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SONGS IN ENGLISH LANGUAGE LEARNING
Diplomová práce

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

V Olomouci

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ABSTRACT

This diploma thesis is divided into two main parts. The first part is theoretical and deals with the process of learning to listen, stages of listening and especially using English songs in purpose to practise listening and different areas of the English language. The theoretical part also discusses the benefits and disadvantages of using songs in English lessons.

The practical part analyses the results of the teachers' and pupils' questionnaires, explores the songs in selected English textbooks and presents several listening activities based on songs.

INTRODUCTION

This project deals with using English songs in lessons of English language as a way to learn English and develop listening skills. I chose to write about this topic because I felt that it was English music and film in English language that motivated me to learn and study English.

The first chapter of the theoretical part of the project is dedicated to the process of learning to listen and different kinds of listening. Another chapter explains the importance of choosing the right kind of listening strategy for being successful and the main difference between them. Part of the project also describes the stages of listening activities, important points when planning a listening lesson and possible problems that teachers and students have to deal with.

As a reason to listen to English, Wilson (2008, p.16) mentions that the biggest media organisations are often from The United States or United Kingdom and rapidly spread into other countries. English is, though, even more powerful in entertainment industry than information and news. Everyone has heard Hollywood and pop music, which can be the very first contact with English for some people. What might engage people's attention is the opportunity to travel all over the world with ability to communicate with almost anyone, if they learn to speak English. Using songs in English language lessons is proposed as an interesting means of learning English that can be very beneficial and enjoyable. The project provides information about music and explains how it can affect people. It also talks about songs and classification of songs, benefits but also problems that use of songs in lessons brings and ideas about what can be improved by songs.

This work's aim is to highlight the importance of the listening competence in English education and to encourage more teachers to use songs regularly to develop various areas of the learners' English.

The practical part of this project will endeavour to support the theories with practical research and findings. The research uses questionnaires designated for teachers and learners to find out about their preferences and opinions on using songs in English lessons.

Murphey (1992, p.5) said '*Music is everywhere and all students have musical tastes.*' It would be a waste not to make use of it to learn new things.

I. THEORETICAL PART

1 Listening as a skill

In this chapter, listening as a skill will be introduced and described. This chapter is dedicated to the process of listening, description of different kinds of listening and explanation of the importance of listening. It is important to learn more about the approaches to listening and different listening strategies to be able to choose appropriate tactics to teach listening.

Listening is one of four language skills, along with speaking, writing and reading. The skill of listening is important for sufficient communication. Definition of listening by Underwood (1989, p.1) is “*activity of paying attention to and trying to get meaning from something we hear*”. It is not exactly known how listening works or is learnt by people. This skill is developed quite easily in people’s native language but it takes exertion to master it in a second language.

Wilson (2008, p.17) says that of the four skills, listening skill is usually the one that is the least understood, the least researched and also the least appreciated. Rixon (1986, p.36) agrees with this belief.

1.1 Why is it important to learn to listen?

Wilson (2008, p.16) proposes several arguments why it is important to listen and why it is important to listen to English specifically. English is called a lingua franca, which means it is a language commonly used between people that do not share the same mother tongue.

Anderson & Lynch (1988, p.15) emphasize the connections between listening and speaking and listening and reading. To be able to communicate in the language it is not only important to speak well, but be able to listen sufficiently, too. Anderson & Lynch (1988, p.18) also mention Neville's (1985) research that showed that L1 learners that were good listeners were also good readers in general and vice versa.

Therefore, if people like travelling and would like to see some of the world, get to know people and different cultures, it is usually a big motivation to learn English. Besides that, English is used as an international language of medicine, science, technology and even of the seas – sailors use a simplified version of English. In today's globalized world English is also important for businesses and companies that want to expand to other countries. (Wilson, 2008, p.16)

We, of course, do not have any assurance that English will be a dominant language in the world in future as other languages like Spanish, Mandarin Chinese or Arabic languages are expanding quickly. (Wilson, 2008, p.16)

1.2 Learning to listen

To listen effectively is the key for the ability to take part in a conversation. Besides the structure of the language, students also need to gain mastery over grasping the meaning of a text and to establish the context it relates to. By “learning to listen” Underwood (1989, p.4) understands paying attention to what is said, processing it, understanding it, interpreting it, evaluating it and responding to it.

Chastain (1988, p. 190) says communication may be problematic at two points – in creating the message and receiving it. The speaker may not be able to create a meaningful message, and the listener may not be able comprehend the message adequately. Therefore, listening is just as important as speaking in conversation.

Listening is said to be a crucial skill in a second-language learning and according to Chastain (1988, p.193) there is a need to devote more time to practise listening in classrooms.

