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SONGS IN THE ELT PRIMARY CLASSROOM

Diplomová práce

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Declaration

I hereby declare that I worked on the thesis “Songs in the ELT primary classroom.” on my own and used only the sources listed in the bibliography.

Olomouc, 5th December 2012

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Petra Utíkalová

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*“Music gives a soul to the universe, wings to the mind, flight to the imagination...
And life to everything.”*

Plato

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INTRODUCTION

There are two main advantages in using songs in the lessons of English. Maley (in Murphey, 1992, p. 3) names both of them:

“Music is highly memorable.”

“Music is highly motivating.” (Maley in Murphey, 1992, p. 3)

For children as young learners, songs are a great source of learning material thanks to which they can learn and practise many aspects of English. Children in general are fond of songs and if they are used in second language lessons they accept them mostly positively. One of key factors is that with songs children often do not fully consciously realize they are learning and therefore they find it as a pleasant and funny part of English lessons.

There are two main reasons why I have chosen the topic of songs in the primary classroom for my thesis. The first one is my own good experience with this method of learning a foreign language. Listening to songs and the attempts to singing along with them has always had a great influence on my own process of learning English, not excluding other foreign languages. I was never really good in memorizing lists of new vocabulary. However, somehow the words which I learned as a part of lyrics of songs have remained in my memory and even after years I can recall them.

What I also find as one the positive aspects of listening to English is the influence of the learner’s pronunciation. From the beginnings of my apprentice of English I have always enjoyed listening to songs or listening to the lines of films in original and trying to copy them in my own pieces of utterance, including the, sometimes exaggerated, pronunciation. I can also play the guitar and I know that it is possible to use it as a good instrument in the lessons.

The second reason is that from the experience with my colleagues, undergraduates of teaching like me, with my friends, listening has always been considered the most difficult of all four basic skills (listening, reading, speaking and writing). I would like to prove in this thesis that thanks to the songs, listening together with all other skills can be effectively practised and that there should be no need to be afraid of it.

The diploma thesis is divided into two parts – theoretical and practical. The theoretical part consists of chapters which describe the goal group of children at the

primary school, the skill of listening and what it should entail in the process of teaching / learning and in the last part copes with the topic of the songs in the classroom and mentions also the role of teachers and ways of classroom management. In the practical part, research which has been done in the primary classes on the topic of English songs and their effects on learning or acquiring new language is described together with the results. On the basis of the research, five lesson plans were prepared, verified and evaluated and these form the last part of the practical part of the thesis.

AIMS OF THESIS

The objective of the exploratory intention of the work is mapping the interest in listening activities of young learners. The young learners are pupils of Základní škola Náměstí Svobody 2 in Prague 6 from the second to the fifth class. The objective is also mapping their preference and favourite activities which are connected to working with songs and music.

The work aims to mapping pupils' actual attitudes to listening educational activities in English but also to providing practical educational tools for the teachers of English. Students, teachers and other pedagogical workers can find inspiration in individual components and ideas for the lessons of listening practice or may use the material as complex and in practice verified lesson plans.

I. THEORETICAL PART

The diploma thesis deals with the topic of songs and listening in primary classes of English. The reasons for usage of songs are supported by many methodology book authors and some of these are cited in the thesis. It also contains definition and description of the target group of learners. Practical pieces of advice and relevant activities for teachers regarding the target age group are described in it. Further on, a review on how to organize the lessons is involved in order to be useful and meaningful for learners.

1 Young learners

The following chapter aims to define and describe generally and also more specifically the age group to which the thesis is dedicated. Further there are specific characteristics of the young learners' and description of their way of acquiring the mother tongue and learning the second language.

1.1 The young learners' age group characteristics

The age group of pupils to which this thesis is aimed is a very specific one. Children at the Czech primary schools are within the span of the age of 6 or 7 years old or the 1st class up to 11 or 12 years or the 5th class. The first year of compulsory learning of English (or other foreign language) is the third grade of the primary school, it is set by the curriculum – Framework Educational Program for Basic Education. However, there are schools where English (less frequently other foreign languages too) is taught already from the first grade due to their specialization and direction of teaching.

1.2 Differences within the age groups

There is certainly quite a wide range of differences between the abilities and knowledge of the younger children and those older on the other side of the scale. A note by Nixon and Tomlison (2001, p. 8) points out the major difficulty which can occur within the Primary teaching. It should therefore not to be forgotten what the authors (Nixon and Tomlison, 2001, p. 8) mention and that is to keep in mind the particular needs of various age groups. As the authors (Nixon and Tomlison 2001, p. 8) stress out the needs of the pupils of five to seven years of the age, within whose abilities confident writing or reading has not yet been covered are very different from the older pupils from the age of eight to eleven years who demand activities which are already more challenging ones. (Nixon and Tomlison, 2001, p. 8).

Scott and Ytreberg (1991) support the previous note by contrasting the children of the age of five to seven years old, who are defined as “little children” (Scott and

Ytreberg, 1991, p. 8) and the pupils or children of the age of ten as “*relatively mature with an adult side and a childish side*” (Scott and Ytreberg, 1991, p. 8)

The authors Scott and Ytreberg (1991, p. 8) add another element to consider and that is the difference in development of the children even within the same range of the pupils’ age.

Not all the children even of the same age have the same capacities and abilities. This sign seems very significant also according to House (1997, p. 5) as she mentions that the teachers who work with the children or pupils of this age often feel being gravely challenged due to the tremendous scales of what the children are or are not able to do within their classes (House, 1997, p. 5). However, there are schools which take the fact into account and divide pupils into groups according to their knowledge and abilities in English as a foreign language.

1.3 Characteristics of the young learners

There are some significant characteristics of the young learners chosen from the book by Scott and Ytreberg (1991). According to them young learners:

Understand the world correctly

Separate fact from fiction.

Can choose the best way of learning for themselves.

Understand “fair” and “unfair” and gauge the teacher’s behaviour in the classroom.

Have likes and dislikes.

Have ability to cooperate with the classmates and learn from them.

Need the spoken word and the physical world to express and realize the meaning.

“They ask questions all the time” (Scott and Ytreberg, 1991, p. 3-4)

“Their own [the young learners’] understanding comes through hands and eyes and ears. The physical world is dominant at all times”.

“Young children love to play, and learn best when they are enjoying themselves. But they also take themselves seriously and like to think that what they are doing is ‘real’ work” (Scott and Ytreberg, 1991, p. 2-3)

Susan House mentions an important fact and it is children's ability to learn from experience. Children unlike adolescents and adult learners of language have not yet developed learning strategies. For children as House (1997, p. 7) stresses learning is as a matter of fact "*still a question of experiencing*". With young children we cannot differentiate between "a learning situation" and "a non-learning one", as young learners learn through experiencing and therefore as Susan House mentions: "*all situations are learning situations for a child*" (House, 1997, p. 7)

Jeremy Harmer (2001, p. 38) adds some more characteristics of young learners by comparison with adolescents and/or adults. According to him, young children:

Would react to meaning of what has been told in spite of not understanding all the words

Usually the learning is indirect rather than direct as children absorb information from everything without only focusing precisely on what they are being taught

They learn best when all possible senses are involved in teaching, they need to get the impulses with their sight, hearing, touch.

They are quite self-centred and therefore need their teacher's attention and praise as much as possible

They like to participate with talking about their own lives (family, hobbies...)

Their attention span does not last long, they get bored and tired with one activity very easily, therefore activities in class have to be varied and changed as much as possible

Whichever activity, Harmer concludes (2001, p. 38) young learners need to feel and be well involved in what is happening in the classroom.

As Lynne Cameron (2001, p. 1) mentions, children are compared to adults and adolescents more active learners who show their pleasure. They need motivation and often want to please their teacher. On the other hand, they lose their attention very quickly. As one of the specifics, children's sense of enjoyment and spontaneity is a characteristics which cannot be debated about. Tim Murphey (1992, p. 121) supports the idea of using songs with young learners and writes about them that while children sing, they become completely relaxed and spontaneous. Scott and Ytreberg (1991, p. 5) add that making up rhymes or singing songs should be used as well because playing with the language concerning the natural acquisition of the mother tongue and it helps developing the second language as well. Sarah Philips lists the important tips for teaching English to young learners to bear in mind (2003, p. 5). The tasks

and activities according to Philips should not be very complicated in order not to mislead the children already when setting the activity. The tasks should be achievable for the pupils and give them the feeling of contentment from their work and the focus should be upon orally based activities as with young learners writing can be very time consuming.

Murphey (1992, p. 121) describes that what happens while the children sing may seem as if they stop being timid all of sudden or almost as if by magic. Murphey describes the process by following statement: “*They [the children] become the word they sing, as their bodies move and their voices leap to express their feelings.*” (Murphey, 1992, p. 121).

1.4 Children acquiring their mother tongue

There are certain similarities in the way of acquiring the language of origin (or mother tongue) and learning a second language – English in our case. This fact supports the idea of starting the child’s second language education as soon as possible which occurs more and more in the Czech Republic nowadays. It is mentioned that listening is in both cases, acquiring the language of origin and learning the second language, the first ability to gain. Even children before the childbirth have been proved to perceive and react to the voices, especially the one of their mother and to respond in a way to music.

As Mary Underwood (1990, p. 1) remarks, nobody knows precisely the way how listening functions or the way people learn to listen and to gain the meaning from what they hear. Scott and Ytreberg support this thought and mention that “*So far nobody has found a universal pattern of language learning which everyone agrees with*” (Scott and Ytreberg, 1991, p. 4). Scott and Ytreberg further mention that much is dependent on the mother tongue of the children together with the social and emotional background of the child (Scott and Ytreberg, 1991, p. 4). Underwood also states that it is a skill probably developed from the listening to the language of origin. The same author (Underwood, 1990, p. 1), however, mentions that it takes a relatively large amount of effort concerning the foreign language listening compared to the mother tongue.

As research (Butterfield and Siperstein, 1974 in Anderson and Lynch, 1991, p. 25) with babies not older than three days has shown that their preferences are in

listening to spoken language rather than listening to other auditory sensations. The element of child to parent interaction is supported by Murphey (in Murphey 1992) who states that there are researches proving that a largely important aspect of developing a young children's language and that is the "*musical babbling produced by infants and returned by parents*" (Murphey, 1992, p. 7).

According to Michael Rost (1990, p. 12) the role of the child is more specifically as someone taking part in cooperated activity than as only "recipient of input" (Rost, 1990, p. 12). In the natural unconscious or spontaneous language acquisition language development happens only when also the extra-lingual reality is concerned, as Rost (1990, p. 12) mentions, it depends also on who is the sender of information and who is its recipient, where the conversation takes place etc.

The first language is acquired via experience and situations which children get into from their environment. As Susan House mentions, this environment is a "*constantly stimulating*" one (House, 1997, p. 7). According to her, children get in touch with the first language all the time, she literally even uses an expression that they are "*bombarded with language.*" (House, 1997, p. 7)

Whatever the process, a child growing up in a certain language surroundings learns the language of his / her origin within the first years of life without much difficulty.

2 Listening

2.1 Characteristics alongside other skills

Listening belongs to the group of four basic language skills alongside with speaking, reading and writing. Listening and reading can be classified as receptive skills, speaking and writing as productive skills.

The order of English as a second language acquisition begins with listening (House, 1997, p. 7) as first the language is presented orally and children listen to it. Secondly children are asked to reproduce the language which they heard orally and they speak. Third on the scale of acquisition is reading, when the children read the language in the written form. Susan House states that as the last of the skills, writing is acquired. It happens once the children are asked to reproduce the language in the written form (1997, p. 7).

2.2 Aims of teaching listening

Listening practice in school should aim to appropriate ability to understand later on in real life outside the classroom, which is a fact upon which authors (Underwood, Hubbard et al., Philips) agree. According to Mary Underwood (1992, p. 1) listening can be described as a process during which a listener pays attention and at the same time attempts to understand the meaning of what they hear.

Hubbard *et al.* (1991) have the same opinion as they mention as one of the greatest important features of listening the ability to communicate. The authors (Hubbard et al., 1991) state that students of English as a foreign language may have the ability to say certain words or utter orally, however, they will never have the ability to actually communicate with the English speakers or to get the meaning from what is said to them without having learned to listen.

Listening provides primary learners with a good source of language example and ideas how language functions (Sarah Philips, 2003, p. 15). Philips advises to provide children with listening activities which are on a slightly higher level than they actually master. Meaning can be clarified by usage of mime and body language and visual aids. According to Philips (2003, p. 15) “*it will expand their language horizons a little bit further*”.

2.3 Developing the listening skill

Comparing the four skills (listening, speaking, reading and writing) from the point of view of the native language or mother tongue according to Butterfield and Siperstein (1974), “*we are listeners long before we are speakers*” (in Anderson and Lynch, 1991, p. 25). Other authors (Scott and Ytreberg, House) also mention that listening is the skill acquired first by children. Scott and Ytreberg (1991, p. 21) write further on that at the beginning of learning of new language, it mainly goes through the ears of the pupils and at the same time, what the pupils hear is the major source of the new language for them (1991, p. 21).

However, as Mary Underwood (1990, p. 1) mentions, nobody has ever learned or found the exact way of how listening functions nor what is the way that people are able to listen and to get the meaning from what is said. Underwood (1990, p. 1) points out an interesting fact and writes that the skill of listening appears to being developed without difficulty for the native language, however, the effort demanded concerning the foreign language is much greater.

Listening in the primary classroom is very often inseparable from the visual contact. Long before the pupils begin to produce their own pieces of utterance in the foreign language, they are exposed to small listening tasks such as commands or the classroom talk. There are schools where a so called audio-oral course takes place during the first year(s) of a second language education. During the audio-oral course the interaction between teacher and pupils is supposed to stay only on the level of speaking and listening, completely omitting writing or reading involvement. The audio-oral course is meant to be valuable as pupils who do not yet master writing skill gain already quite a good basis and vocabulary stock.

Philips also encourages teachers to use as much classroom English as possible because this, too, counts as listening exercise for learners. She sees course-book accompanying audio materials as a good source of other accents but advises to use English on the daily basis, e.g. when organizing the activities, when setting tasks to pupils, telling stories as all of these accompanied by gestures and mimics help pupils to acquire the patterns in language and develop it (2003, p. 15).

Listening is the first skill to develop when acquiring and learning a language. Considering the first (mother-tongue) language acquisition the skill is developed without much difficulty unlike during the second language learning in which effort

required is bigger. With young learners the listening skill cannot be separated from the visual and other senses perception.

2.4 Extensive and intensive listening activities

Although the distinction is not necessarily always very clear, there is a difference between the two types of listening. As Hubbard et al. (1991, p. 82) mention, there are listening exercises which can be used for both types.

2.4.1 Intensive listening

According to Hubbard et al. (p. 82 – 83) we can distinguish between two more subtypes of listening activities. The first are “*exercises which focus on detailed comprehension of meaning*” and second “*intensive listening for language*”

2.4.2 Extensive listening

The pupils do not practise grammar structures in particular while extensive listening activities. These consist primarily

According to Harmer (2001, p. 228) extensive listening can quite often take place outside the classroom itself. As the teacher encourages pupils in choosing listening exercises which they then listen to for pleasure and in order to generally improve their language skills. Harmer mentions that the motivation for listening is greatly increased when learners are allowed and able to make their own decisions and choices of what they will listen to (2001, p. 228).

2.5 Listening vs. hearing

It may seem that listeners do not in fact produce any activity during listening. And in some sources listening is actually spoken of as one of the so called passive skills, alongside reading. This kind of classification is mentioned by Hubbard et al. who put the blame to the fact that in many cases listening as a skill is “not actually taught” (Hubbard et al., 1991, p. 80) and continue stating that “because it is a passive skill, many teachers seem to assume that it’s quite easy” (1991, p. 80). Compared to

this opinion Mary Underwood (1990, p. 2) says that there is actually necessary a certain amount of engagement in the activity of creating a conversational situation if a person is to be spoken of as a listener. A difference between listening and hearing therefore needs to be clarified. Underwood (1990, p. 2) concludes by stating that *hearing* may be mentioned as a passive action in meaning, *listening* on the other hand is with no exception an active operation.

2.6 Difficulties which occur during listening

There are learners of English who consider listening as the most difficult skill. For them, only mentioning it or bringing a CD-player to the lesson are reasons to panic. Giving the difficulties a name and explaining them can be a helpful tool to overcome the fears.

Everything depends also on the context, as Anderson and Lynch (1991, p. 46) mention three categories which influence listeners. The first one is dependent on the kind of listening the listener is exposed to. Secondly, the listener's task for the listening plays a role. And thirdly, a setting, context in which the listening takes place is important (1991, p. 46). In order to provide pupils with secure feeling before and during the listening activities see tips in chapters on Stages of listening and the role of the teacher.

2.6.1 Problems caused by inability to get things repeated

Scott and Ytreberg (1991, p. 21) remind the difference and a reason why listening is considered as the most difficult by the learners by comparison to reading. The authors mention the fact which should not be forgotten and that is the fast disappearing of the pieces of utterance which have been said. It is not possible to read again or check again as it can be done with reading (Scott and Ytreberg, 1991, p. 21).

This applies mainly to listening e.g. on the radio where the pieces of utterance disappear quickly. We can easily cope with the difficulty nowadays as there are radios with their audio-archives where the listener is enabled to listen again to what he/she has missed. In the classroom this difficulty can be coped with by simply playing the audio material once again too. Among other difficulties which are

connected to listening Rixon (1986, p. 38) we can name problems caused by pronunciation or caused by listener's limited word stock etc. In the literature usually the difficulties listed are connected with a more advanced level of English listening.

Concerning young learners teachers should bear in mind that the feeling of success should prevail, therefore listening activities should be well explained in advance and e.g. possible unknown word taught as well.

