?  
Yes, and how many ears must one man have  
Before he can hear people cry?  
Yes, and how many deaths will it take till he knows  
That too many people have died?  
The answer, my friend, is blowing in the wind  
The answer is blowing in the wind



## Appendix 4

### **Aaron Copland – I Bought Me a Cat**

I bought me a cat, my cat pleased me,  
I fed my cat under yonder tree.  
My cat says fiddle eye fee.

I bought me a duck, my duck pleased me.  
I fed my duck under yonder tree.  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

I bought me a goose, my goose pleased me.  
I fed my goose under yonder tree.  
My goose says, 'Quaw, quaw',  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

I bought me a hen, my hen pleased me.  
I fed my hen under yonder tree.  
My hen says, Shimmy shack, shimmy shack',  
My goose says, 'Quaw, quaw',  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

I bought me a pig, my pig pleased me.  
I fed my pig under yonder tree.  
My pig says, 'Griffey, griffey'.  
My hen says, Shimmy shack, shimmy shack',  
My goose says, 'Quaw, quaw',  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

I bought me a cow, my cow pleased me.  
I fed my cow under yonder tree.  
My cow says 'Moo, moo',  
My pig says, 'Griffey, griffey'.  
My hen says, Shimmy shack, shimmy shack',  
My goose says, 'Quaw, quaw',  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

I bought me a horse, my horse pleased me.  
I fed my horse under yonder tree.

My horse says, 'Neigh, neigh',  
My cow says 'Moo, moo',  
My pig says, 'Griffey, griffey'.  
My hen says, Shimmy shack, shimmy shack',  
My goose says, 'Quaw, quaw',  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

I bought me a wife, my wife pleased me.  
I fed my wife under yonder tree.  
My wife says, 'Honey, honey',  
My horse says, 'Neigh, neigh',  
My cow says 'Moo, moo',  
My pig says, 'Griffey, griffey'.  
My hen says, Shimmy shack, shimmy shack',  
My goose says, 'Quaw, quaw',  
My duck says, 'Quaa, quaa',  
My cat says fiddle eye fee.

## Appendix 4

### **Benjamin Britten – Embroidery aria**

Embroidery in childhood was a luxury of idleness.

A coil of silken thread giving dreams of a silk and satin life.

Now my broidery affords the clue whose meaning we avoid.

My hand remembered its old skill – these stitches tell a curious tale.

I remember I was brooding on the fantasies of children,

and dreamt that only by wishing I could bring some silk into their lives.

Now my broidery affords the clue whose meaning we avoid.

## Appendix 6

### **Charles Ives – A Christmas Carol**

Little star of Bethlehem!  
Do we see Thee now?  
Do we see Thee shining  
O'er the tall trees?  
Little Child of Bethlehem!  
Do we hear thee in our hearts?  
Hear the Angels singing:  
Peace on earth, good will to men!  
Noel!

O'er the cradle of a King,  
Hear the Angels sing:  
In Excelsis Gloria, Gloria!  
From his Father's home on high,  
Lo! for us He came to die;  
Hear the Angels sing:  
Venite adoremus Dominum.