Chastain (1988, p.198) refers to Gilman and Moody (1984) that suggest four steps for teachers to consider when planning developing listening comprehension skills. Teachers should put big emphasis on listening, even to the point of offering special listening comprehension classes. They should bear the responsibility of teaching students the best ways to manage the process of listening comprehension. They should focus not only on language, but also on meaning. Next step could be including more authentic materials in class.

1.2.1 Listening for perception

The goal of listening for perception is to practise recognizing different sounds, sound combinations and intonations. At early stages students need to hear and say the sounds of isolated words in the ideal way they are pronounced before they start to encounter them in natural speech with distortions and blurs. When students learn new sounds it can be compared to adopting habits. The process of teaching listening for perception usually starts with the teacher demonstrating the sounds to the students, who imitate them. When they can hear them and reproduce them satisfyingly, they get a series of tasks to familiarize the sounds with new sounds so that they can identify and pronounce them naturally. (Ur, 1984, p.35)

1.2.2 Listening for comprehension

The importance of listening comprehension is often overlooked by both teachers and students. The attention is usually given to speaking and the need for developing functional listening comprehension skills as a requirement for developing speaking skills is forgotten. That is because it is impossible to observe directly or to examine and correct as the process of listening comprehension is internal. Teachers mostly use activities where students produce something that can be heard or seen. In addition, teachers can correct mistakes of students only after students say them aloud or write them down. Providing students with activities where teacher can control what students are doing are also more comfortable for them. (Chastain, 1988, p.192)

Understanding the spoken language is the first step to learn to speak. Otherwise the negative effect can be quite strong. To communicate with native speakers, students first need to understand real life situations enough to comprehend the idea of what is said. Therefore, listening takes a position of great importance if teacher and students want to achieve their communication goals. (Chastain, 1988, p.193)

1.2.2.1 The process of learning listening comprehension

The transition from total incomprehension to functional comprehension is a long way that students have to undergo. In compliance with that, Chastain (1988, p. 199) mentions Taylor (1981) who claims that the students progress from hearing an incomprehensible stream of sounds, to catching isolated words, to understanding phrases, to comprehension of clauses and sentences, and finally to extended speech recognition.

Brown (1990, p.11) says that the most important part of the comprehension process is to connect the process of prediction and the process of interpretation of what is said at the moment.

1.2.2.2 Listening comprehension goals

For a listener to be able to understand the coming message, it is important to have a world and language knowledge. If not, the created and recreated message would be different. As misunderstanding occurs among speakers of the same language, it is expected that there will be even bigger gap in the background knowledge between different language and culture groups.

For those reasons, it is essential to set realistic and fair goal for students. (Chastain, 1988, p. 190)

Chastain (1988, p. 190) says there are several factors that teacher should consider when selecting listening comprehension goals. These factors include, for example, a focus of students' attention, which should be the meaning. It is also useful to practise real situations that students know from everyday life and students should have some background knowledge or experience about the subject. Teachers should not expect students to remember everything and to be able to discuss everything they hear in listening activities.

Chastain (1988, p. 190) thinks listening activities should not only cover familiar contexts, but also unfamiliar vocabulary and structures and students should learn to work with them and be able to comprehend the substance of a message even if they do not understand everything in a

message. The ability to communicate is more dependent on the listening skills of second-language students than on speaking skills, because they cannot control what they are going to hear. The capability to comprehend something is also of a higher quality than to produce something. In connection with that, it is convenient to ask students not to follow every word they hear, because in speech there are many redundant words that can be left out. Overall understanding of a speech can be improved if students are given a context, which will help students to prepare themselves for a specific listening activity.

Rixon (1986, p.1) forms a list of six different types of understanding. There is a concentration for all words that are listened to, catching a main idea of the speech, guessing the meaning of unfamiliar words with help of context, understanding what is insinuated in the listening, identifying a speaker's mood or attitude and recognising the level of formality of the utterance.

To sum up, the main goal for students is to understand principal ideas of a listening and to be able to participate in class. Being capable to do that, their confidence and motivation will increase rapidly. Next goal is comprehension among classmates during class activities and being able to practising with the tapes in language class.

To summarize the chapter, two kinds of listening were presented. Listening for perception was described as getting used to specific sounds of English language. It is typical for beginner students of English who learn to produce the English sounds naturally. Listening for comprehension was characterized as learning to understand the words and later whole phrases in a stream of speech. For listening comprehension it is also very important for the students to be able to predict the content of the conversation.

1.3 Characteristics of real listening activities

Ur (1984, p.4) shows what are the main characteristics of real language situations, as for example listener having a purpose for a listening and some expectations. In real situations people that are communicating can see each other and receive some visual or contextual clues during listening. Discussion is usually divided to short chunks and is spontaneous, so it is different from formal spoken text in the quantity of redundancy, noise and colloquialisms.