2.7 Visuals with songs and listening

Visuals or visual aids and materials such as flash cards with pictures or sentences, words, letters are very important in the process of learning foreign languages generally. However, with young learners they are practically a must. This is caused by the fact that children learn best when as many of their senses are involved as possible.

Ur (1991, p. 30) differentiates between visual-aided and visual-based activities. The latter means providing each pupil with a copy of printed material. The material goes together with the listening task and serves to pupils as a source of information and a worksheet at the same time. On the other hand the visual-aided listening is represented by, for example, one big poster for everybody which gives the information necessary for the listening. According to Ur (p. 30) they are vital in lessons of English for gaining pupils' attention and make them focused on a specific thing in teacher's hands. Especially for the target group of this thesis – young learners it is very difficult to think abstractly although their imagination is practically endless. Ur supports this thought and mentions that it is quite complicated to concentrate on spoken word only if it is not supported by “something relevant to look at” (Penny Ur, 1991, p. 30).

Mary Underwood (1990, p. 25) mentions considering the visual aids before the lesson and think about whether they are necessary with the listening activity or “*desirable*”. Underwood further suggests that visual aids can be helpful for pupils in reminding them thoughts and language they would not recall without support.

Whatever the visuals accompany, they should be kept as simple as possible. This is a fact which the authors of methodologies (Underwood, Ur) agree upon. The visuals should not be forgotten as especially for the young learners they make learning more understandable and easier to grasp.

2.8 *Stages of listening*

2.8.1 *Pre-listening activities*

The aim of the pre-listening activities is to prepare and motivate pupils for listening. When listening is supposed to take place in the lesson, pupils should know at least a little what to expect. According to authors (Rixon, Underwood) the first stage should always be involved in order to help the pupils gain the maximum of what they are going to listen to afterwards. Rixon (1991, p. 63) describes the pre-listening stage as the set of activities which are done before the listening activity itself. As Mary Underwood (1990, p. 30) mentions, in real life situations the listener usually knows at least a little what they will hear from the person they are speaking to based on the knowledge of a context of certain situation. Underwood (1990, p. 30) sets an example of the situation at the check-in desk at the airport, where the participant in the conversation can guess the flow of it from his or her previous experience.

Shelagh Rixon (1991, p. 64 – 66) mentions some of the activities or tasks which can take place during the pre-listening stage. These may include speaking about what is going to come during the listening, taking a look at the text or the exercise or preventing worries during the listening by explaining some difficult words etc. The same author, however, warns the teachers not to let the pupils know too much before the listening itself as the whole practice might get spoiled. The activities before listening which suggest Mary Underwood (1990, p. 35 – 43) can be “*looking at pictures before listening, looking at a list of items / thoughts etc, making lists of possibilities / ideas / suggestions, reading a text before listening, reading through questions, labelling a picture, completing part of a chart, predicting or speculating, previewing the language which will be heard in the listening text, informal teacher talk and class discussion*”.

Discussion of the title of a song is suggested as a pre-listening activity with the songs, pictures also can help with the introductory part or discussing beforehand the grammar points which the song deals with (Saricoban & Metin, online).

2.8.2 While-listening activities

While-listening activities represent a series of comprehension activities which are aimed to help in developing various listening sub-skills. It is very important, especially with young learners, to be very precise on the level of explanation of the activities which the pupils are supposed to carry out during the listening. The while-listening stage involves the activities or tasks which the pupils are asked to work on during the time of the listening itself. As Mary Underwood mentions, their purpose is “*to help learners develop the skill of eliciting messages from spoken language*” (1990, p. 45), Shelagh Rixon (1986 / 1991, p. 68, 70) describes them as “guiding students’ listening” or as assisting the pupils to focus on the important pieces of information. According to Rixon, during the listening itself, the pupils should not be expected to answer in long and complex responses. The author argues that the main focus should be put on the understanding and concentrating on the listening, “*rather than worrying about reading, writing, grammar and spelling.*” (Rixon, 1986, p. 70).

2.8.3 Post-listening activities or the follow-up

Post-listening activities cover the tasks which come after the listening itself is completed. As Mary Underwood (1989, p. 74) mentions the activities included in the post-listening activities can reflect on the work which was done already during the pre-listening or even while-listening stage, however, it can also be related to the listening text only very loosely. During the last stage according to Rixon (1986, p. 72), the pupils use the information gained for some other purpose when they are ready to look back or do some additional work based on the listening.

When planning a lesson based on listening tasks, there are three stages which should be included in order to gain the maximum of it. There are tasks which are suitable to use for the pre-listening stage, different tasks which might be used during the while-listening stage and other for the last so called follow-up activities or post-listening stage.

2.9 Listening activities with songs

There are many ways of exploiting songs in the lessons. Ur (1991, vi) suggests following list of activities which are possible to do when practising listening for comprehension – “listening and making no response, listening and making short responses, listening and making longer responses, listening as a basis for study and discussion”.

Hubbard et al (1991, p. 94) suggest following:

“Listen and respond”

As an activity for the follow-up of the listening to songs, some type of question and answer activity might be used.

“Listen and write”

According to Hubbard et al. (1991, p. 94), this type of activity can be used in two ways, either writing down all the lyrics of the song while listening. For this kind, a song that is simple enough must be chosen. Another activity which includes writing might be the so called “gap-fill” exercise for songs which are already more demanding in the amount of lyrics.

“Listen and do”

Series of action or miming the lyrics of it is another possibility of exploiting songs. Hubbard et al. (1991, p. 94) suggest the song “My Bonnie Lies over the Ocean”. Listen and do activities are also a part of the Total Physical Response teaching, with which it is dealt in the chapter on TPR.

All the following “listen and do” activities come from Scott and Ytreberg (1991, p. 22 – 24). The first subchapter is called *instructions*, where the message has to be very clear and the teacher sees straight away if pupils understood the substance or not. Another subtype of Listen and do activities is *moving about*, which consists also the TPR, Scott and Ytreberg advise to ask the pupils to do “all sorts of crazy things” (1991, p. 23). The more language they learn the more varied the tasks can be, for the teacher it is very easy then to check what the pupils understood. According to

Scott and Ytreberg pupils also learn from each other. *Put up your hand* is another activity suggested by Scott and Ytreberg (1991, p. 23). It can be used when the teacher wants the class to calm down a bit and to have the pupils concentrated. *Mime stories* provide another kind of activity where listening together with TPR takes place. Teachers can use their creativity in making up stories which they act along with their pupils. *Drawing* can also be used with exercises of listening. The authors advise to keep the pictures as simple as possible because especially with smaller children, drawing can be very time consuming. It may be useful for checking knowledge of the “object vocabulary, prepositions, colours and numbers” (Scott and Ytreberg, 1991, p. 23). Scott and Ytreberg advise not to use it for the actions or verbs which may be difficult to draw.

“Listen and point”

There are many possibilities of exploiting the listen-sing-point activity, Hubbard et al. (1991, p. 94) use as an example a jazz chant – I like coffee, I like tea, I like Harry and Harry likes me. A well known song “Point to the ceiling, point to the floor, ...” can help with practising certain vocabulary items. The melody which children once learn can be exploited and we can add different words and change the subject of practice.

3 Songs in ELT lessons

3.1 Songs in our lives

“There is no human society without its poetry. There is no human society without its music.” (Maley, A in Murphey 1992, p. 3) Songs are all around us, surrounding us everywhere we are and any place we go. In cities and public places, it is almost impossible to escape from them. Songs are played in shops and we can even hear them (or listen to them deliberately) while travelling by public transport.

Sooner or later everybody has their own taste in music formed and listens to it through various means – on the radio, on the internet, from CDs, mobile phones or MP3 players etc. A considerable part of the songs coming to us from the television and radio are performed by the artists coming from English speaking countries, even the Czech artists sometimes write their songs in English. The songs have become the parts of our lives and so has the English.

There are many ways of incepting music and songs. Murphey (1992, p. 9) created a following list to show what people usually do with songs in everyday life. According to him we:

- “Listen
- Sing, hum, whistle, tap, and sap fingers while we listen
- Sing without listening to any recording
- Talk about the music
- Talk about the lyrics
- Talk about the singer/group
- Talk about video clips
- Use songs and music to set or change an atmosphere or mood as ‘background furnishing’
- Use songs and music to make a social environment, form a feeling of community, dance, make friends and lovers
- Read about the production, performance, effect, authors, producers, audiences of music and song
- Use music in dreams

- Use music and songs to make internal associations with the people, places, and times in our lives, so they become the personal soundtracks of our lives” (Murphey, 1992, p. 9)

The reasons for listening to music and songs are often just for fun and pure pleasure or in order to create a background at home while doing something else or while driving a car. As Hancock (2005, p. 7) mentions, people usually listen to songs for amusement or pleasure only. The idea of listening just for pleasure itself is supported by Mary Underwood (1990, p. 6) as well. Music and songs are connected with amusement and pleasant feelings but there is a great learning potential in them for English language development.

3.2 Songs and music for learning English

Songs can be used during the process of teaching and learning new language and serve as a valuable source and a tool and resource helping to make learning the language more accessible and enjoyable, too.

However, as Murphey (1992, p. 6) warns, mere songs cannot teach anybody the usage of language. It does not matter how high is the level of probability of songs to stick in one’s mind, or the amount of fun which songs can provide during lessons. Murphey adds that only listening to songs and singing them does not give pupils the ability to communicate in foreign language (Murphey, 1992, p. 6).

Hancock (2005, p. 7) states that the learners can profit from the mnemotechnic side of the songs as the lyrics of the songs are much easier to remember in connection with the basics of songs which are rhythm and melody. Underwood (1990, p. 6) agrees with the idea of songs helping the person who is listening by its rhythm and the words rhyming to sometimes to foretell or anticipate what will follow. Maley (in Murphey, 1992, p. 3) supports the thought mentioned previously by pointing out two major advantages:

1. “*Music is highly memorable*” (Maley in Murphey, 1992, p. 3). If this is caused by the fact that music helps creating a state of relaxed receptivity, or because the rhythm of the music somehow echoes with those fundamental rhythms of the body, or the reason for it is that its messages touch emotions in the depths of people or somehow it plays the “aesthetic chords”, or the cause is in the repetition which encourages learning and

motivation is not lost. “Whatever the reason, song and music ‘stick’ in the head” (Maley in Murphey, 1992, p. 3)

2. “*It is highly motivating, especially for children, adolescents and young adult learners*” (Maley in Murphey, 1992, p. 3). Pop-music due to all of its number of sorts represents “a powerful subculture with its own mythology, its own rituals, and its own priesthood” (Maley in Murphey, 1992, p. 3). The author then mentions that thanks to this it became a component of the lives of the students’ unlike many other elements that teacher use in the lessons. According to Maley, if the music can be tapped into, a positive energy of unexpected force is released at the same time (1992, p. 3)

3.3 *Atmosphere created by songs*

According to Harmer (2001, p. 242), music can be a good tool to engage pupils as it touches human emotions directly but at the same time lets the reason and brains think about it and the effects of music if we want to.

Hancock (2005, p. 7) as well points out the motivation as an important component of teaching and learning English together with providing variety in the teaching unit. Lo and Li (in Schoepp, 2001) support the idea, writing that the songs render change from routine in the classroom, and that learning English through songs creates a non-menacing classroom atmosphere in which the four language skills can be developed (Lo and Li, 1998, p. 8, in Schoepp, 2001). There are authors (Hubbard et al., 1991, p. 92) who also claim that singing is a group activity and therefore have the power to improve the classroom atmosphere. They add that as singing is a group activity, it may help with breaking the barriers among the pupils and help them learn effectively (Hubbard et al., 1991, p. 91). Similarly, the idea of songs making learners less stressed, more relaxed and entertained is supported by Saricoban & Metin (online) as well. The authors mention that thanks to provision of the real world element and connection with it in the classroom, the students find it less difficult to acquire and remember certain grammar points in English.

3.4 Reasons for the usage of songs in the lessons

It is not only in connection with the atmosphere that songs are valuable source for teaching English. Ur (1991, p. 65) states that the songs are introduced in the classes various goals. The main reasons according to the author (Ur, 1991, p. 65) are:

- In order to teach certain words or the grammar contained in the songs
- In order to make the students sing along with the song and therefore “*to produce oral English*” (1991, p. 65)
- In order to bring certain cultural elements of the English speaking countries into the classroom
- For pleasure or fun (Ur, 1991, p. 65)

Children generally like singing very much. As Rosie Green (1986, in Thomas Nelson and Sons, 1997) argues, children usually find enjoyment in singing along or taking part in rhythmical games which are in their language of origin. According to the author (Green, 1986), thanks to the rhythm contained in the rhyme or verse, children’s fluency can be developed and at the same time, the pronunciation of the words which rhyme supports children’s concentration on pronouncing them in the right way. Listening skills of the pupils are therefore practised in a pleasant and unconscious way. Hubbard et al. (1991, p. 92) also points out the advantage of songs and that is the fact that songs are highly memorable. Hubbard et al. (1991, p. 92) further mention that the probability that the language practised in songs will remain in the pupils’ memories without forgetting them is very high.

Green (1986) continues stating that the children who are raised with the various kinds of stories, rhymes or songs will later be able to profit from being more confident and having richer vocabulary while using their language of origin. The same applies according to the author (Green, 1986) to learning a second language. Harmer (2001, p. 242) agrees with that by writing that music can create a good and efficient bridge between the two worlds: the one of leisure and second of learning. Hubbard et al. (1991, p. 92) summarize all the positive aspects which favour the usage of songs in the foreign language lessons: “*Songs can increase motivation to learn the language as students, especially weaker ones, feel a real sense of achievement when they have been able to learn a song...*”

In the first chapter of this diploma thesis the ways of incepting songs in our daily lives were discussed along with reasons for the usage of songs in the English

lessons. The atmosphere which songs help to create in the classroom is one of the most important aspects for their usage. What is more music and songs are tools which make the pupils feel comfortable and less stressed in the lessons. In general, children like songs in their language of origin. In the same way pupils enjoy working with the songs in English, sometimes they do not even realize that they are actually learning something and their spontaneity helps them overcoming the fear from using foreign language.

3.5 Introducing songs in the classroom

The pupils in the classes are influenced by the pronunciation mostly of their teacher. It is the teachers who are the main pronunciation models. As the majority of teachers of English in the Czech schools are not native English speakers, pronunciation is not always a hundred percent correct. Therefore, undoubtedly, the use of authentic materials in the lessons of English is important and songs being one of these.

Using the songs or rhymes in the teaching and learning process in the lessons according to Green (1986, in Nelson and Sons, 1997) should be integrated in relation with the advancement and age of the children in the class, their skills and capability and the time length of the learning/teaching unit. For example the –for the age group in the Czech schools quite commonly used book- The Chatterbox by OUP has its methodology significantly based on songs. The authors introduce the grammar points of each unit with help of songs.

3.5.1 According to the lesson stage

Rosie Green (1986) suggests following ways and reasons for incorporating the songs and rhymes in the lessons of English:

In order to make the “*more formal work*” (1997, p. 53) less serious

“*As a musical session*” (1997, p. 53) which unites English learning together with movement

In order to create an illustration to a specific topic in teaching and learning, which should occur once the pupils become familiar with the song or rhyme

3.5.2 *Stages of songs' introducing*

McDonald (1984) suggests an outline of the procedure of involving pupils to take part in singing:

The song is introduced and presented by the teacher who can sing it or play it. The pupils listen only.

The song is repeated together with the teacher and pupils humming quietly the melody.

The lyrics are introduced (the amount per lesson is individual)

All the pupils sing together with the teacher being the leader while singing.

As the last stage the teacher does not sing anymore and lets the pupils to sing on their own.

The main aims of the technique of using songs in the classroom according to the author (McDonald, 1984) are to give the pupils a chance to cover themselves in the music, secondly to participate in using the language without being pushed by force. As a third important point in the technique McDonald (1984) mentions the group participation in accord and splendid group cooperation as a result.

Songs should not be played to pupils in the classes without previous preparation beforehand. Melanie Birdsall and Juli Preece advise to always put songs which pupils would listen to in context and also mention the topic or a brief plot of these (Birdsall and Preece, 1998, p. 3). The authors also point out the necessity of making the instructions which are connected with explaining activities with listening and songs clear. An advice from Birdsall and Preece to teachers occurs and that is to enable and encourage the pupils to record themselves while singing or to create verses of their own.

Hubbard et al. (1991, p. 94) suggest that there can possibly be a minority of songs which the teachers might like to use in order to practice listening only. However, majority of the songs shall be used for the involvement of the students. The authors (Hubbard et al, 1991, p. 94) suggest a similar procedure of introducing and teaching songs:

Teach unknown words or set phrases in advance

Let the pupils listen to the entire song

Recite the lyrics by a chorus, in order to constitute and keep the rhythm, tap into it

Combine the lyrics with the melody

Slightly different suggestions and pieces of advice on introducing the songs or rhymes in the particular case can also be found in English Nursery Rhymes by Rosie Green (1986, in English Nursery Rhymes, 1997, p. 53) who advises to follow subsequent order:

Firstly, to translate in short the name and the theme of all parts briefly together and let the pupils listen to them two or three times.

Secondly, to provide the pupils with a translation which is more extensive, e.g. one rhyme only and to hint particularly important words which the pupils should concentrate on while listening. During this stage Green (1986 in English Nursery Rhymes,) suggests to encourage the pupils to take part to a feasible extent, at the beginning joining with their body movement such as rhythmical swaying or miming certain parts of the song, eventually, singing along the lyrics will proceed as well. Green (1986) advises at this point to let the pupils repeat slowly smaller units, lines or verses after the teacher.