Underwood (1989, p.9) adds that next difference are the sounds that can be easily mixed up. As an example she uses words with vowel sounds like “sit and seat”. Then there is the stress and intonation, which functions as a means to highlight words that carry the main information or to change the meaning of a speech without changing the order of the words. The spoken English is also very often much simpler than written version and speakers even use incomplete sentences and less specific vocabulary.

Rixon (1986, p.2) suggests possible situations where listening is important, such as listening to the radio, watching films, giving a lesson to someone, having a conversation, participating in a seminar or discussion or listening to it.

Teachers should try to modify listening activities to come as close as possible to those real situations. This way, students are made to focus on the meaning while listening to the stream of speech and also to deal with unknown words and incomplete comprehension plus the feelings of frustration caused by that. (Chastain, 1988, p.192)

1.4 Process of listening

In the past theories, listening was considered to be a passive skill, because of the thought that listening could not be observed. Speaking, on the other hand, could be experienced and therefore was considered an active skill. In recent theories, listening is said to be an active skill, as listeners are involved in the communication process actively. To recreate the received message listeners use their background knowledge of the world and of the language.

Native speakers have a high level of listening comprehension, so they might not realize how much effort is saved up in their communications. Nevertheless, if they are distracted or tired, they need to increase their effort and focus on listening. For second language learners this effort is of course even higher. Therefore, it is important to have a good technique. (Chastain, 1988, p.193)

1.4.1 Listening strategies

Firstly, Wilson (2008, p.34) summarizes the definition of a strategy as “*conscious, deliberate behaviour which enhances learning and allows the learner to use information more effectively.*”

The strategies can be divided into three groups: cognitive strategies that are used to complete an immediate task, metacognitive strategies that relate to learning in general and have long-term benefits, and socio-affective strategies which deal with the student’s interaction with other students plus the attitude towards learning. The ideal way is to use strategies in accordance with the tasks students get. The teacher can guide the students to use particular types of strategies and can teach them how to use strategies. (Wilson, 2008, p.34)

Metacognitive strategy is used to plan what listening strategies will be the most suitable in the situation, monitor the students’ comprehension and effectiveness of the strategy and evaluate the

achievement of the listening goals of the students.

(<http://www.nclrc.org/essentials/listening/stratlisten.htm>)

Why is it actually useful to teach strategies? Wilson (2008, p.34) explains that students usually do not transfer their first language strategies to second language strategies plus they need to overcome elements that are currently above their level.

This chapter described the process of listening and depicted the difference between bottom-up and top-down approaches to listening. Bottom-up model is based on listening to every unit of the text, unlike top-down approach, which uses background knowledge to predict the thought of the text. Wilson (2008) also divided listening strategies according to the tasks the students are given.

1.4.2 Bottom-up versus top-down approaches to listening

Wilson (2008, p.15) introduces two models that describe the listening process. The principal difference between these two models is that when using the bottom-up model students focus on the smallest unit of the text, phonemes and syllables and decode the meaning from them. So the understanding is dependent on listening to discrete units of language.

Brown (1990, p.151) thinks that for a student of English it is important is to learn to distinguish stressed syllables of a word and to focus on the stressed words in a speech as they carry the important information.

Contrarily, students preferring top-down model use the background information for prediction of the content of the text. Like that, part of the responsibility for comprehension relies on the listener – what happens in his mind before listening starts. Wilson (2008, p.15) says that until recently it was believed that the most common errors in listening are caused by students

mishearing of words, which is crucial for bottom-up process. Nevertheless, according to recent researches it is frequently a failure of top-down approaches that is responsible for mistakes in listening. When students listen to a text of a known topic to them, they might retire to guessing reckless guesses the moment they hear a familiar word. Interactive model, probably the most advantageous, is a process when both approaches are used during the listening. (Wilson, 2008, p.15)

1.5 Stages of listening

This chapter will deal with the three stages of listening, their aims and suitable kinds of activities.

The troubles when trying to understand an oral message can easily become overwhelming for students. Therefore, it is important that the teacher organizes all activities carefully. At first the teacher needs to prepare the students for what they are going to hear, help them accomplish the listening task successfully and then give them post-listening activities with feedback and communication practise. (Chastain, 1988, p.200)

Rixon's (1986, p.64) terminology for the stages of listening is pre-listening, whi-listening and follow-up. The descriptions of the stages are identical to Chastain's.

1.5.1 Pre-listening

Chastain (1988, p. 200) claims that pre-listening activities are the most important of any listening sequence. All the forthcoming activities depend on the preparations and the background equipment of the student and the guidance by the teacher.