Third stage by Green (1986) is considered involvement of games and plays once the pupils are able to sing and chant the rhymes by memory. Green suggests adding simple instruments, which can at the same time be used as a stimulus for the pupils to learn the rhyme faster. Rosie Green, however, warns that it should not take the joy and pleasure away from the pupils.

An approach which seems to be the best suited to the target group of the young learners is mentioned by Susan House (1997, p. 65-66):

Play the song to the pupils and inquire whether they like it.

Play the song once again and tell the pupils to hum the melody.

Play the song a third time, pause it after every smaller section, then play the same part again and ask the pupils to sing it along.

Each verse should be repeated more times. House (1997, p. 65) then suggests in case the song is longer to do it in more than one time or possibly omit some of the parts of the song.

Susan House suggests not to write the lyrics in front of the classroom and also to avoid demanding the pupils to sing along with looking into their books.

To ask the pupils if they like the song can bring a certainly not welcome response from them as well. However, it is important to please both sides - the pupils and the teacher. Therefore as Ur (1991, p. 66) mentions, the choice of the song should be based on a mutual agreement, or a "*compromise*". Ur argues that it is not

probable that the students will respond positively to being taught a song which they do not like.

3.5.3 Previous knowledge of the song

The techniques of introducing the songs in the classroom differ in comparison of more authors. However, there are several important features common to all of these. First one is the progressiveness, which means the necessity of beginning with smaller units of the song, gradually letting the pupils to get used to the melody to the final usage of the words of it. The second one is repetition. This feature is supported by Ur (1991, p. 66), who mentions that music is more enjoyable when it is known by the listener already. Penny Ur (1991, p. 66) believes that a song provides more pleasure when the listener knows the lyrics and the melody of it, compared to the song which is played and heard for the first time.

Especially with young learners which include small children, songs can be used in order to organize the flow of the lesson and pace it in order not to lose time. On supersimplelearning.com many ideas when and why it is good and useful to involve the songs can be found. The authors of the website begin the lesson, change activities, clean the classroom (or one's own workplace) with the help of songs, etc.

3.5.4 On translation

There are authors (Green, McDonald) who advise to provide pupils with translation. However, there are songs, especially traditional ones (see the chapter on Types of songs) whose meaning may not be so clear or they might contain old-fashioned vocabulary. House (1997, p. 65) warns before “dissecting” the meaning of each and every word from the lyrics as it is likely to ruin “the natural rhythm of the verse”.

3.6 Types of songs to use in the ELT classroom

The idea of using songs in the process of teaching and learning English is undoubtedly not a very recent one. Murphey (1992, p. 121) notes that already “as

long ago as 1943 there were collections of finger play songs, echo songs, refrain songs, question and answer songs, movement and physical training songs, mime songs, speech training songs, pitch songs, 'topic' songs, lullabies and spirituals” (1992, p. 121)

There is a number of songs that can be used in the classroom. In order to give them the right meaning and to set these into a certain context, it is necessary to classify and to distinguish between these. Following chart was based upon the one presented by Hubbard et al. (1991, p. 93):

Type	Description
1. “Special occasion songs”	Songs which the English sing only during special days or certain festivities or times of the year. It can provide pupils with a good cultural insight of the English speaking countries.
2. “Songs and games”	Songs, mostly the ones dedicated to children, which go together with specific children’s activities, such as games etc.
3. “Action songs”	Songs requiring a sort of mime actions or dancing along with singing. Even simple songs can get more meaning once we connect them with a dance or movements.
4. “Songs where one structure or a lot of lexis is repeated over and over again”	Songs which were created with an initial aim for teaching.
5. “Songs which tell a story”	-

Table 1: Based on Hubbard et al. (1991, p. 93)

Another typological distinction can be found in Penny Ur (1991) who divides songs according to their origin. Ur sets the difference between the “specially-composed English teaching songs” and “authentic songs” (1991, p. 65). The difference is connected with the purpose, which was mentioned above (see the chapter *Reasons for the usage of songs in the classroom*). Penny Ur’s (1991) idea of

the classroom songs' typology can be better explained with the following chart based on Ur (1991, p. 65):

Type of songs:	SPECIALLY COMPOSED SONGS	AUTHENTIC SONGS
	to teach certain words or the grammar contained in the songs	to bring certain cultural elements of the English speaking countries into the classroom
	to make the students sing along with the song and produce English orally	For pleasure or fun
Usage in teaching:	“mainly for the sake of the language they contain”	“as sources of pleasure in their own right”

Table 2: Based on Ur (1991, p. 65)

A slightly different typology of songs presents Murphey (1992), whose division of the songs which to use with young children may be presented by the following chart:

Type of songs:	Examples and / or description:
Warm up techniques for eventual singing	Shouting Repeating Backward formations (or games with the words and the language)
Jazz chants	Rhythm without singing melody
Different song types	Total Physical Response or action songs

Table 3: Based on Murphey (1992, p. 121)

Susan House (1997, p. 19) divides songs for teaching and learning from the point of view of their origin. Depending on whether the song is a traditional one or a specially written one, she compares the pros and cons of these.

	Advantages	Disadvantages
Traditional songs	<p>They are often known and pupils might know the melody.</p> <p>Traditional songs represent an important insight into English-speaking countries' culture and can be used with socio-cultural topics.</p>	<p>They might "contain difficult and old-fashioned vocabulary" (House, 1997, p. 19).</p> <p>They are probably better for native-teachers who already have had a personal experience with the songs in their youth and childhood.</p>
Specially-written songs	<p>They can be created in order to practise specific language structures, vocabulary etc.</p> <p>Traditional – well-known tune or melodies from the songs in language of origin can be used in order to overcome the difficulty of teaching an unknown melody.</p>	<p>These songs are not a part of the culture of childhood</p> <p>Pupils might not be very entertained or even bored by these songs as they may seem unnatural and "artificial" (House, 1997, p. 19).</p>

Table 4: Based on House (1997, p. 19)

There are more ways of classifying songs for learning / teaching purposes. Authors (House, Hubbard et al, Ur) distinguish songs according to their origin of the and whether traditional songs are used in the lessons or on the contrary whether the songs used were created artificially for practising language (Ur, 1991, House, 1997).

Another distinction (Murphey, 1992) stems from the level on which the songs are used, whether it is a preparation for singing in a form of repeating, shouting, etc, or jazz-chants using the rhythm but not yet melody or if it is the eventual singing. Each option can have its advantages and disadvantages in lessons and it is up to teacher to make the decision which choice would suit the best for her / his class.

4 Motivation and songs

Maley in Murphey (p. 3, 1992) claims that: “*Music is highly motivating.*” The following chapter deals with defining motivation and its purpose and importance in learning a foreign language.

4.1 Defining motivation

Motivation is one of the key elements of successful teaching. The definition of motivation can be explained as follows: “the psychological feature that arouses an organism to action toward a desired goal or that which gives purpose and direction to behaviour” (thefreedictionary.com, online). Similar definition appears in Jeremy Harmer: “At its most basic level, motivation is some kind of internal drive which pushes someone to do things in order to achieve something” (Harmer, 2001, p. 51).

Knowing how to motivate the pupils is not always easy since as Susan House points out “*different people are motivated by different things*” (1997, p. 10). Harmer also contrasts motivation of adults and the one which children have (Williams and Burden, 1997 in Harmer, 2001, p. 51). Susan House is in accord with this as she mentions a specific of young learners of English. According to House (1997, p. 10) young pupils need to be motivated individually as well as in connection with the social interaction within a group of learners. The element of motivation should be included in every lesson during the process of teaching and learning.

4.2 Types of motivation

Motivation can be divided into two groups based on where it comes from to learners.

4.2.1 Extrinsic motivation

The extrinsic motivation is caused by any number of factors from outside (Harmer, 2001, p. 51). In the teaching/learning languages field according to Harmer the motive for it can be for example passing a test or an exam, hoping for a financial reward or salary rise, or wider travelling opportunities.

4.2.2 Intrinsic motivation

Intrinsic motivation on the other hand has to have roots in the individual person. According to Harmer (2001, p. 51), a learner can be motivated by the level of how he / she enjoys the process of learning a language or by inner feeling of contentment stemming from the progress in language.

4.2.3 Children's vs. Adults' motivation

Children's motivation is very different from the adults' motivation to learn a foreign language. While adults usually learn English for example for the reasons in work or in order to be able to communicate during the holiday, children only learn English because it is their school subject. This is supported by Wilkins (1975, p. 53) who shows the effect of motivation from the point of view of will and a certain amount of compulsiveness. To Wilkins, English as a subject could appear to certain pupils only as an obligatory school subject and a part of curriculum. That means, as Wilkins (1975, p. 53) suggests that perhaps none of the pupils would choose voluntarily to learn a foreign language.

There are many things by which children's motivation is influenced. When the children are small it is usually not their intrinsic goal but mostly influence of the factors such as the teacher and his or her personality, the overall feeling and atmosphere in the classroom, the parental support, the attractiveness of the lessons of English and as one of the most important factors – the successfulness of the pupils.

4.3 Motivation and success

Penny Ur connects the motivation with the topic of success and suggests that all the tasks ought to be “*success-oriented*.” (1991, p. 27). Besides other effect of students succeeding in one exercise or piece of work and therefore being motivated

or willing to cope with another, it also enforces the level of the effectiveness of the practice of the listening. The same thought is supported by Susan House who states that: “*Encouragement is by far the best tool for promoting and retaining a child’s interest in English. [...] Children are encouraged when they succeed but not when they fail.*” (House, 1997, p. 10)

Songs are a good tool for providing pupils with feeling of success, as even the pupils who might be shy do not need to be nervous or tensed when they sing along with the rest of the group. They can experience the feeling of being part of the group and also feel proud as they perform a kind of utterance in English.

Motivation is a key factor in language learning. Without the right motivation teaching English to children cannot be successful. We distinguish two types of motivation – intrinsic and extrinsic, children are often not yet fully aware of the need of language knowledge and they learn because they have to, therefore extrinsic factors play an important role.

5 TPR and songs

A well known and widely used method of Total Physical Response often used under the abbreviation of TPR is one of the essential parts of teaching English to young learners. The main essence of the method lies in the commands or instructions given by a teacher to which the learners respond.

According to Richards and Rogers (2007, p. 73) TPR “is a language teaching method built around the coordination of speech and action; it attempts to teach language through physical (motor) activity”. (Richards and Rogers, 2007, p. 73)

5.1 TPR with young learners

One of the characteristics of the age group is their need for change and for the variety in the lessons. For the young learners it is very difficult to keep calm and concentrated while seated down by the desks during the whole learning unit, in other words the lesson of forty-five minutes. The activities have to be chosen carefully and reflect the necessity of change.

5.2 Settling or stirring the class

Scott and Ytreberg (1991, p. 22) offer some practical pieces of advice. The authors define listening as both settling and stirring activity. “*Some listening activities will wake your pupils up, make them move about, create movement and/or noise. Others will calm them down, make them concentrate on what is in front of them, and create a peaceful atmosphere...*” (Scott and Ytreberg, 1991, p. 22). According to Halliwell (1993, p. 20), listening can be put amongst the activities which in the positive sense settle the class. The author, however, warns from the effect of boring the class into the state of inertia. To prevent the negative results of a class too calm, we should not forget to use the activities which on the contrary awaken and activate the class. Scott and Ytreberg advise not to be dependent only on the spoken word (1991, p. 5) and add that the majority of activities for the young learners should contain also the physical movement together with including the senses (Scott and Ytreberg, 1991, p. 5).

5.3 Process with the TPR

The technique of demanding pupils to act or move together with speaking or singing was first described as the Total Physical Response (TPR) by James Asher in 1965 (in Murphey, 1992, p. 121). As well as during the whole process of teaching English to young learners the necessity of the TPR is involved also for the apprentice of the skill of listening. According to Murphey (1992, p. 121), the main thought of the Total Physical Response is to let the pupils move or do other activities based on someone else's orders or their own will, thanks to the connection of words and actions, "*language is learnt more deeply*" (Murphey, 1992, p. 121). The same author (Murphey, 1992, p. 121) then adds that the language is in this way imprinted via the movements together with the senses of hearing and the sight. Similarly, in Saricoban & Metin (online) the support of movement, motion and/or dance together with singing can be found for the sake of making the songs even more meaningful and more enjoyable, Saricoban and Metin (online) add that "*furthermore, choosing lively action songs through which they can dance or act while singing will ensure a lively atmosphere.*" (Saricoban and Metin, online)

A very similar supportive approach can be found in Nixon and Tomlinson (2001) who add another element which goes together with the TPR. The idea is simply to get the pupils out of the desks: "*Get the children to stand up when singing the songs and rhymes. It can make tremendous difference to their performance and enjoyment.*" (in Nixon and Tomlinson, 2001, p. 10). The usage of songs together with a dance or some kind of movement brings into classroom a totally different atmosphere. When the teacher allows pupils to get out of their desks and move around the classroom to the sound of music, usually they are very content. Pupils then perceive the English lessons compared to other subjects where they mostly work by their own desks as fun and relaxing.

5.4 Involving everybody

However, the idea of using the TPR, or physical activity does not apply in hundred percent to the ideas of all the authors, as for example Paul (2004, p. 6) suggests getting to know the particular class first as all the children are, of course, individuals. According to Paul (2004, p. 6) certain children find it pleasant to move

all the time while the others enjoy more just sitting calmly. Paul (2004, p. 6) continues by stating that: “*More important whether an activity is physical or not is whether it motivates and involves the children.*” (2004, p. 6). The topic of motivation is further described in the following section.

In this chapter the topic of the Total Physical Response was discussed. It is one of the key strategies to use when teaching English to children. Although as some authors mention the technique is not applicable anytime and there may be pupils who prefer calmer activities, it should undoubtedly be included in the process of teaching. Songs, including jazz chants and rhymes appear to be good means of realizing the TPR in the classroom.

6 Classroom management

The teacher should organise the activities in such a way that pupils know exactly what their task is. Young learners are usually very active and full of energy but on the other hand they are quite self-centred. They do not hesitate to come and ask the teacher individually if they feel unsure about what to do, therefore a clear structure and orders should be given to them straight.

Teaching English should mainly be aimed to promoting communication (House, 1997, p. 10). The needs required for English lessons are not the same then as for other school subjects. Susan House mentions that there is nothing potentially motivating for pupils if they spend all the English lessons only in their desks filling in exercises. She mentions further varying of the group dynamics which can enable the pupils to experience different kinds of interaction and to give them the possibility for social-interaction development (House, 1997, p. 10).

6.1 *According to number of pupils*

Philips (2003, p. 7-8) describes the most commonly used types of classroom organization. The types are chosen depending on the situation and activity. As the first factor for division, Philips uses grouping according to the number of pupils. The activities can be lead “*individually*”, e.g. for reading activities, creating things or for writing down vocabulary. Another possibility is dividing pupils into “*pairs*” which can be used for role-play activities but also writing etc. However, before letting pupils work in pairs, Philips suggests a good idea and that is to show what is meant by the task with a so called “open pair” (2003, p. 7). When including an activity in “*groups*”, Philips provides a piece of advice which is not grouping children more than five together, ideally three pupils per group. According to Sarah Philips (2003, p. 7-8), young learners are not used to working in groups relatively freely without direct guidance by the teacher and therefore it is strongly advised to give them time to get the habit.

6.2 According to physical organization of the classroom

An important aspect is also the physical organization of the classroom. It is not easy to work in a language classroom where the tables are organized into the form of small islands. Teacher cannot observe clearly all the pupils' faces / expressions / mimics if some of them have their side turned on him/her. Philips (2003, p. 8) describes that "*in an ideal world the classroom would have an area of easily movable desks and chairs, an open space for action songs and games...*" However, conditions like these do not occur very often and time has to be spent in the classroom for reorganizing the furniture according to the activity. Philips advises to spend rather a few minutes on changing the disposition and being able to profit from the activity than stumbling for example on the way to the blackboard (2003, p. 8).

There are two main ways of explaining the topic of the classroom management. The first one is based on the number of pupils in the groups and the second one depends on the position of the furniture and other physical conditions of the classroom.

The classroom for listening should be organized in such a way that each of the learners has approximately, ideally the same working conditions.

7 The role of the teacher

It is the teacher who provides pupils with listening experience in the classroom. Certain requirements are set upon teachers in order to make the best out of the time given in English classes.

Mary Underwood (1990, p. 21) sets the task the teachers should include into their way of teaching listening and suggest to bear in mind following pieces of advice what the listening in the classroom should involve:

“Exposing pupils to a range of listening experiences” Underwood (1990, p. 21)

According to Underwood (1990, p. 21) this includes using many different listening tasks in which varied language (various accents, level of formality of the spoken language or different pace) is introduced.

“Making listening purposeful for the pupils”(Underwood, 1991, p. 21)

Underwood (1990, p. 21) suggests using the sort of tasks which are not unreal to take place even in the real life outside the classroom in order that the pupils are able to make connections with the real life situations.

“helping pupils understand what listening entail and how they might approach it”

Underwood (1990, p. 21) encourages here the teachers not to hesitate speaking about how listening functions in the native language and to change the pupils’ attitudes in case their former attempts to learn how to listen have not been successful.

“building up pupils’ confidence in their own listening ability”

Mary Underwood states that “success breeds success” (1990, p. 22) therefore the pupils who feel that they succeeded in a certain activity will be likely to keep on trying. The author then reminds the importance of providing the pupils with such materials in which they can experience the success (Underwood, 1990, p. 22)

Another view on teachers’ role from the point of view of listening activities can be found in Harmer (2001). Harmer (2001, p. 231-232) defines teachers’ role as:

“*Organiser*”: the pupils must be told precisely about their goals in listening task and along with these the instructions how to get to them. Teachers’ job in this is to provide their pupils with tasks and texts which can strengthen their confidence

(their belief in themselves). The tasks need to be achievable for the pupils' level and the texts which are understandable.