Chastain (1988, p.201) adds several relevant aspects for creating a good pre-listening activity. Even though recent theories justify including unknown second-language structures and vocabulary in activities, it definitely affects students' ability to complete the task successfully. Anyhow, this helps students to learn to manage partly incomprehensible texts and adopt new structures and forms. As previously mentioned, background knowledge is very important, and the teacher is responsible to make sure that students are acquainted with the topic and know what to expect and if not, teach them about it. Moreover, the teacher should be able to excite students'

interest and to motivate them. To increase motivation, it is necessary to get students interested in the topic, define a purpose of the listening for them, give them a specific task to achieve and make them feel they have the ability to complete the task with no extreme problems. As all real-life communications have a purpose, listening activity should also have one that is established in the pre-listening stage. One listening activity that has a definite purpose is the assignment. This is also connected with assigning a specific and realizable task.

Underwood (1989, p.30) writes about how important preparation for listening is. For students it is very difficult to use the natural listening skills and match what they hear at the moment with what they expect and also use their knowledge to take over the new message.

The point of pre-listening activities is, according to Underwood (1989, p.30), setting up for the while-listening activity and helping students to focus their attention to what they are about to hear.

Underwood (1989, p.31) lists different possibilities of pre-listening activities:

- *“The teacher gives background information*
- *The students read something relevant*
- *The students look at pictures*
- *Discussion about the topic or situation*
- *Asking a question and answering it*
- *Written exercises*
- *Students follow the instructions for while-listening activity*
- *Students and the teacher consider how the listening activity will be done”*

These activities help students realize and activate their prior knowledge and language and give opportunity to get some more information about the topic. Students also have a chance to receive some of the key words they will hear and use in the while-listening activity. (Underwood, 1989, p.31)

Rixon (1986, p.65) warns about revealing too much, though. According to him, the teacher should avoid giving the students too much information about the topic to prevent losing their interest in it.

How these activities are chosen is influenced by several elements, Underwood (1989, p.33) says, such as the time available for it, the material the teacher is able to collect, undoubtedly the abilities and interest of the pupils as well as the interest of the teacher, and the working place, the nature and content of the activity, because certain activities are more suitable for specific topics than others.

Underwood (1989, p.34) shares many ideas for pre-listening activities. The activities are designed for a scale of levels, but each activity can be modified to be used with other level or different materials. What Underwood (1989, p.34) highly recommends not to do is going through tapescript with students and translating word by word explaining difficult words.

Pre-listening can be based on listening, reading, writing or all of these. Students have an opportunity to combine all language skills together. One of the pre-listening activities might be looking at pictures that are connected to the topic of the listening and revising important vocabulary and structures that will appear in the activity or describing the pictures. Another possibility is a list of words, which has a use in the activity itself, but also serves as a practice. As another activity Underwood (1989, p.37) suggests making a list of possibilities, ideas or

suggestions as a basis for a while-listening activity. During this activity students can work in pairs and be relaxed, because there are no right answers. They also can use only the language they know.

Reading a text before listening and then checking with what is heard can be helpful for students that feel more content when having a written text in front of them, Underwood (1989, p.40) says. This requires deep concentration though, plus it might be disadvantageous for those who have learned English mainly through written word, because it can be difficult to connect the sounds with the words in the text. When students are asked to answer questions after listening to a recording, it is advisable to give the questions to students in advance. Like that, students get the idea of what they need to look for in the text and they benefit from the reading as well. To make it more difficult, questions can be disordered, so that students have to listen more carefully. Other pre-listening activity can be for example a discussion in the class, which is very common, revision of known vocabulary, labelling pictures and so on. (Underwood, 1989, p.40)

Rixon (1986, p.98) suggests similar pre-listening exercises, usually containing prediction, gap-filling and working with grammar and vocabulary.

Wilson (2008, p.79) warns about four elements that should be avoided in pre-listening activities. They should be short and quite quick, not to take much time. Students are more interested in the listening if they get some new information that they can later use. Also, students are allowed to speak as much as possible during the pre-listening. The topic should be relevant to the listening text, not digress from the main topic.

Wilson (2008, p.61) suggests questions that should be asked by the students during the stages of listening:

“Pre-listening: What do I know? Why listen? What can I expect to hear?”

While-listening: Are my expectations met? Am I succeeding in the task?

Post-listening: Did I fulfil the task? How can I respond?”

1.5.2 While-listening

Underwood (1989, p.45) defines while-listening activities as the task students do during the listening. The purpose of while-listening activities is to listen for comprehension and to learn how the spoken language sounds, speaking of pronunciation, the stress, the rhythm and the intonation so that the students can imitate it in their own speech. It is also very important for them to realize the relationship between the written word and its spoken form. Even though testing listening comprehension is essential, Underwood (1989, p.45) thinks the activities must be selected carefully not to discourage the students by monotonous activities.

Types of listening activities can differ by the content, the format, the student's focus of attention, their purpose while listening and the assigned task, as Chastain (1988, p.202) says.

There are several ways to distinguish different types of listening activities as Richards (1983, p. 234) shows. He sorts the materials into forms of monologue or dialogue, involving native speakers or only non-native ones. There may be different levels of difficulty of speed, language, content, fluency and coherence. The student might be asked to listen for overall meaning or for specific information. They can be also required to reply in a mechanical, meaningful or communicative way.