“Machine operator”: whichever listening material chosen (cassettes, disks) Harmer advises to be well prepared and try the material before the lesson takes place. Teachers should be confident in using the listening technique so that they can provide as much of high quality listening as possible and not lose time with e.g. searching the right position of the media. According to Harmer (2001, p. 231), decisions should also be taken in advance where to stop and pause during the listening exercise, however, teacher should also be ready to react on the momentarily situation in the classroom and pupils' needs. The appropriate adjusting to situation is also connected with observation of pupils' reactions during listening.

“Feedback organiser”: once the listening task is completed, a feedback should be provided in order to know the level of successfulness. Harmer (2001, p. 232) suggests beginning with comparison of results in pairs and then proceed to checking the answers with the whole class. Harmer points out the necessity of being supportive during the feedback organizing if teacher wishes to “counter any negative experience” and if motivation is to remain in the pupils (Harmer, 2001, p. 232).

“Prompter”: Harmer (2001, p. 232) suggests making out the most of the listening exercises. Often there are language features which are not straight obvious in first listening. Teacher can provide pupils with the complete transcripts and focus on features of spoken language and to “provoke their awareness of certain language items” (Harmer, 2001, p. 232)

Scott and Ytreberg (1991, p. 9) mention certain important attitudes which the teachers should learn to follow and this includes the approach to pupils. The authors (Scott and Ytreberg, 1991) remind the necessity of respect to pupils at an individual level. If the teacher is realistic with the expectations and appears to being fond of all the pupils on an equal level, this can help in creating a secure and fair atmosphere in the classes.

II. PRACTICAL PART

The practical part of the thesis is divided into two parts. The first one is a methodological part which aims to provide readers with concrete ideas and suggestions for the realization of learning / teaching units. The core of each lesson plan is a song. Practical suggestions which were inspired by the songs are then presented. There are well known songs suitable for the age group of young learners with vocabulary which represent the basis of each course. The lesson plans were carried out in the English classes of third-graders (children who are eight to nine years old). The lesson plans could as well – with only minor changes work with younger pupils, too.

The second part is qualitative and was aimed / dedicated to support the efforts by questionnaire survey from the pupils of Základní škola Náměstí Svobody 2 in Prague 6. The opinions of the respondents support the suggested motivational importance of listening and songs in teaching/learning process of a foreign language.

8 Methodological part

The methodological part consists of five lesson plans of my own design which were also carried out, tested in my teaching practice and evaluated. The lesson plans were verified in the primary third-class with around fifteen eight to nine year old pupils in each lesson during September 2012. The pupils have had English since their first class and thanks to the organization of school system of teaching languages they were all on approximately same level in English within the group.

8.1 LESSON PLAN 1: *The alphabet and spelling*

Time:	one lesson – 45 minutes
Age:	8 – 9 years old pupils – 3 rd class
Materials:	flashcards with the alphabet, flashcards with the names and pictures of animals (appendix 2a, 2b, 2c), PC with data projector or IWB with access to the internet, cards for the alphabet pyramid (appendix 1)
Aims:	Vocabulary: the names of various animals, possessive pronouns,
	Structures: To recognize letters
	Skills: listening, speaking, reading, writing
	to practise English intonation and rhythm, to distinguish between different sounds of letters in English
Group dynamics:	whole class, individuals
Assumptions :	Most of the pupils are already familiar with alphabet and spelling from the previous two years of learning English but there are still problems which occur in differentiation between the sounds.

Stages and procedures:	Materi als	Ti me
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Introduction:	At the beginning of the lesson start with the alphabet song, there are various versions of the melody of the song. Use the one your pupils are already familiar with, e.g. the Chatterbox version.		2 mins
Spelling:	Present the alphabet pyramid (see appendix 1) on the blackboard then practice the sounds several times with the pupils. As another step, let the pupils copy the same pyramid on their cards.	Appendix 1 – the alphabet pyramid	5 minutes
Pre-listening activity:	Ask the pupils: “Do you have an animal pet at home? What is it? What is its name? Can you spell it?” Write the names of pupils’ pets on the blackboard as the pupils are spelling them.		3 minutes
	The teacher then shows the flashcards (see appendix 2) with different animals’ names and the pupils spell their names. First they spell the names altogether, then separately.	Appendix 2a, 2b, 2c – animal cards	5 – 7 minutes
	We play the first strophe of the song Bingo the Dog (e.g. from the youtube.com) and let the pupils listen for what the name of the farmer’s dog is. “What is the farmer’s dog’s name? Who knows? Who understood the spelled name?”		1 – 2 minutes
While-listening activity:	Pupils are given the basis of the lyrics (appendix 3) and their first task is to follow the words of it. During the second listening let the children sing along with the song.	Appendix 3 - Bingo the dog	1 – 2 minutes
	We choose five children and give each a flashcard with one letter (B-I-N-G-O). These children stand up in front of the rest of the		5 minutes

	<p>class in order to make the flow of the song clearer. When the time while singing the song for the letter they are holding comes, the pupils raise their hands with the letter above their head. As the verses of the song go on, one after another the children put down the flash cards and clap their hands instead.</p>		
	<p><i>Variation / possible change:</i> Apart from clapping hands instead of spelled letters, patting the legs, tummy and head or jumping can also be involved.</p> <p>(the idea adapted from: www.supersimplelearning.com)</p>		
After-listening activity:	<p>Let all the pupils take part in creating your own version of the song.</p> <p>Teacher: “Think about other animals which the farmer can have.” Let the pupils come up with their own ideas.</p>		5 minutes
	<p>Simple possessive pronouns can also be practised. Leave it up to the pupils to decide the gender of animals they want to sing about. Then depending on the decision, a name can be chosen. Mind that it should always contain five letters in order to rhyme in tune.</p>		
	<p>Suggestion for other animals which can be used in the song apart from Bingo the Dog.</p> <p>FARGO the horse</p> <p>DAISY the cat</p> <p>LINDA the cow</p> <p>TYSON the goat</p> <p>(adapted from Volín J.: English through Songs)</p>		

	<p>Once the pupils get familiar with more versions of the song, we can try the canon/rounds version by dividing the class to two (later on three, four, five) groups. Tell the groups that each will start singing the about a different farmer's animal. Choose the first group who begins to sing. The second group starts singing when the first have completed the first line and so on until all groups are singing. The aim of this exercise is to make the pupils concentrate and not to pay attention to others. It is always good to remind the pupils that singing does not equal shouting.</p>		<p>10 – 15 minutes</p>
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Lesson plan evaluation:

During the lesson the pupils were given a task – to say what other animals the farmer might have apart from Bingo the dog. After the standard or typical farm animals, such as a horse, a pig, a sheep or a goat, the pupils came up also with less traditional ideas – a lizard and a snake. When it came to inventing their own names, the pupils were inspired by characters which they already know from TV-series (Shaun the Sheep for example) but were also creative. We tried to sing out loud our own version, some of the animals and their names were real tongue-twisters but pupils obviously enjoyed singing their own ideas and felt very important, which was a good result.

When we tried the canon (or rounds) we chose five animals and pupils were divided into groups of three. The result was not perfect but again – the pupils shared good atmosphere and did their best to sing their parts until the end.

8.2 LESSON PLAN 2: *The Wheels on the bus*

Time:	One lesson 45 minutes
Age:	8 – 9 year-old pupils
Materials:	picture of the bus (appendix 4), lyrics of the song (appendix 5), pairs-game (appendix 8), PC or IWB with access to the internet
Aims:	Vocabulary: To practise and fix vocabulary: parts of means of transport are acquired and practised (bus, driver, wheels, horn, windows, door, wipers),
	Skills: Listening, speaking, reading, writing,
Group dynamics:	whole class, pairs, individuals
Assumptions:	The pupils are familiar with at least some vocabulary regarding the topic, they know already vocabulary connected to the means of transport.

Stages and procedures:		Materials	Time
Pre-listening activity:	<p>With a picture or with a model of a bus, let your pupils describe its parts. Help them if they do not know enough words. Write the words which you have found together on the blackboard. Repeat the words again by pointing at them on the picture or on the bus model.</p> <p>Talk to the children about the school buses, do they function in our country? Where can we know them from?</p>		10 minutes
While-listening	Pupils are given each a simple picture of a bus / school bus. During the first listening of the	(appendix 4)	10-12

activity:	<p>song pupils' task is to mark by colouring which parts of a bus were mentioned in the song. The parts which are not in the picture can be drawn into the picture. Pause the song after each strophe as the pupils might find it difficult to colour the parts so quickly.</p> <p>(sing-along-version- http://www.youtube.com/watch?v=r600nwnrJBQ)</p>		minutes
	<p>For the second listening the tables with lyrics are given to pupils, this time ask the pupils to circle the words which indicate parts of a bus in the texts.</p> <p>After the listening read the lyrics with pupils aloud, slowly but surely passing towards the melody. With another listening, dance together with singing</p>	(appe ndix 5)	5 – 7 minutes
	<p>Dance with the Wheels on the Bus:</p> <ul style="list-style-type: none"> - The wheels on the bus go round-and-round (turn your arms one around another to show the turning of wheels) - The windows on the bus go up-and-down (reach your arms high and then bent your knees, go down and touch the ground) - The door on the bus go open-and-shut (stretch your arms horizontally into the sides to show “open” and then flex your arms in elbows towards the body – shut”) - The wipers on the bus go swish-swish-swish (flex your arms in elbows and then move them from left to right to imitate the movement of window wipers) - The horn on the bus goes beep-beep-beep (move your arm forward as if pressing a horn button on the bus steering wheel) - The money on the bus go clink-clink-clink (make small steps or jumps, changing your left and right) - The driver on the bus says: “move on back!” (indicate the 		5 - 7 minutes

	movement with you arm – from front backwards)		
Follow up activities:	<p>Test:</p> <p>Provide each pupil with the worksheet with questions (see appendix 6), ask them to choose the right possibility and circle it, there is a letter next to each possibility. When pupils cross out all the wrong possibilities, there is a solution and a message for them.</p>	(appendix 6)	5 minutes
	<p><u>Pairs game</u> (appendix 8): find the vocabulary-picture pairs</p> <p>Divide pupils into pairs or groups of three. Provide each pair or group of pupils with a set of “pexeso” (appendix 8). The rules of the game are widely known: during each turn a player turns around two cards which at the beginning are lying on the table facing down. If the pair matches (e.g. wheels in the picture and “wheels” written) the player can take the pair of cards and has one more go. On the contrary if the pair does not match, it is another player’s turn.</p>	(appendix 8)	10 minutes
Note:	<p>Cross-curricular topics from other school subjects can be involved as well. For example with “prvouka” (<i>in Czech schools the subject contains basis of chemistry, biology and social science and is taught on the primary school level</i>). It may help revise pupils’ knowledge of the safety connected with transportation, crossing the street etc.</p> <p>Teacher can also mention the phenomenon of school buses. When, why and where they started operating, etc. Short film shots with the school bus in it can be played (e.g. The Simpsons...)</p>		

Lesson plan evaluation:

The pupils seemed to enjoy the lesson, too. They were very curious and when it came to describing the bus they wanted to know all the possible words, not only the ones which were needed in the song. We looked up some of them in the dictionaries.

I had to encourage the pupils during the colouring and drawing task to work faster. They like these activities a lot and it was necessary to point out that only colouring is not the main objective of our lesson.

As there is not exact version of the song as it is provided in the thesis, we only listened to a shortened version on youtube.com in order to get the idea of the melody. More strophes were added after during our mutual singing.

8.3 LESSON PLAN 3: Greetings and colours

Time	two lessons - 2x45 minutes
Age:	8 – 9 year olds
Materials:	flash-cards – coloured papers, guitar, dominoes (appendix 11), I see colours everywhere – lyrics (appendix 12), lyrics of the colour song (appendices 9, 10), guitar
Aims:	Vocabulary: to learn and revise colours (red, orange, yellow, green, dark blue, light blue, purple, grey, black, white, pink, brown), greetings revision
	Structures: Good morning – How are you? – I’m fine thank you!
	Skills: listening, speaking, reading, writing
Group dynamics:	whole class, pairs, individuals
Assumptions:	Pupils already know most of the colours so these lessons are aimed to serve as a tool for becoming more confident in

	using them and learning some new items of vocabulary as well.
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Stages and procedures:		Materi als	Ti me
1 st lesson			
Greetin g:	Start the lesson on the carpet in the circle with all the pupils with usual greeting. “Good morning everybody!” and the pupils response: “Good morning, teacher!” Ask then each child individually: “How are you today, Dan?” – “I’m fine, thank you!” ...		10 – 15 minutes
	With a guitar or just a melody, play and sing with the class the Greeting song. There are more melodies and variations of this song.	guitar	
	Good morning, good morning! How are you, how are you? I’m fine, thank you! Good morning, good morning! It’s good to see you!		
Pre- listening activity:	<u>Pre-teach the vocabulary:</u> Present the names of colours using of flash-cards made of coloured papers. Teacher is showing flashcards together with names of colours. “Repeat after me!” and the pupils repeat them.	Colour ed papers - flashcards	5 – 7 minutes
	As a second phase, teacher is only raising the colours and pupils name them on their own.		
While- listening activity:	Place the flash cards with colours in the order which dictates the song (see appendix 9) on the floor, let the children sit around in the circle. A volunteer can point / tap at the	Appen dix 9	7 – 10 minutes

	flash cards while the teacher is playing the guitar and singing.		
	First play and sing the song rather slowly in order to observe how all the pupils are getting on with the colours recognition and naming. With the second attempt, the teacher can try to make the pace of the song already faster and also change the assisting pupil.		5 minutes
End of the lesson:	Greet everybody and wish them a nice day. Use the expression “see you later!” too as it will be useful in the following lesson		2 – 4 minutes
2 nd lesson			
Beginning of the lesson:	Start the second lesson in the same way as the first one. Greet everyone with the song and ask how they are doing.		5 minutes
Pre-listening activity:	Before it comes to singing the colour song, put the flash cards on the ground in the centre of pupils’ circle, however, this in a mixed up order. Let the pupils read the colours in this order and then sing the song with new order of the lyrics.	Coloured papers, colour song – mixed up version (appendix 10)	7 – 10 minutes
While-listening activity:	Song – I see colours everywhere...	See appendix 12, coloured papers	5 – 7 minutes
	Provide each pupil with a set of coloured flash-cards. Ask them to put them in front of themselves and listen for the colours which they recognize in the song. “Listen and put your hand up when you hear the colour.”		

Follow-up:	A great advantage of this song is its possibility of changing and transforming it. The colour flash-cards can be piled up together in the centre of the classroom circle. Pupils pick one randomly then you can just form the pairs to perform along with the song		7 - 5 minutes
	Another way of exploiting the song is a “role play” – children are formed to represent the colours according to their clothes which they are wearing at the moment. There is not a certainty that there will be all the colours necessary represented but we can profit at least from those which are present in the classroom.		
	<p>Dominoes:</p> <p>Divide pupils in pairs or small groups in which they get each equal number of dominoes from the whole package. One player starts and the others continue by creating words and putting the right dominoes side by side. They take turns and the first one who gets rid off all the domino stones is the winner.</p>	Dominoes (see appendix 11)	7 - 10 minutes

I See Colours Everywhere:

I see colours everywhere,	Yellow and green!
I see colours everywhere,	Yellow, yellow, hello, yellow!
I see colours everywhere,	Green, green, hello, green!
What colours do you see?	Yellow, yellow, goodbye, yellow!

	See you later, green!
Blue and red! Blue, blue, hello, blue! Red, red, hello, red! Blue, blue, goodbye, blue! See you later, red!	Orange and pink! Orange, orange, hello, orange! Pink, pink, hello, pink! Orange, orange, goodbye, orange! See you later, pink!
Black and white! Black, black, hello, black! White, white, hello, white! Black, black, goodbye, black! See you later, white!	Purple and brown! Purple, purple, hello, purple! Brown, brown, hello, brown! Purple, purple, goodbye, purple! See you later, brown!

Lesson Evaluation:

As the pupils are not complete beginners, they could sing the song along with me quite quickly after having presented the song to them. During the second lesson they seemed to enjoy a lot the moment of surprise with the so called mixed-up lyrics. The pupils were quite confident in the original version already and the colours recognition but it was possibly thanks to the combination of simple melody and the colours which match easily with the tune. It was obvious that they had to concentrate more and try harder to name the colours correctly in the second “mixed-up” version. However, the pupils liked the second version probably even more although it seemed more demanding.

The second song and its role-played version was a great success, although not all the pupils in the class are very self-confident, when it came to representing the colours, they were eager to sing and enjoyed being the centre of attention.

8.4 LESSON PLAN 4: Feelings

Time:	one lesson – 45 minutes
Age:	8- 9 year olds
Materials:	Badges with feelings (appendix 13)
Aims:	Vocabulary: To learn and practise the vocabulary of different moods and feelings, to revise vocabulary of parts of human body
	Structures: questions – Are you ... ? Am I ... ?
	Skills: listening, speaking, reading
Group dynamics:	whole class, individuals
Assumptions:	The pupils know simple questions and basic words for expressing the feelings and will probably know some of the songs used in the lesson plan.

Stages and procedures:		Materials	Time
Greeting:	Start the lesson with greeting everybody and ask individually how the pupils are doing today. Ask the pupils: “Are you happy today?”		3 minutes
Pre-listening activity:	Ask the pupils which names for emotions they know, write them on the black-board and mime the meaning together. Write the rest of words which will be necessary for the jazz-chant and possibly translate their meaning.	Blackboard, IWB	7-10 minutes
	Perform the jazz-chant with the following movements and acting: When I am sad, I want to cry. (<i>rub eyes</i>) When I am proud, I want to fly. (<i>stretch arms</i>) When I am curious, I want to know. (<i>scratch head,</i>		7 minutes

	<p><i>thinking</i>)</p> <p>When I am impatient, I want to go. (<i>cross arms, tap foot</i>)</p> <p>When I am bored, I want to play. (<i>yawn, look around</i>)</p> <p>When I am happy, I smile all day. (<i>grin</i>)</p> <p>When I am depressed, I stay inside. (<i>rest jaws on fists</i>)</p> <p>When I am puzzled, I want to shrug. (<i>shrug</i>)</p> <p>When I am loving, I kiss and hug. (hold arms out and draw in as if hugging someone)</p> <p>(based on :http://www.slideshare.net/bogeybear/finger-plays-rhymes-and-songs)</p>		
	<p><u>Game – Badges</u> (based on Paul, 2004)</p> <p>Pin the badges on children’s backs and let them ask “yes/no” questions to find out which badge they are wearing (Am I sad? Etc).</p> <p>After that they have to stay in their role and fulfil tasks keeping the expression, tone of voice etc. (sadly, wearily,...) such as</p> <ul style="list-style-type: none"> - Count from 1 to 10 - Name the days of the week - Say the names of animals from the jungle <p>....</p>	Appen dix 13	10 minutes
	<p>Play the melody of the song you are going to sing (http://www.youtube.com/watch?v=VpMk5tq2d-A)</p>		2 - 4 minutes
While - listening activity:	<p>Sing the song</p> <p>If you’re happy</p> <p>If you’re happy and you know it, clap your hands,</p> <p>If you’re happy and you know it, clap your hands,</p> <p>If you’re happy and you know it, and you really want to show it,</p> <p>If you’re happy and you know it, clap your hands!</p>		4 minutes

Follow-up:	Brainstorm some other ideas: “What else can you do when you are happy?”		5 – 7 minutes
	Note the ideas and sing them again. Stomp your feet, ...	Blackboard	3 – 5 minutes

Lesson plan evaluation:

The Lesson worked out well as the pupils already knew certain items of the vocabulary and seemed eager to work with the songs mostly in the lesson. They came up with quite funny ideas such as “scratch your back” or “jump up high” when the time for their own lyrics’ creating came.

8.5 LESSON PLAN 5: My body

Time:	one lesson – 45 minutes
Materials:	flash cards with names of parts of body appendix , worksheet - The body game (see appendix 14), lyrics of the song “I’ve got one nose” (see appendix 17), Head and shoulders song lyrics (see appendix 16)
Aims:	Vocabulary: to learn and fix human body vocabulary, possessive pronouns
	Structures: to practise structure - I’ve got ..., Can you touch?
	Skills: Listening, speaking, reading
Group dynamics:	whole class, groups, individuals
Assumptions:	The pupils know already some vocabulary connected with human body from previous years of learning English, they surely know the Head and shoulders song, there is a way to revise basic numbers and learn some other possibly unknown vocabulary with another song.

Stages and procedures:		Materials	Time
Beginning of the lesson:	Start the lesson with usual greeting. Ask the pupils how they are doing today...		2-3 minutes
Pre-listening activity:	After that sing with children Head and Shoulders song along with the movements in order to remind vocabulary which pupils already know.	Head and shoulders Appendix 16	2-3 minutes
	Show the parts of the body on the worksheet as well (see appendix 14)	The Body (appendix 14)	
	Play the game “Can you touch...?” (adapted from Paul, 1996) Put the cards on two piles and then one pupil after another takes a card from the first and second pile. Can you touch your head with your toe? Etc.	and The body parts - appendices 18a, 18b, 18c)	5 – 7 minutes
	Head (touch your head) and shoulders (touch your shoulders), knees (bent down and touch your knees) and toes (touch your toes)...	Appendix 16	
	Sing the song to revise counting 1-10 Counting: 10 Fingers on My Hands One little, two little, three little fingers Four little, five little, six little fingers, Seven little, eight little, nine little fingers, Ten fingers on my hands		2 minutes
	(Adapted from Gray, 1996): 1 Tell pupils “I’ve got 1 nose.” Ask		10 minutes

	<p>them “Which parts of body do you have only one?” e.g. head, body, mouth.</p> <p>2 Repeat the same with two e.g. “I’ve got 2 eyes.”</p> <p>3 Count your fingers and say “I’ve got 10 fingers. Get other pupils to do this. Now ask some pupils to take off their socks and shoes and count their toes, saying “I’ve got 10 toes” at the end. Repeat until all pupils are familiar with these phrases.</p> <p>4 Hand out copies of the song lyrics (appendix 17) and sing the song several times until pupils have learnt the words. Now get the pupils to stand in a circle and sing the song while doing the actions e.g. bending down to touch their toes, holding their hands up when they say “fingers”, etc.</p>		
While-listening activity:	Play the song and sing it together with the movements which were practised.	guitar	3 minutes
Follow-up:	<p>Play the “The Body Game”:</p> <p>Divide pupils into groups of two or three. Provide each pupil with a counter and a dice for a group. Throw the dice. The player with the highest number starts the game. Take turns, throw the dice each time and move the counter around the board. When a player is on a square, he /she draws the part of the body if</p>	<p>Counters, dice, papers, pencils, game sheet (appendix 15)</p>	15 - 18 minutes
	Finish the lesson with rhymed orders to conclude and once again practise the vocabulary:		3 minutes

	<p>Hands on Shoulders</p> <p>Hands on shoulders, hands on knees, Hands behind you, if you please.</p> <p>Touch your shoulders, now your nose, Now your hair and now your toes.</p> <p>Hands up high, in the air, Down at your sides and touch your hair.</p> <p>Hands up high as before, Now clap your hands – one, two, three, four!</p> <p>(adapted from: http://www.slideshare.net/bogeybear/finger-plays-rhymes-and-songs)</p>		
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Lesson plan evaluation:

Listening was practised successfully during the lesson and so was the chosen vocabulary. Pupils who were already curious about the songs we would deal with in the lesson. They struggled a little during the game “Can you touch...?” as there were pairs of parts of body which pupils could not touch. The pupils seemed to be having fun and practising English at the same time.

9 Empirical part

In this chapter the focus is on the methodology of the survey, further survey aims and methodology of the data collecting is presented together with the characteristics of the respondents. The results are described in the graphs and by a descriptive analysis.

9.1 Survey aims

The questionnaire was designed in order to discover learners' view on listening skills and English their motivation towards songs in particular.

The work aims to find out about pupils' motivation towards the usage of songs in the lessons of English. Besides the motivation the thesis is oriented on the frequency of current usage of the songs' usage in their English lessons from pupils' point of view.

The author's motivation for the theme of the thesis was her own study-teaching experience and her teaching practice in the particular school.

9.2 Methodology of the data collecting

For the survey among respondents, a non-standardized questionnaire sheet was used (see appendix 19). The questionnaire is notionally divided into four parts. Although the thesis deals with English, the questionnaire forms were distributed in Czech language versions in order to prevent misunderstandings or wrong interpretations.

The first part of the questionnaire, which consists of two questions (questions 1-2), serves as an informational source about the respondents. It finds out about their gender and age based upon the grade of school which they attend.

The second part which consists of closed questions (3-6) aimed to find out about pupils' view on listening activities they have experience with from school. Besides it also inquired about the frequency of listening activities and exercises in learning process.

The third part (questions 7-9) was aimed to personal attitudes connected with English-speaking music culture features and the preferences of respondents. It also

aimed to find out about respondents' attitudes and efforts connected to English songs in respondents' free time.

The last question (number 10) was an open question and was regarded as an optional one in case pupils wanted to mention something else regarding songs and listening.

The questionnaires were distributed with help of English teachers of the classes and were filled in individually by the pupils

9.3 Characteristics of the respondents

In the research pupils from the 2nd to 5th class from Základní škola Náměstí Svobody 2 in Prague 6 were involved. There were hundred and nine respondents who completed fully all the obligatory questions and therefore could be included in the results.

Pupils from second to fifth school year were asked to fill in the questionnaire forms as for the first-graders it might be hard to read the questions on their own as their reading skills are not yet sufficient even in their mother tongue.

The numbers of pupils in each age group are listed in Table 5.

9.4 Data analysis method

The questionnaires were collected from the teachers and analysed after each question separately.

9.5 Results description

The questionnaire was designed in order to discover learners' view on listening skills and English songs in particular.

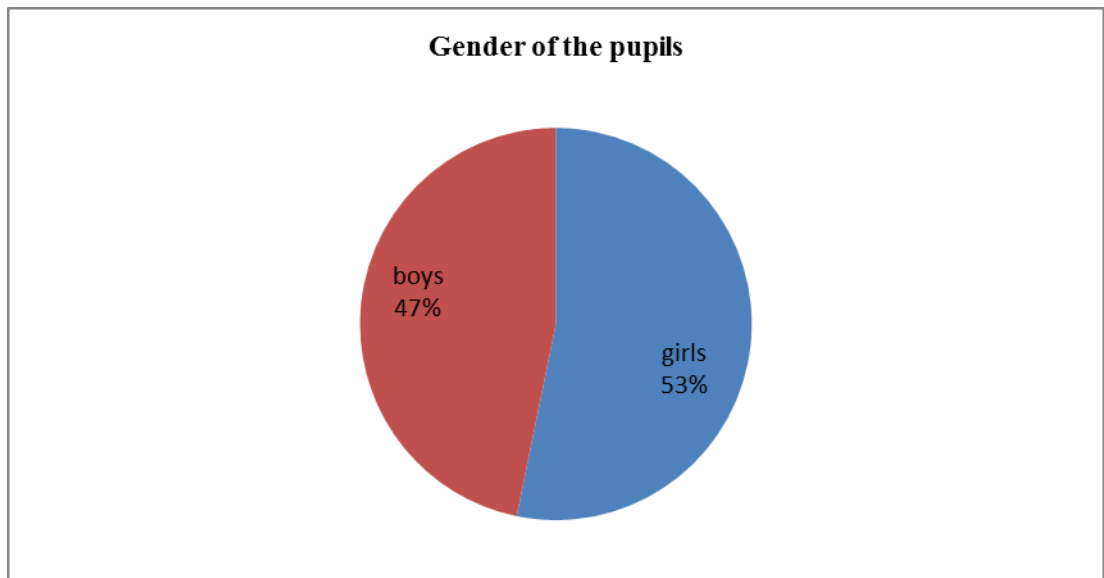
The questionnaires were distributed in Czech language as the level of English of the learners differs and I wanted to prevent misunderstandings while filling in the questionnaires by the pupils.

Out of total number of a hundred and thirty-two of distributed questionnaires, a hundred and nine questionnaires returned filled in fully and completely and these form the basis of the results.

Class	Girls	Boys	Total
2 nd	8	4	12
3 rd	16	16	32
4 th	24	21	45
5 th	10	10	20
Total	58	51	109

Table 5: Number of pupils in the classrooms

Question number 1 – What is your gender?

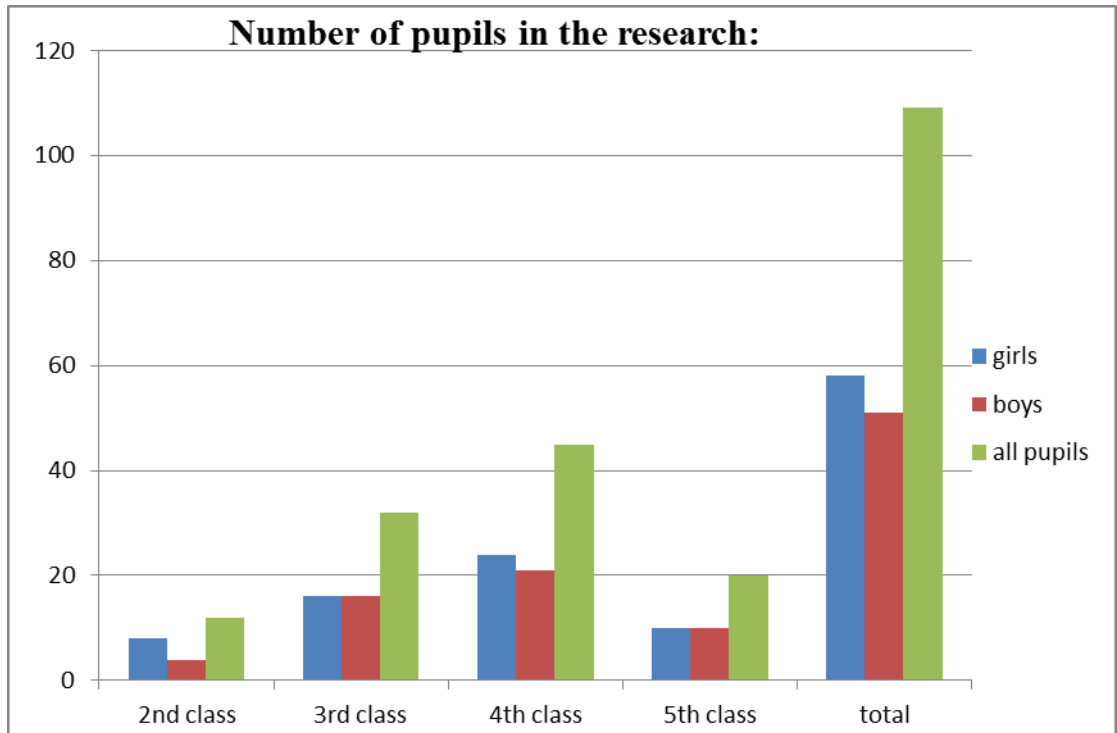


Graph 1: Gender of the pupils

The first question aimed to find out about the percentage of the gender among the respondents. Concerning the topic of the thesis, I aimed to find out in the research whether and how the taste in music differs among the two groups of girls and boys. Fifty eight girls who took part in the research form the slight majority by 53%, there were fifty one boys who responded to the questions and made 47% of the respondents.

Surely the question matters as the taste in music and songs can differ depending on sex of a listener.

Question number 2 – Which class do you attend?

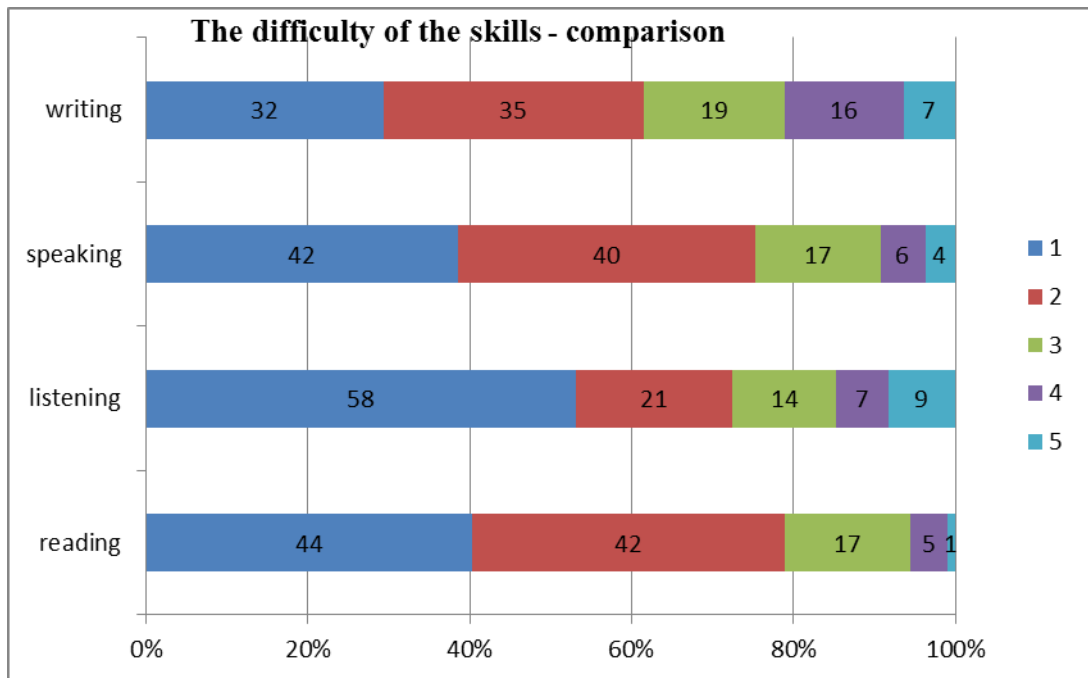


Graph 2: Number of pupils of certain age groups in the research

Question number 2 focused on number of respondents according to their age or the class they attend. The second class is attended by pupils from the age of 7 to 8 years, the third class by pupils of 8 to nine-year-olds, the fourth class by the children from the age of 9 to 10 and the fifth class represent the pupils between 10 and 11 years old.

The *graph 2* shows the total numbers of the girls, boys and all the pupils of each class. The group with the highest number of respondents was the fourth class with total number of 45 pupils.

Question number 3 – Which of the four skills is the easiest one in the lessons of English for you?