Rixon (1986, p.70) sees the main purpose of while-listening in omission of reading, writing, grammar or spelling elements in the activity and focusing entirely on listening and catching the message of it. That means short answers that show the students understood.

1.5.2.1 Types of listening activities

Richards (1983, p. 235) distinguishes eight types of listening activities. When doing ‘matching’ or ‘distinguishing activities’, students choose visual or written response according to what they hear. If students get an oral information and transform it into another form, it is called ‘transferring activities’. ‘Transcribing’ is called an activity where students listen and make notes of what they heard. Another activity called ‘scanning’, when students search for specific information. Differently, listening to a part of speech and selecting the main points is ‘condensing’. Then there is ‘answering’, meaning that students listen to a passage and then answer questions about the content. The last activity is called ‘predicting’, which means listening to a conversation or a narrative and making guesses or predictions about causes, effects or outcomes. (Richards, 1983, p. 235)

Examples that Underwood (1989, p.50) suggests include checking items in pictures, choosing the right picture from an offer, ordering pictures according to a story, completing or drawing pictures, carrying out actions, completing grids or charts, deciding whether a statement is true or false, gap-filling, spotting mistakes, predicting or looking for specific information.

Rixon (1986, p.71) recommends activities such as filling a chart, forming an opinion about the speaker, which could later lead to a discussion.

Underwood (1989, p.73) emphasizes the importance of giving the students feedback immediately after finishing the activity to see how the students succeeded in their tasks. Returning to it in later lessons would be difficult due to necessity to replay, re-speak the listening text and to keep students interested in past activities.

1.5.3 Post-listening

Last activities complete the process of working on a listening task. The review gives students feedback on their work and enables them to use what they learnt.

Chastain (1988, p.203) divides post-listening activities to those that deal with linguistic purpose, nonlinguistic purpose or both. The students can be for example asked to listen to a conversation and note down phrases that are used to express likes and dislikes or they can discuss the topic of the lesson.

According to Underwood (1989, p.74) choice of post-listening activity in the past were multiple choice questions or open questions based on a spoken text. These kinds of activities were quite difficult though, because it is demanding on not only listening, but also reading and writing skills and even memory, as the students need to remember the information long enough to produce the answer.

Purpose of post-listening activities is initially checking whether students understood the task and completed it successfully. It also gives an opportunity to find out why some of the students fail or miss part of the message. Underwood (1989, p.75), though, does not recommend going through the listening text word by word and explain everything in detail, but only focus on parts fundamental for achieving the goal of the activity.

Another purpose is to let students estimate the attitude and manner of the speakers in the listening activity, as it might be more difficult to identify the attitude of people in a foreign language than in native language. The fourth purpose is to widen the students' knowledge of the topic or language of the listening text, and to transfer learned things into another context.

Underwood (1989, p.75) says that the students might be asked to express their opinions on the

discussed topic and whether they agree with the speakers or not, which is mentioned also by Chastain (1988, p.203).

Rixon (1986, p.103) advises to concentrate on the form of the listening text in the post-listening stage and to analyse the vocabulary and used phrases in detail.

Underwood (1989, p.78) says that post-listening activities can take more time than while-listening activities, because students need enough time to think, discuss, or write. Post-listening activities should contain more than comprehension questions, they should be motivating for the students. Very popular activities are problem-solving and decision-making activities, as long as they are not too complicated.

1.5.4 Six necessary points when planning listening lessons

Wilson (2008, p.132) gives several pieces of advice for planning listening. At first, the recording of the listening should be checked beforehand to find out about the speed, accent and other things, that cannot be observed by reading the transcript only. The machine should be checked as well. It is a good idea to plan out the time carefully so that the teacher knows how long the listening is going to take and be sure everything goes according to the plan. The teacher ought to predict problematic parts of the listening and prepare how to help the students with them.

Pre-listening, while-listening and post-listening should consist of different activities that are not too easy to bore the students and yet not too difficult to demotivate the students. On top of that, teacher needs to be ready to leave the plan anytime, if the teacher notices it is not working in the class at the moment. (Wilson, 2008, p.132)

Rixon (1986, p.63) advises consideration of three main things: choosing an interesting and successful activity for the students, picking exercises that fit the listening and will enable the students to practise skills and putting these exercises together to form a coherent lesson.

The chapter divided the listening tasks into three main parts – pre-listening, while-listening and post-listening. Pre-listening functions as preparation of the students for the main task. It should motivate the students and give them any needed background information. While-listening is the main activity that is done during the listening and the main aim is comprehension. Post-listening gives the students feedback on how successful they were and enables them to use what they learnt in the while-listening activity.