Graph 3: The difficulty of skills - comparison

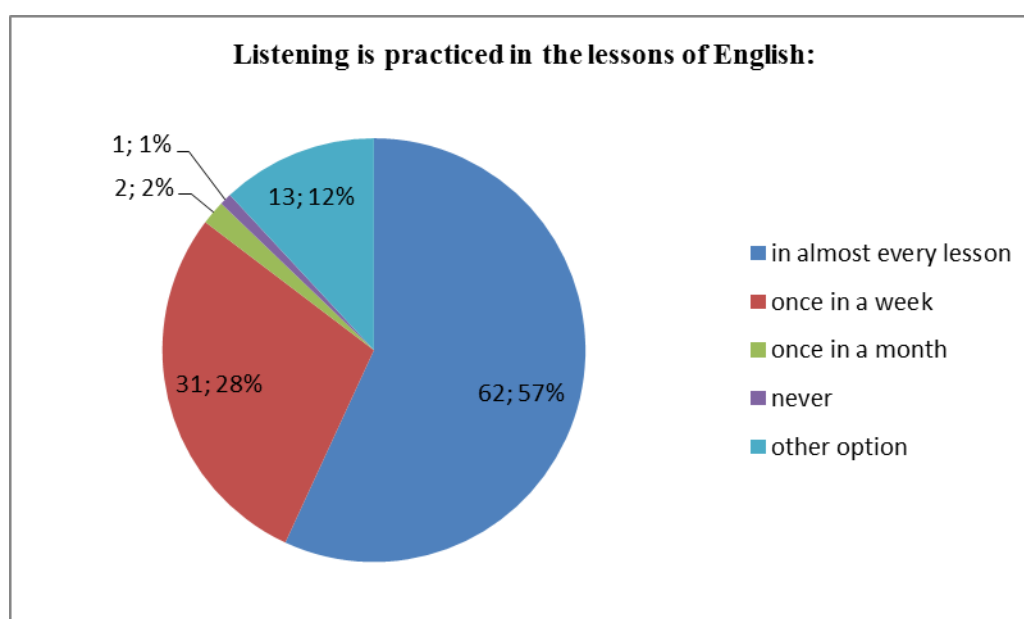
In the question number 3 the respondents were asked to fill in a table and mark the skills on the scale from 1 to 5, where 1 was considered as the easiest and 5 as the most difficult one. There was a certain amount of pupils who did not differentiate between the skills and put all of the skills in one column.

Listening was, quite surprisingly marked as the easiest skill by fifty-eight pupils, followed by reading (44 pupils) and speaking (42 pupils). The skill with the least votes for the easiest one among the sample of the respondents was writing (32 pupils).

Comparing the other side of the scale, writing is also described as the most difficult of the skill and as such it was marked by twenty-three pupils. Listening put among the most difficult skill sixteen respondents. Listening is on the scale of difficulty followed by speaking with ten responses. The least among the difficult points was dedicated to reading.

As many authors mention (see chapter Listening), listening is usually considered as the most difficult skill by the students. This does not match with the results of my research. However, it might be caused by the age of the pupils. Usually the pupils at the basic school do not come across very demanding listening tasks where too many pieces of information or foreign accents are involved in order not to be discouraged.

Question number 4 - How often do you practice listening in the lessons of English?



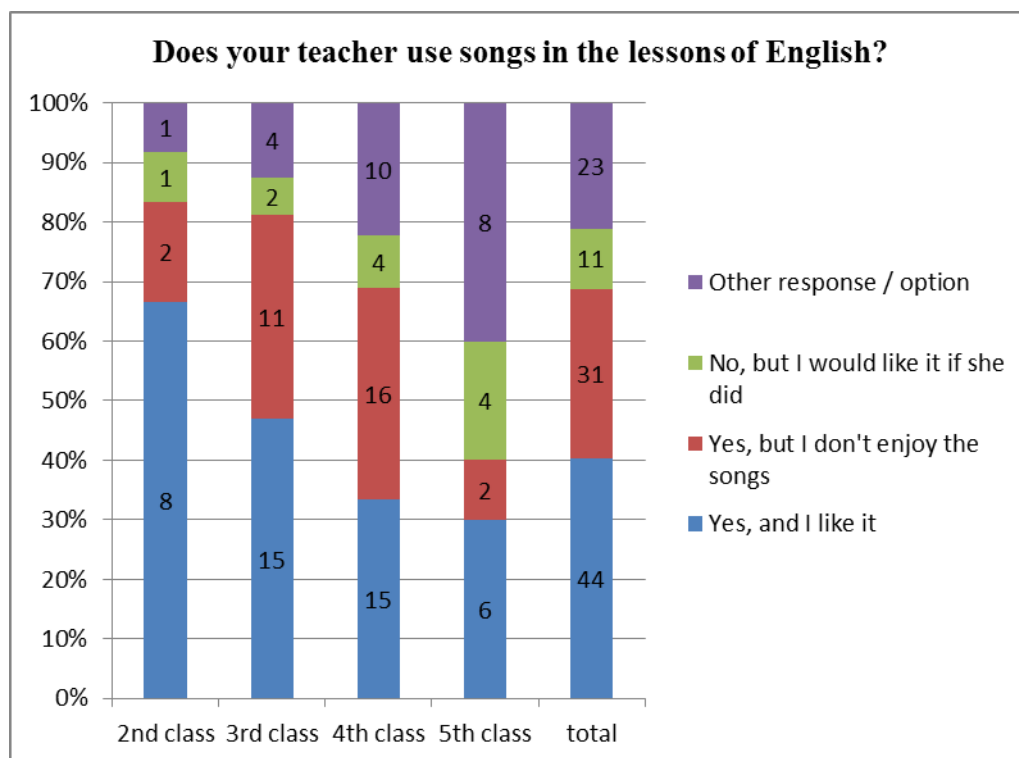
Graph 4: Frequency of listening practice in the lessons of English

The majority of the respondents chose the possibility that listening takes part in their lessons in “*almost every lesson*” (62 pupils). As a second mostly chosen was the possibility “*once in a week*” (31 pupils).

Among the “*other option*” which was chosen by 13 pupils, responses such as “sometimes”, “at the beginning of every unit” or “from time to time” occurred.

The possibility “*once a month*” was chosen by two respondents only and as well the response “never” (1 pupil) I consider it as a response based on bad understanding of the question. The probability that a teacher does not practice listening in the lessons at all or very rarely is very low. My opinion is supported by the majority of the other responding pupils who chose a higher frequency of listening skill practice.

Question number 5 – Does your teacher use songs in the lessons of English?



Graph 5: Teachers and usage of songs in the lessons of English

The fifth question of the research aimed to find out more about the opinions of the pupils on usage of songs in the lessons. Whether their teachers use the songs in the lessons of English and what do the respondents think about the songs used.

Most of the respondents (44 pupils) ticked the possibility “yes, and I like it”. This number is followed by 31 responds “yes, but I don’t like the songs” which was by some respondents further explained. See Question 10.

Among “other responses” the respondents mainly mentioned that the teachers work with the songs only occasionally or they use songs which the pupils do not always enjoy. One of the pupils answered “yes, but the songs are really dumb” which may be explained again in Question 10. Another response which occurred was “not at all / never” which is again highly improbable while majority of the schoolmates answered that the teachers actually use the songs.

Question number 6 – Write the name of your favourite English song

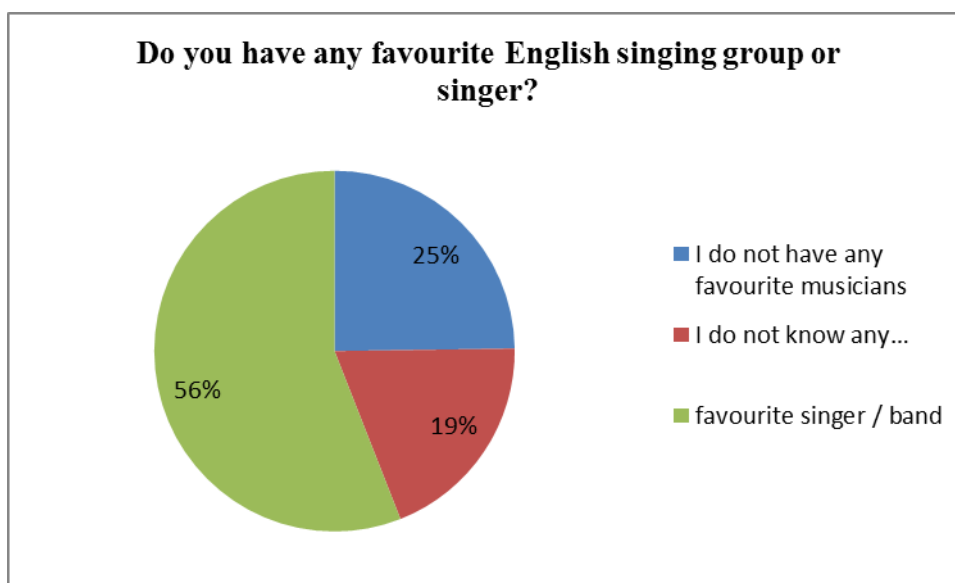
In this question it was taken into consideration that the pupils may not have their music taste formed yet, or have completely different interests than music and therefore this question was considered optional.

The respondents hesitated to write any name of a song in 21 questionnaire sheets. Eighty eight pupils filled in this question and the responses differed a lot. There were typical school songs such as the *ABC song* (13 pupils), *Colours song* (4), *Ten Little Indians* (1), *Bingo* (4), the Total Physical Response songs such as *Head and Shoulders* (10) or *If You're Happy* (3), *Teddy Bear* (1), occasions' songs like *Happy Birthday* (3), *Christmas Tree* (1), *Twinkle, Twinkle, Little Star* (1), *We Wish You a Merry Christmas* (1), or *Jingle Bells* (3) as well as the popular songs.

Among the modern or popular songs, the pupils mentioned more times the following songs: *Criminal* by Britney Spears (4), *It's My Life* (3), *Party Rock* (3), *Black or White* (2).

The following songs were mentioned only once: *I Like to Move It* (by Reel 2 Real), *Cotton Eyed Joe* (by Rednex), *Mr Saxobeat* (by Alexandra Stan), *Firework* (by Katy Perry), *Till the World Ends* (by Britney Spears), *Why Not Me* (by Enrique Iglesias), *International Love* (by Pitbull), *So Call Me Your Sugar* (from the Monster High animated series)

Question number 7 – Do you have a favourite singer or group who sing in English?



Graph 6: Favourite singer or group

In the question number 7 the pupils were offered three possibilities in which insufficient knowledge or interest in music as with the previous *question number 6* were taken into account. Twenty-seven pupils (25%) claimed that they do not have any favourite English singing musicians or singers. Twenty-one (19%) responded that they do not know any of the groups or singers who sing in English.

Among the third possibility, many names appeared including two Czech artists (Rybičky 48 and Petr Muk). There was not a clear favourite mutual to all the respondents, but some names appeared more times. Majority of these reflect the contemporary radio singles. I must confess that a large number of these I was not familiar with. The preferred artists also differed according to the gender. The girls who took part in the research mostly prefer the female artists, or the popular songs. The boys tend to choose on the other hand the male artists and also the harder style protagonists.

Artist	Girls	Boys	Total
Selena Gomez	5	0	5
Britney Spears	4	0	4
The Beatles	2	2	4

David Guetta	1	2	3
Jon Bon Jovi	1	2	3
Katy Perry	3	0	3
Lady Gaga	3	0	3
Red Hot Chili Peppers	0	3	3
Green Day	0	2	2
Hannah Montana	2	0	2
Nirvana (Kurt Cobain)	0	2	2
Pitbull	0	2	2
LMFAO	0	2	2

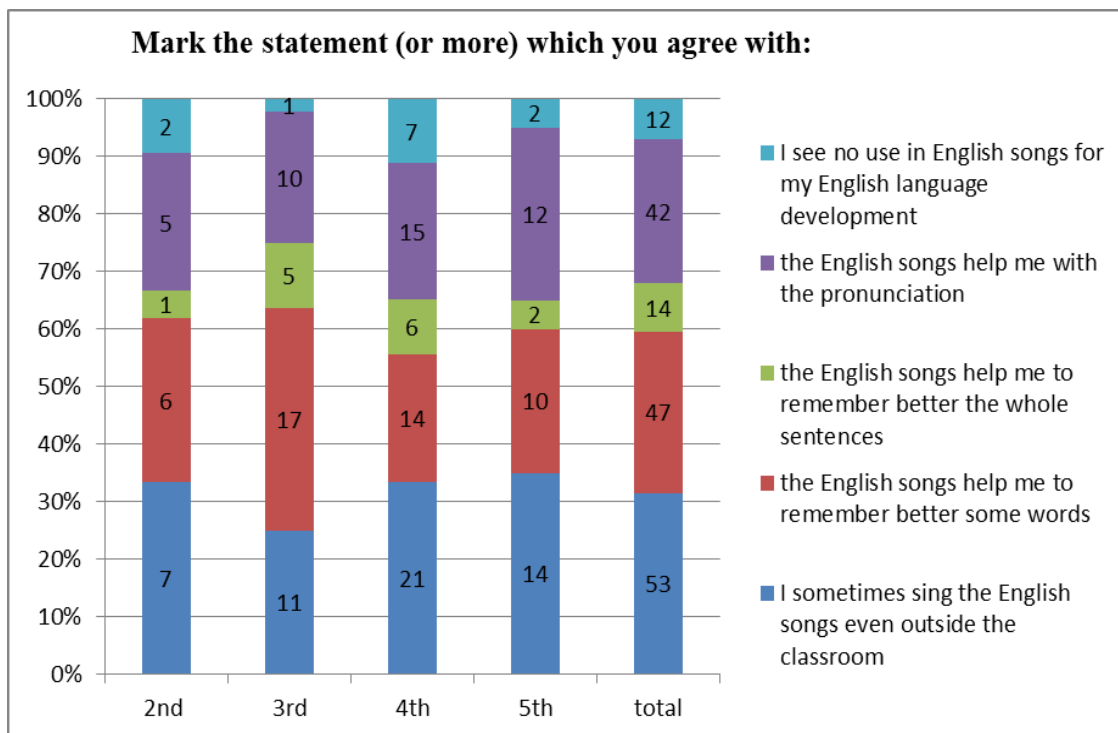
Table 6: Artists mentioned in the questionnaires

The rest of the English singing artists who were mentioned only once are listed in the alphabetical order as follows:

Adele, Alexandra Stan, Avril Lavigne, Black Eyed Peas, Bruno Mars, DJ Antoine, Don Omar, Indiana, Lana del Rey, Led Zeppelin, Linkin Park, Michael Jackson, the Offspring, Rihanna, the Queen, Theodor, Usher, Wight.

The range of the artists was not really surprising because as it was already mentioned, the music taste differs with almost every individual. Majority of the children is clearly influenced by the current hits and current singing stars. This may serve as an inspiration for the teachers who usually tend to use the children's songs or the songs from the textbooks (see Question 10). Even the children would appreciate to learn English through the songs they know from the radio. This, of course, should not mean complete omitting of the classic children's songs which aim to help with the basic vocabulary or pronunciation as a pedagogical tool but rather to exploit both of these possibilities in the teaching / learning process.

Question number 8 – Circle or mark the possibility (or more statements) which you agree with.



Graph 7: songs in English lessons - usefulness

In the question number eight the respondents were offered five statements and were supposed to circle those they agreed with. It was possible to mark more than one response.

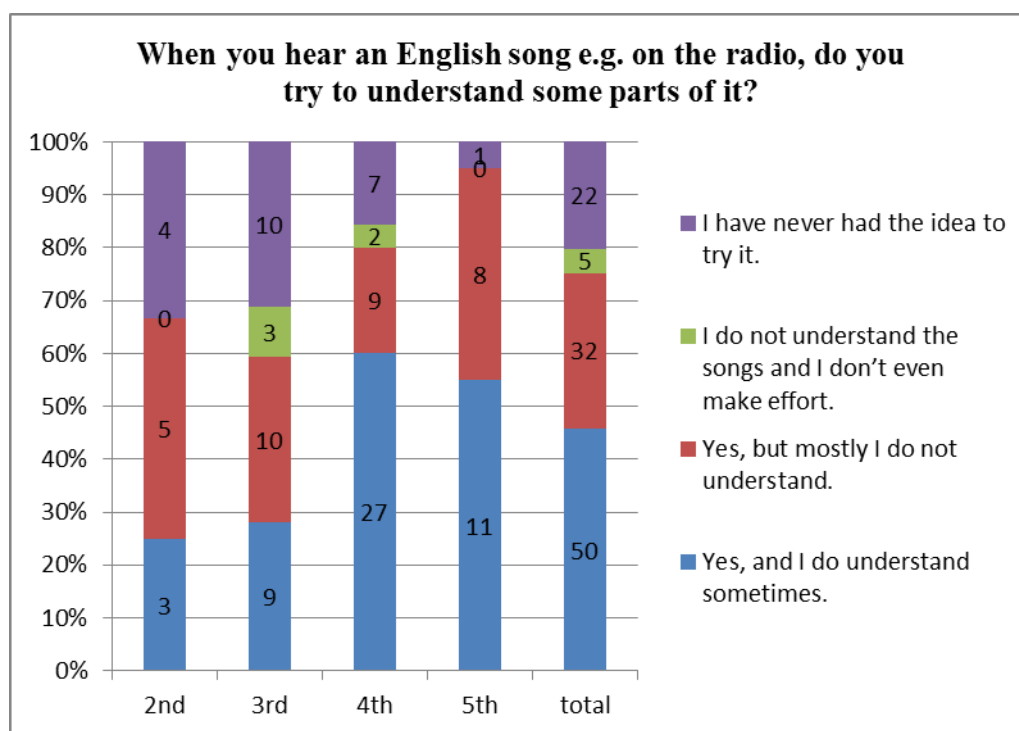
There was a certain amount of pupils (12 out of the total number) who chose the possibility “*I see no use in English songs for my English language development*”. These twelve pupils circled only this possibility and nothing more. The number of pupils who think that listening to English songs does not help them at all makes 13% of all the respondents. It may seem quite low but it should be taken into consideration when planning lessons or attempting to change the view of these pupils.

However, the majority of the pupils (97 pupils) find at least one positive effect of English songs on their language development. Majority of these ninety-seven pupils also chose more possibilities.

The response “*I sometimes sing the English songs even outside the classroom*” was chosen by fifty-three pupils in total and it represents a very positive tendency in using English in the world outside the classroom. Almost a half of the pupils is in touch with English and perceives or performs by singing along with the radio or just sing by themselves.

To forty-seven pupils from all the respondents, English songs appear helpful with remembering some words or vocabulary. Forty-two respondents also find them helpful in connection with the pronunciation difficulties. Fourteen pupils claimed that English songs help them to remember whole sentences.

Question number 9 – When you hear an English song e.g. on the radio, do you try to understand –at least some parts of- it?



Graph 8: Songs on the radio – level of comprehension

In the question number 9 the pupils were asked whether they try to understand English songs when they listen to them or just overhear them for example on the radio.

Almost fifty percent responded positively “*Yes, and I do sometimes understand*” which is a very positive result indeed. Although it was not specified how much they really comprehend from the whole song, the overall feeling of the pupils must be quite good only if they are able to hear separated words.

Thirty-two from the total number of respondents said that they try although they do not mostly understand. Only five pupils “do not even make the efforts to understand the English songs”, which may be perceived again as a positively low number.

Twenty-two (20%) respondents ticked the last possibility “*I have never had the idea to try it*”. Hopefully at least to some of them it seemed as a good idea from the questionnaire and next time when they have a chance to listen to an English song, they will remind the possibility and shall make the effort to understand at least something.

Question number 10 – Any other comments concerning the topic of English songs

In the last optional question the respondents were asked to write anything they found relevant and important to mention regarding the topic of the English songs. Sixty five percent of the respondents had something to mention and to share with me via the questionnaire in connection with the topic. The rest - thirty five percent did not write anything.

The responses were varied and there were positive ones as well as rather negative notes from the pupils.

Let me cite some of the negative commentaries first:

“I don’t like the songs, because I don’t understand.”

“I don’t like singing.”

“The songs that our teacher plays for us are really dumb.”

“I like English songs but not those which are usually in the textbooks.”

“I don’t like singing because it doesn’t seem to teach me a lot”

However, many pupils mentioned positive aspects:

“The songs are quite helpful for the pronunciation.”

“They are handy in normal life, we can communicate thanks to them.”

“I like songs because they help me with learning.”

“I like to listen to English songs, they are mostly nice and I like them.”

“When I go abroad, I understand more things and words thanks to the songs. I like songs.”

“I enjoy a lot singing only for pleasure and enjoyment, when I hear a song on the radio, I start to sing along.”

“It revives the lessons for me.”

Some of the respondents mentioned also their attitudes and ways of working with songs:

“I translate the English songs which I like with the help of computer. I look up the lyrics first and then the translation into Czech.”

“My father translates the songs for me while we’re driving the car.”

“I listen to the English songs in the afternoon.”

“I like to listen to the songs together with the guitar.”

CONCLUSION

The diploma thesis focused on the usage of songs and listening in the primary classrooms of a particular primary school in Prague.

The theoretical aimed to adequately focus on the target group specifics and towards the practical part. The target group of young learners was defined, regarding their specifics in learning foreign language. Another part of the thesis dealt with defining listening activities in general and then possibilities of exploitation of songs in the ELT classrooms. Practical tips for teaching were presented in the chapters on the Classroom management and the Role of the teacher.

The practical part consists of five complete and evaluated lesson plans based on songs for children and possibilities of their usage in lessons of English with young learners. The lesson plans include collection of activities which exploit the songs, the structures and vocabulary used in them.

As a second part of the practical part of the thesis a questionnaire was carried out in order to find out experience and motivation towards learning English with the help of songs. The results are based on responses from 109 pupils from second to fifth class of the primary education. The usual opinion from the literature is that listening is considered as the most difficult skill from learners' point of view. The questionnaire did not confirm this hypothesis as on the contrary, more than a half of respondents find listening as the least difficult and demanding of the four skills (listening, speaking, reading and writing). According to the results it can be concluded that the majority of pupils seems to be motivated towards learning English through songs, which was also confirmed during the lessons where the lesson plans were tried out and evaluated. Pupils were motivated and it was obvious they were involved in the actions of the lessons.

I hope the thesis can be helpful for other teachers in providing a collection of teaching materials for others. The results are motivating for me as well as I find songs as a pleasant way of learning and practising English and the thesis tends to be useful for my future teaching career as a primary teacher.

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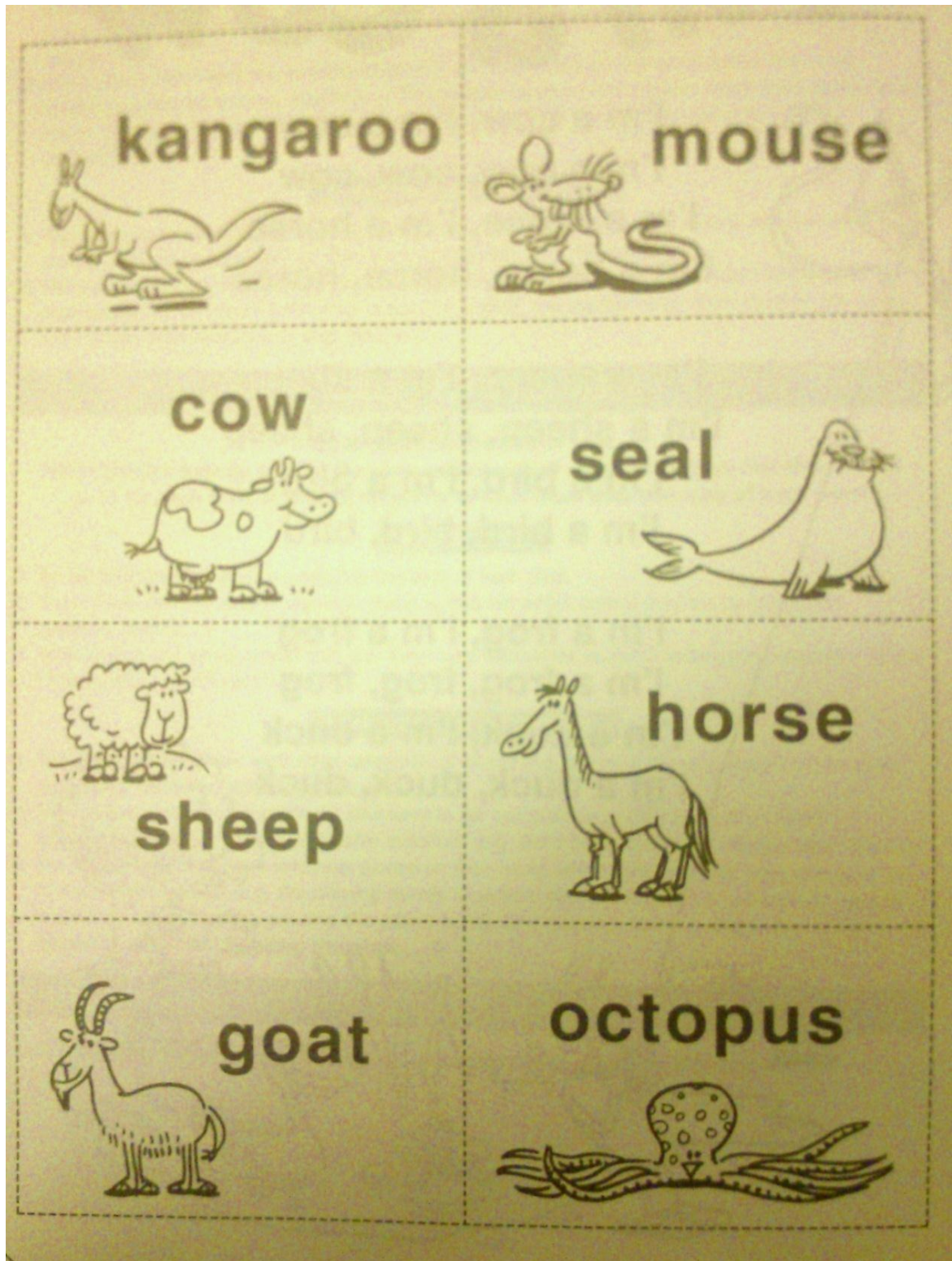
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Appendix 1

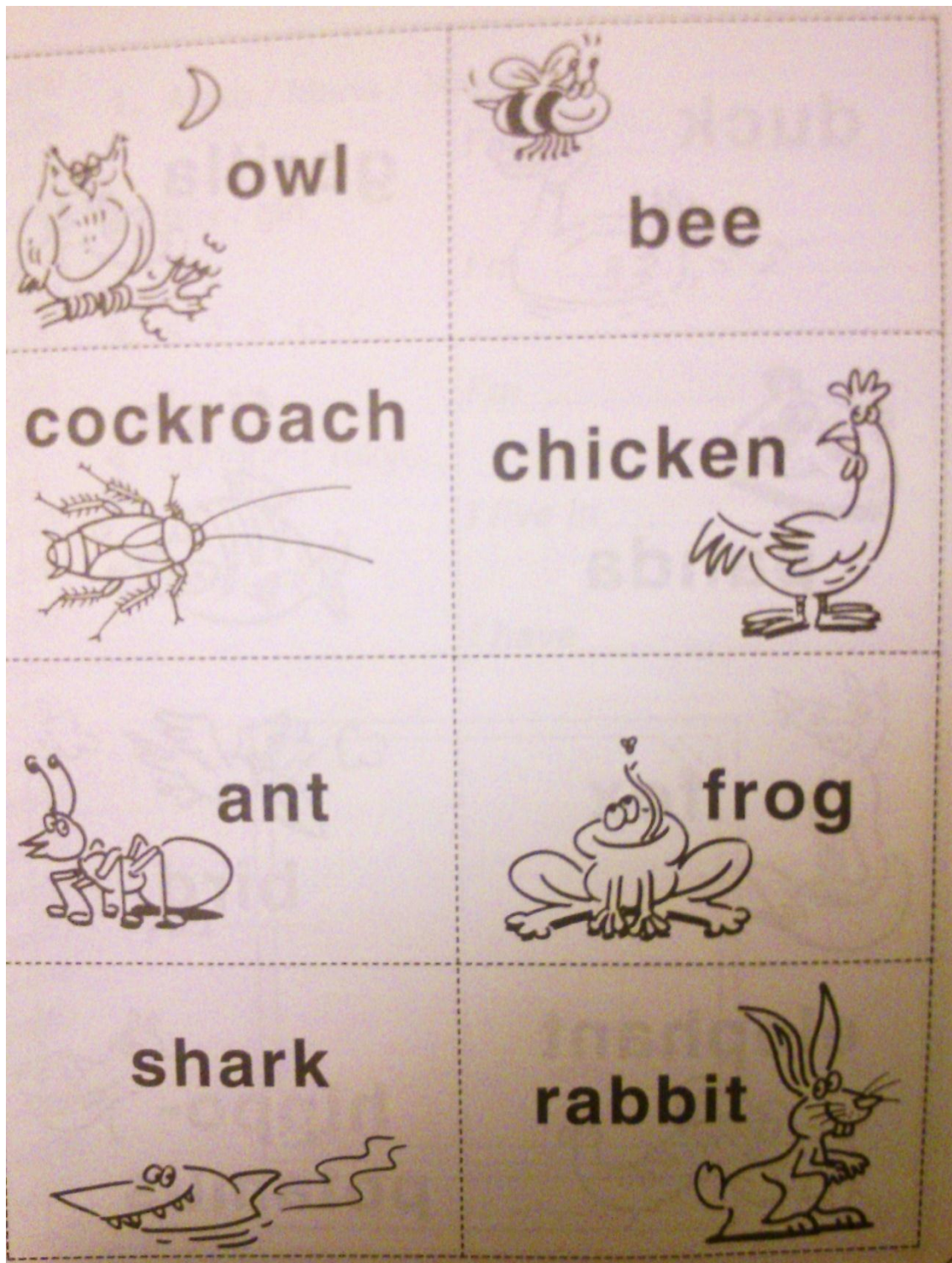
/i:/	B C D E G P T V
/e/	F L M N S X Z
/eɪ/	A H J K
/u:/	O U W
/aɪ/	I Y
/əʊ/	O
/A:/	R

Appendix 2a



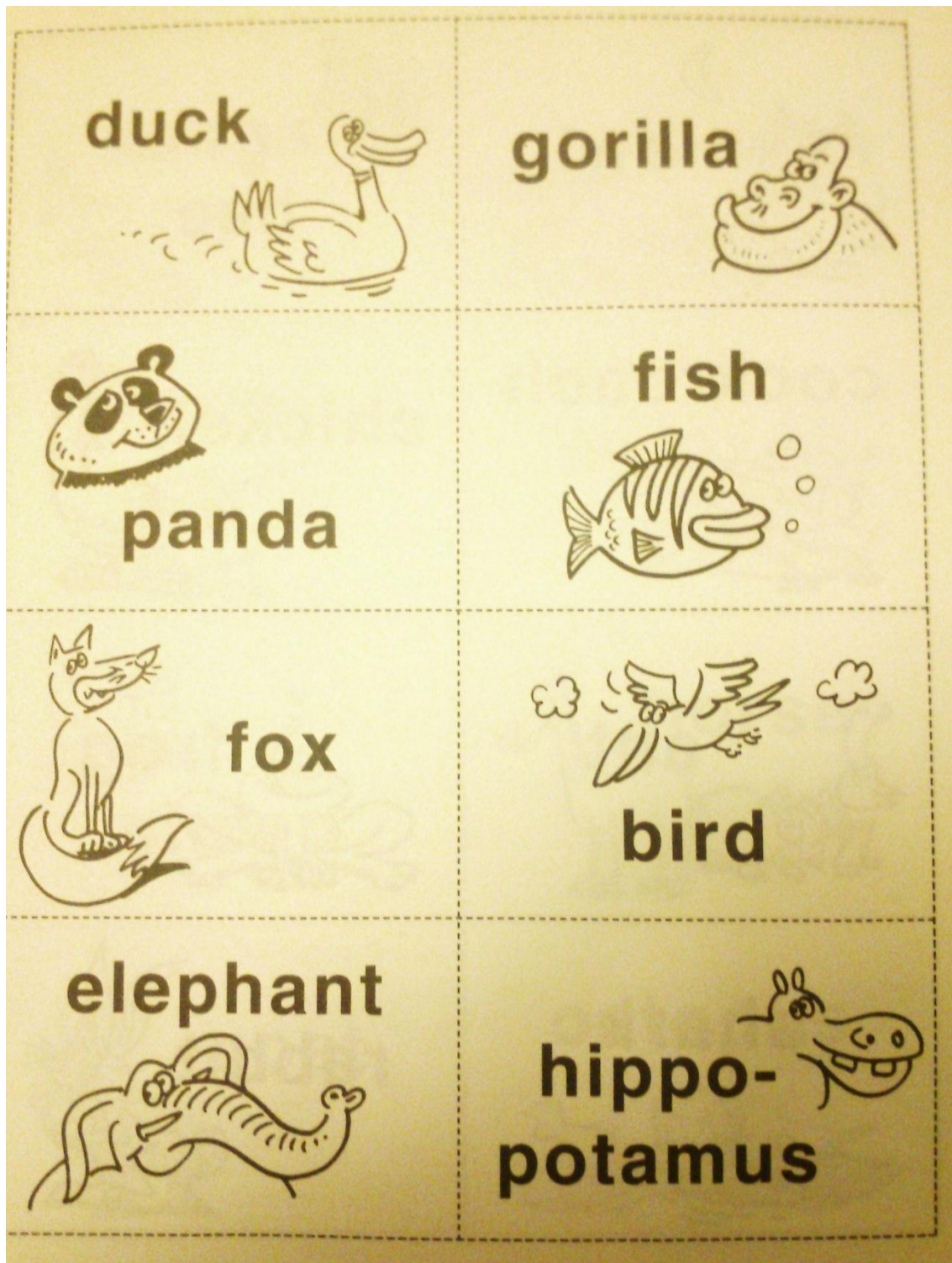
Adapted from Paul, 1996, p. 22

Appendix 2b



Adapted from Paul, 1996, p. 23

Appendix 2c



Adapted from Paul, 1996, p. 24

Appendix 3

BINGO THE DOG - lyrics	
<p>1. There was a farmer, had a dog and Bingo was his name, oh B-I-N-G-O, B-I-N-G-O, B-I-N-G-O and Bingo was his name.</p>	<p>2. There was a farmer, had a dog and Bingo was his name, oh x-I-N-G-O, x-I-N-G-O, x-I-N-G-O and Bingo was his name.</p>
<p>3. There was a farmer, had a dog and Bingo was his name, oh x-x-N-G-O, x-x-N-G-O, x-x-N-G-O and Bingo was his name.</p>	<p>6. There was a farmer, had a dog and Bingo was his name, oh x-x-x-x-x, x-x-x-x-x, x-x-x-x-x and Bingo was his name.</p>
<p><i>x = clap / tap / jump</i></p>	

Appendix 4



Appendix 5

<u>The Wheels on the Bus</u>
The wheels on the bus go round and round, round and round, round and round, The wheels on the bus go round and round all through the town.
The windows on the bus go up and down, up and down, up and down The windows on the bus go up and down all through the town.
The door on the bus goes open and shut, Open and shut, Open and shut, The door on the bus goes open and shut all through the town.
The wipers on the bus go swish-swish-swish, swish-swish-swish, swish-swish-swish, The wipers on the bus go swish-swish-swish all through the town.
The horn on the bus goes beep-beep-beep, beep-beep-beep, beep-beep-beep The horn on the bus goes beep-beep-beep all through the town.
The money on the bus go clink-clink-clink, clink-clink-clink clink-clink-clink, The money on the bus go clink-clink-clink all through the town.
The driver on the bus says: “move on back, move on back, move on back” The driver on the bus says: “move on back” all through the town.
...