1.6 Problems during learning to listen

When learning and practising listening, students might come across several difficulties.

Underwood (1989, p.16) points out the most common and serious problems students can deal with.

- Lack of control over the speed of the heard utterance

In comparison with reading activities, students cannot control how fast the speaker is speaking when listening. They usually feel that the utterance disappears, cannot keep up, they are too busy solving out the meaning of one part of the listening and missing what follows.

- No chance to have things repeated

When using recorded material in class, it is mainly the teacher who decides whether it will be heard only once or more times. For the teacher it is also difficult to guess which part might be the most problematic for the students. Anyway, things cannot be repeated when listening to radio or television, but when having a conversation outside a classroom with someone, people can be asked to repeat or rephrase what is not understood.

(Underwood, 1989, p.16)

- Identifying the topic of conversation

Anderson & Lynch (1988, p. 40) pointed out the problem of the L2 students to participate properly in a conversation as it is difficult for them to identify the topic immediately.

Except for that, the students also need to predict how the topic will develop and to be able to indicate that they did not understand enough to respond or make a prediction.

- Limited vocabulary of the student

The vocabulary used in a listening activity is in the hands of the speaker, not the student, so if the student cannot stop the speaker and ask them to clarify the meaning of an unknown word, they often need to deduce the meaning from the context. Underwood (1989, p.17) recommends not to dwell upon things that passed and the student did not catch them and listen to what is coming. Important things are often said more than once, rephrased or summarized by someone else, so the student gets another chance.

- Failure to recognize the ‘signals’

Speakers use many ways to indicate that they are about to move to another point in their utterance. For this they use giving an example, making a pause, a gesture, changing the pitch, different intonation and so on. Students of a foreign language can easily miss these signals and then have problem with connecting separate utterances in the way it was intended by the speaker. (Underwood, 1989, p.17)

- Problems of interpretation

Understanding only the surface of the meaning of some words might make impossible to interpret it correctly. It is the case especially of people from different cultures, but it can happen to people of the same culture and language, too. (Underwood, 1989, p.17)

- Problems with concentration

Inability to concentrate can be caused by numerous things, but especially in listening it is a serious problem as the littlest loss of attention leads to disruption in comprehension. Students find it hard to concentrate when the activity is not interesting for them. Another reason might be the enormous energy they have to expend to follow the listening. Outside factors may be the cause too, for example poor recording or outside noise. (Underwood, 1989, p.17)

- Established learning habits

In the classroom, students are frequently used to a teaching method of their teacher, who adapts everything to the needs of the students. Therefore, the teacher pronounces words carefully, repeats things several times and speaks slowly. Students are then worried during a listening activity they will not understand everything and fail in completing the task, which is quite discouraging. (Underwood, 1989, p.17)

Rixon (1986, p.37) also looked into the problems of listening and focused especially on difficulties coming from pronunciation.

Anderson & Lynch (1988, p.46) divided the factors that might make listening difficult into three categories. The problem might be the type of language the students are listening to, the task or purpose of the listening or the context, for example background noise or no visual support for the listener.

2 Using songs in English language teaching

This part will inquire into music and songs and different ways of using them in the language classroom.

Even though listening to or singing songs will not make students able to communicate perfectly in English, it is very beneficial and most importantly an entertaining and easy way to ease the studies of a foreign language. (Murphey, 1992, p.6)

2.1 Definition of music

Music is a kind of art, which is created by sounds and silence using pitch, rhythm, dynamics and text. The word has its origin in Greek, but we can find proofs of musical instruments, as flutes, from more than 40,000 years ago. Music is an important part of every culture. (Wikipedia)

2.1.1 Music and its effects

Music can affect people and even promote health. It is said that music can improve one's memory, enhance focusing attention and is beneficial for physical coordination and development. All this can happen in case the music is not distracting people from their work and is not unpleasant for them.

Music heals. Music helps mitigate pain, either chronic or postoperative one. Hospitals start to play music to patients during childbirth, during and after an operation. (eMedExpert.com, online)

It was reported that music was helpful for patients suffering from Alzheimer's, with head injuries or stroke. Music is said to be able to help people with brain injuries to for example enhance damaged memory or ability to speak. (<http://www.quantumjumping.com>)

There are four theories that describe how music positively affects people's pain. Music can distract people from the feeling of pain, or it can somehow give the person a feeling of control,

music makes the body release endorphins that suppress pain and finally it helps a person to relax and slow down the breathing and heartbeat. Through regular listening to music, blood pressure can be decreased. Music of classical, Celtic or raga kind is expected to help with that. Similarly, person's favourite pop songs, classical or jazz music can fasten recovery from strokes. Music can also help people suffering from migraines, chronic headaches and can stimulate the immunity. (eMedExpert.com, online)

Music influences humans' brain surprisingly a lot. It has been proved that listening to music, singing or playing an instrument can improve one's ability to learn. Several research show that music makes people better at reading and literacy skills, spatial-temporal reasoning, mathematical abilities and emotional intelligence. The author also speaks about music's ability to improve memory, concentration and attention but notes that it is essential that the music is without lyrics to be effective in learning or memory performance. Otherwise the people would probably remember the words of the song than anything else. (eMedExpert.com, online)

O'Donnell (online) warns about songs that have many repetitive themes, because they make human brain rather switch off than stimulate.