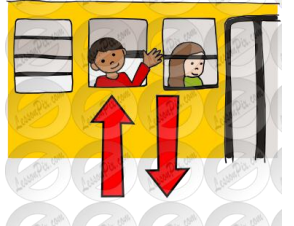
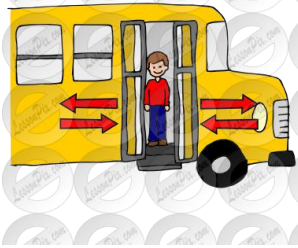





Appendix 6

Answer the questions and circle right possibility:					
1)	The school bus is:	f) red	g) blue	h) yellow	i) green
2)	The school bus is used by:	d) pets	e) pupils	f) parents	
3)	The wipers are used when:	k) the sun is shining			
		l) it is raining			
		m) the wind is blowing			
		n) it is freezing			
4)	The wheels on the bus are NOT made of	j) rubber			
		k) metal			
		l) glass			
5)	What is the fifth letter in “window”?				
	The message is: _ _ _ _ _ !				

Appendix 7

Answer the questions and circle the right possibility:					
1)	The school bus is:	f) red	g) blue	h) yellow	i) green
2)	The school bus is used by:	d) pets	e) pupils	f) parents	
3)	The wipers are used when:	k) the sun is shining			
		l) it is raining			
		m) the wind is blowing			
		n) it is freezing			
4)	The wheels on the bus are NOT made of	j) rubber			
		k) metal			
		l) glass			
5)	What is the fifth letter in “window”? wind o w				
	The message is: H E L L O !				

Appendix 8

	<p>wheels</p>		<p>windows</p>
	<p>doors</p>		<p>wipers</p>
	<p>bus</p>		<p>money</p>
	<p>driver</p>		<p>horn</p>

Appendix 9

Red and orange, yellow, green, Yellow, green, yellow, green, Red and orange, yellow, green, Dark blue, purple	Grey and light blue, black and white, Black and white, black and white, Grey and light blue, black and white, Pink and brown
--	---

Appendix 10

Red and light blue, yellow, white, Yellow, white, yellow, white, Red and light blue, yellow, white, Dark blue, white	Grey and orange, black and green, Black and green, black and green Grey and orange, black and green, Pink and brown
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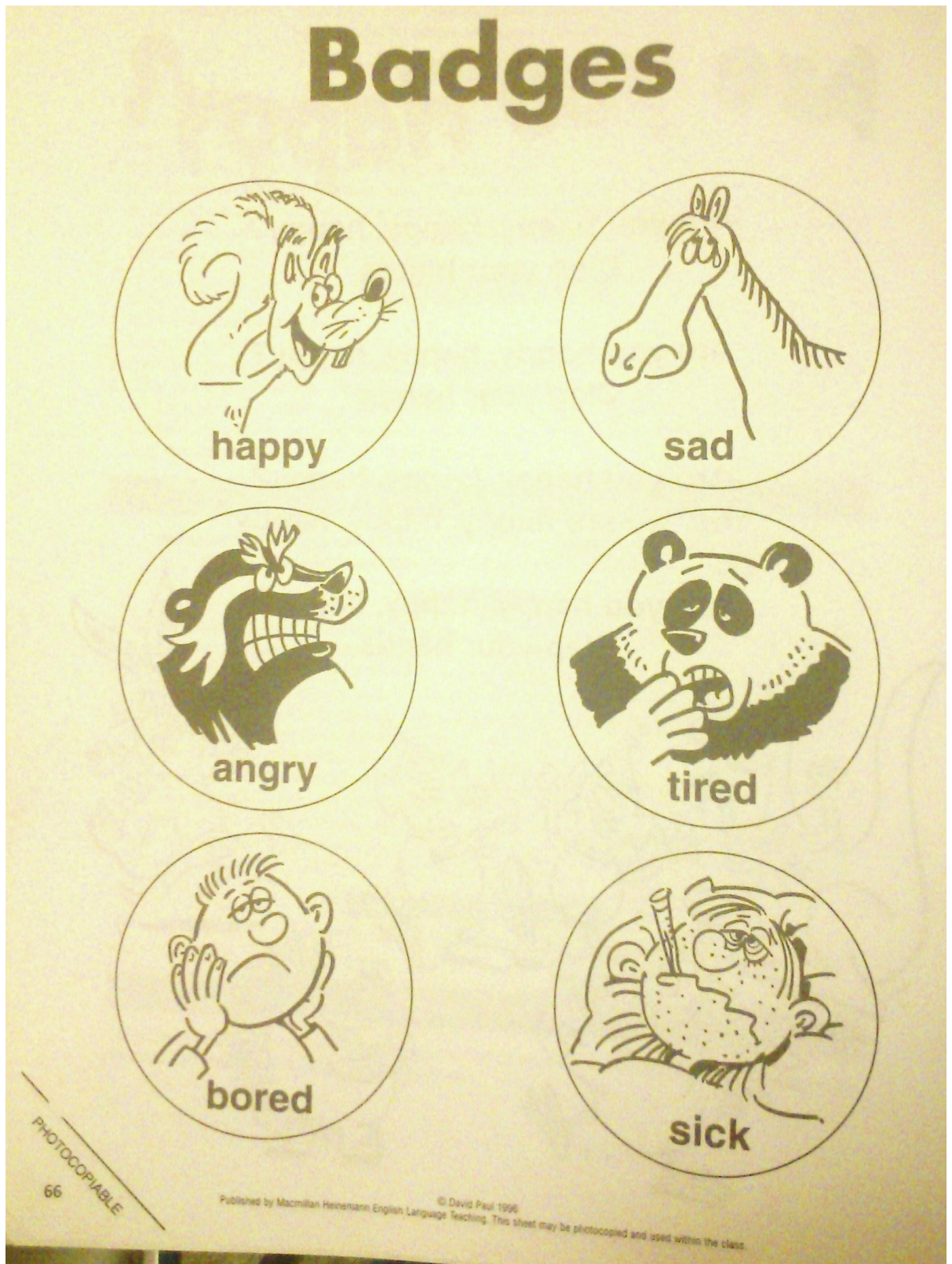
Appendix 11

UE	ORA		NGE	PUR
PLE	PI		NK	GRE
EN	BLA		CK	GR
EY	WHI		TE	YEL
LOW	BR		OWN	BLA
CK	RE		D	BL

Appendix 12

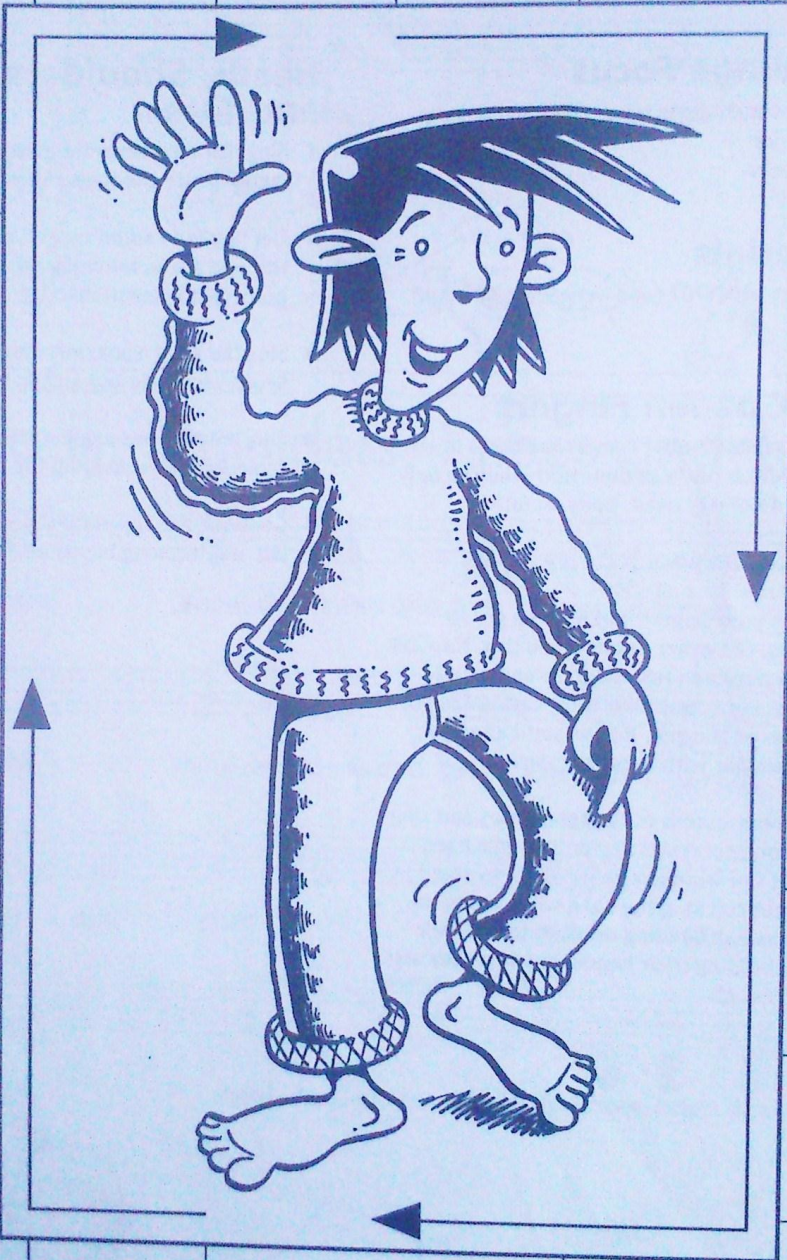
I See Colours Everywhere:

<p>I see colours everywhere, I see colours everywhere, I see colours everywhere, What colours do you see?</p>	<p>Yellow and green! Yellow, yellow, hello, yellow! Green, green, hello, green! Yellow, yellow, goodbye, yellow! See you later, green!</p>
<p>Blue and red! Blue, blue, hello, blue! Red, red, hello, red! Blue, blue, goodbye, blue! See you later, red!</p>	<p>Orange and pink! Orange, orange, hello, orange! Pink, pink, hello, pink! Orange, orange, goodbye, orange! See you later, pink!</p>
<p>Black and white! Black, black, hello, black! White, white, hello, white! Black, black, goodbye, black! See you later, white!</p>	<p>Purple and brown! Purple, purple, hello, purple! Brown, brown, hello, brown! Purple, purple, goodbye, purple! See you later, brown!</p>





The Body Game


leg	arm	ear	head	hand	body
mouth					foot
body					eye
arm					head
nose					nose
foot					leg
eye					arm
head					ear
body					leg

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MY/06

Adapted from Gray, 1996


Head and Shoulders





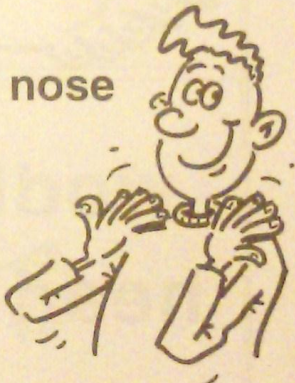
Head and shoulders
Knees and toes
Knees and toes



Head and shoulders
Knees and toes
Knees and toes



Eyes and ears and mouth and nose
Head and shoulders
Knees and toes
Knees and toes



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PHOTOCOPIABLE
55

I've Got Ten Fingers



I've got ten fin-gers, I've got ten toes, I've
got two ears, two eyes, one nose!



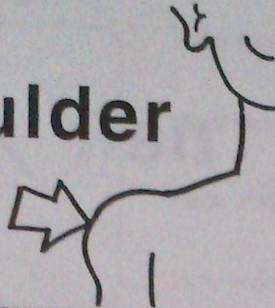
The illustration shows four parts: a pair of hands with fingers spread, a pair of feet with toes spread, a face with two eyes and a nose, and a profile of a head with one ear and one nose. Each part is accompanied by a small musical note above it, indicating the rhythm of the lyrics.

Adapted from Gray, 1996

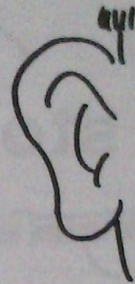


Can you touch...?

shoulder



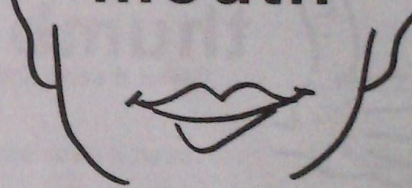
ear



nose



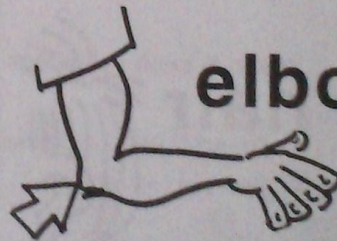
mouth



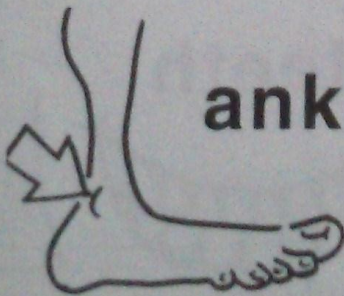
eye



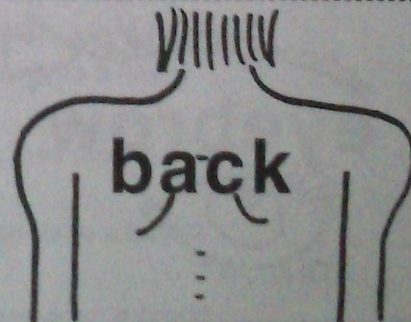
elbow



ankle



back



DOTAZNÍK

Milí žáci,

*Jmenuji se Petra Utíkalová a studuji posledním rokem Pedagogickou fakultu Univerzity Palackého v Olomouci. Ráda bych vás požádala o vyplnění dotazníku, který využiji pro svou závěrečnou práci na téma *Písně* ve výuce anglického jazyka.*

U každé otázky označte jednu odpověď, předem děkuji za vyplnění všech otázek.

1. Jsi

- chlapec
- dívka

2. Do které chodíš třídy?

- 1.
- 2.
- 3.
- 4.
- 5.

3. Která z dovedností je pro tebe v hodinách anglického jazyka nejjednodušší?

Ohodnoť podle sebe obtížnost a zakroužkuj: 1 nejjednodušší – 5 nejtěžší

Čtení	1	2	3	4	5
Poslech	1	2	3	4	5
Mluvení	1	2	3	4	5
Psaní	1	2	3	4	5

4. V anglickém jazyce cvičíte poslech

- téměř v každé hodině angličtiny
- jednou za týden
- jednou za měsíc
- nikdy
- Jiná možnost _____

5. Používá tvá paní učitelka v hodinách angličtiny písničky?

- Ano a mně se to líbí
- Ano, ale písničky mě nebaví
- Ne, ale byl / byla bych rád/a, kdybychom písničky využívali
- Jiná odpověď _____

6. Napiš prosím jméno nějaké tvé oblíbené anglické písničky:

7. Máš nějakého oblíbeného zpěváka / zpěvačku / skupinu, kteří zpívají anglicky?

- Ano (napiš jejich jméno _____)
- Nemám
- Žádné neznám

8. Označ možnost nebo více možností, se kterou / se kterými souhlasíš

- Zpívám si někdy anglické písničky i mimo hodiny anglického jazyka
- Díky písničkám si v angličtině lépe zapamatuji některá slova
- Díky písničkám si v angličtině lépe pamatuji celé věty
- Anglické písničky mi pomáhají s výslovností
- Písničky mi v angličtině nejsou k ničemu

9. Když slyšíš například v rádiu anglickou písničku, snažíš se porozumět, o čem se v ní zpívá nebo některým jejím slovům?

- Ano a některým rozumím
- Ano, ale většinou nerozumím
- Nerozumím a ani se o to nesnažím
- Nikdy mě nenapadlo to zkoušet

10. Napadá tě ještě něco jiného, o co by ses se mnou k tématu anglických písniček rád / ráda podělil/a?

Prosím, napiš mi to sem:

Děkuji za vyplnění dotazníku!

ANOTACE

Jméno a příjmení:	Petra Utíkalová
Katedra:	Katedra anglického jazyka
Vedoucí práce:	Mgr. Blanka Babická, Ph.D.
Rok obhajoby:	2013

Název práce:	Písňe ve výuce anglického jazyka na 1. stupni ZŠ
Název v angličtině:	Songs in the ELT primary classroom
Anotace práce:	Diplomová práce se zabývá využitím poslechu a písní v hodinách anglického jazyka na 1. stupni ZŠ. Cílem práce je navrhnout různé možnosti aktivit, které se k písním váží a rozšiřují tak slovní zásobu a poslechové dovednosti žáků. Práce je rozdělena na teoretickou a praktickou část složenou z příprav na hodiny určené k použití jako celek či po jednotlivých částech a dotazníkového šetření mezi žáky ZŠ. V teoretické části je definována cílová skupina žáků a jejich specifika, dále důvody pro využití písní v hodinách anglického jazyka
Klíčová slova:	Písňe, poslech, žáci mladšího školního věku, anglický jazyk, příprava na hodinu
Anotace v angličtině:	The diploma thesis deals with the usage of songs and listening in the lessons of English at the primary school. The main aim of the thesis is to provide a various collection of activities connected to songs which can enrich vocabulary and listening skills of young learners. The work is divided into the theoretical and practical part which consists of lesson plans and a questionnaire survey. In the theoretical part the age of the target group of young learners and their specifications in terms of learning languages are defined together with reasons for the usage of songs in the ELT lessons.
Klíčová slova v angličtině:	Songs, listening, young learners, English language, lesson plan
Přílohy vázané v práci:	23 příloh
Rozsah práce:	84 s.
Jazyk práce:	anglický