As for the physical aspect of the human body, music is a huge motivator for better performance. It is easier to keep on cleaning, exercising or working with music in one's ears. (<http://www.quantumjumping.com/articles/subconscious/how-music-affects-the-brain-enhance-learning-attitude-and-health/>)

The reasons for that might be following: music reduces the feeling of fatigue and on the contrary improves psychological arousal. It develops the motor coordination. For people that have monotonous jobs cheering music can be a way to get some extra energy, but people should be

careful to select the kind of music that is helpful and can improve person's productivity. After a long day at work, people need to rest and gain some energy for other activities and music is powerful in this area, too. Music makes people relax, even newborns, helps to get rid of stress and supplies people with better mood and positive and optimistic thoughts. It is said that music can heal the soul. (eMedExpert.com, online)

2.1.2 Multiple intelligences

The theory of multiple intelligences is a theory developed by Howard Gardner, an American developmental psychologist. He helped to disprove the idea that intelligence is a single entity and that people can be trained to learn anything as they are a 'blank slate'.

Gardner (1993, p.7) viewed intelligence as "*the ability to solve problems, or to fashion products, that are valued in one or more cultural or community settings.*" Gardner (1993, p.8) formulated a list of seven intelligences.

- Linguistic intelligence – concerns sensitivity to spoken and written language, ability to learn and use languages.
- Logical-mathematical intelligence – consists of the capacity to analyse problems logically, carry out mathematical operations and solve issues scientifically.
- Musical intelligence – contains skills in the performance, composition and appreciation of musical patterns. People are talented to recognize and compose musical pitches, tones and rhythms.
- Bodily-kinesthetic intelligence - enables using the body to solve problems and ability to coordinate bodily movements.

- Spatial intelligence – people with spatial intelligence are successful at recognizing and using patterns of wide space and more confined areas.
- Interpersonal intelligence – this intelligence concerns the capacity to understand the intentions, motivations and desires of other people, it allows working with others.
- Intrapersonal intelligence – entails the ability to understand oneself, to appreciate feelings, fears and motivations.

According to this theory, teachers should attend to all intelligences, not just the first two. As every student might have superiority in one or more of the intelligences, it is a good idea for teachers to alternate activities in the class to satisfy needs of all students.

Gardner (1993, p.46) added more intelligences that either have not all been officially authorized parts of the list of intelligences.

- Naturalist intelligence – involves natural environment
- Spiritual intelligence – concerns religion
- Existential intelligence – concerns ultimate issues
- Moral intelligence – involves ethics, humanity, value of life

2.2 Definition of a song

Song is a composition for voice performed by singing, can be accompanied by musical instruments or need not to be. The lyrics are mostly of a poetic nature. Song can be classified into many groups, for example art songs, popular songs and folk songs, or by their style, purpose or time of origin. (Wikipedia)

2.2.1 Classification of songs

Different kinds of songs can be used in language classrooms. It is probably very difficult to decide which kind of songs will be the most successful, because students will usually welcome any kind of song and it will always work to some extent. Anyway, some kinds of songs work better with younger learners and some with adults.

There are three major types of songs possible to use in language classroom:

- Made-for-EFL songs

Songs for English as a foreign language are made specifically for the purposes of teaching English so they are convenient for the grammar, vocabulary or topics that are discussed in classes. These songs can be found in older language books.

- Folk songs

Folk or traditional songs have origin in culture and have characteristics of its environment, people and history of the nation.

- Popular songs

These songs can be heard in everyday life of the students, out of school. Popular songs are not only pop songs, but can be also rock, hard rock, punk, rock'n'roll, R&B, rap, metal or reggae. (<http://www.hltmag.co.uk>)

There are three more types of songs that could be added:

- Classical songs: classical songs, that are usually without words, can be used as background music in English language classes. Classical songs can be used for example in teaching method called suggestopedia.

2.2.1.1 Suggestopedia

This teaching method uses knowledge of how human brain works and how people can learn most effectively. This method was developed by the Bulgarian doctor and psychotherapist Georgi Lozanov. The term 'suggestopedia' is derived from suggestion and pedagogy. Suggestopedia was initially intended for teaching foreign languages and it is said that this method can teach languages even three times faster than other conventional methods. (www.new-renaissance.eenet.ee, online)

The key elements of this method are rich sensory learning environment as pictures, colour, music, a positive expectation of success and usage of a range of methods, for example dramatized texts, music, active participation in songs and games and so on. (www.new-renaissance.eenet.ee, online)

2.2.1.2 The stages of suggestopedia

- Presentation – A preparatory stage where students try to relax and move to a positive frame of mind, with the idea that learning is going to be easy and fun.
- Active Concert – An active presentation of the topic of the lesson starts. Students get copies of text that is going to be presented. Presentation itself might include dramatic reading of a text in foreign language after a few minutes of music playing. The teacher

follows the intonations of the music, as their voice was one of the instruments on the orchestra.

- Passive Review – The students are invited to relax and listen to music, with the text being read very quietly in the background. Music must be chosen carefully to bring the students into the optimum mental state for the effortless acquisition of the material.
- Practise – Using a range of games, puzzles and other activities to review and reinforce the learning.

Before students return to the class next day, they re-read the texts at home twice, once the night before, right before falling asleep and then the next morning after waking up. (www.new-renaissance.eenet.ee, online)

Cranmer & Laroy (1992, p.1) present listening activities for students that can be considered Suggestopedic kind of music to help to create a soothing background for studying in classroom.

- Total physical response songs

Action songs are used in classrooms for students to sing, move and do what is sung as a way of learning.

The idea of total physical response teaching method is based on so called ‘language-body conversation’ that parents and infants use. Even though little children cannot talk, we can see that they understand a lot and they show that with movement, for example looking, laughing, turning or grasping things. Children imprint a linguistic map of how the language works and internalizes the patterns and sounds of the language, before they start talking themselves. Total physical response method is built on the same principle. Younger learners simply follow the instructions of the teacher or those they hear in a song. (Asher, online)

The well-known example of total physical response song is “Simon Says”.

- Jazz chants

The author of jazz chants is Carolyn Graham, a musician, writer, teacher and teacher trainer. Jazz chants are songs that help pupils learn to speak and understand English with attention to the sound system of the language. The rhythm of the songs is supportive to memorizing things.
(<http://jazzchants.net/>)

Richard-Amato (1988, p.113) adds that through the chants, students are exposed to intonation patterns and idiomatic expressions that are put in humorous, even provocative situations. Chants are also in a form of dialogues, so students can learn the appropriate way of turn-taking. There are three kinds of conversational patterns in the dialogues – question – response, command – response and provocative statement – response.

An example of jazz chant:

I Saw a Lion:

I saw a lion	They saw a buffalo too
What did you see?	Nobody saw a rhinoceros
	Nobody saw a rhinoceros
I saw a lion	
So did we	Where are all the rhinos?
	Where did they go?
She saw a hippo	Where are all the rhinos?
He saw an elephant	I don't know.

(<http://jazzchants.net/>)

In this chapter, basic information about songs can be found. The songs that can be used for teaching English were classified into made-for-EFL songs, folk songs, popular songs, classical songs, that can be efficiently used as a background music, total physical response songs and jazz chants, that were developed by Carolyn Graham.

2.3 Why use songs in the classroom, or its advantages

There are many reasons to use songs in education of a foreign language. One of the reasons can be motivation, which songs bring, and also fun along with that. Songs can be used to practise any of the main language skills, but also grammar or vocabulary can be presented or practised through songs. In addition, songs usually need to be interpreted, which can be practised in prediction and comprehension skills for the students. (Tefltunes, online)

A great benefit of music is seen in its ability to encourage imagination by Cranmer & Laroy (1992, p.1). That kind of music is called 'programme music'. It was found though that classical music is the most suitable for this kind of purpose, unlike rock or pop would be. (Cranmer & Laroy, 1992, p.3)

Students also learn the right pronunciation of words, or sometimes can compare different ways of pronunciation in different areas. On the other hand, songs can be a means to calm down the atmosphere in the class and get the students relax or music can energise them. Another reason is that the rote of parts of the song helps students to memorize things. Songs contain authentic language, although they are not intimidating for students, because students know these songs from the life outside the classroom. This might also help to break down barriers in a new classroom among the students or between the students and the teacher as well. (Tefltunes, online)

It is believed that music with lyrics connects both sides of the human brain so it considered a powerful learning tool, which is promoted even by the Gardner's theory of multiple intelligences. If the teacher decides to use popular songs in the classes,

they can make use of countless numbers of songs of interest topics, that can be used for theme-based lessons. Of course, all these activities and ideas then encourage students to take interest in the language outside the class. (Tefltunes, online)

“Tell me and I forget. Show me and I remember. Involve me and I understand”

Chinese proverb. (Quinlivan, online)

A big database of songs can be found online that can be used in English language lessons. It offers songs classified according to the level of the students' knowledge, theme, task and artists. The teacher can also choose whether they want to look at grammar songs or topic songs. Teachers can even download a lesson plan for some of the songs. (Tefltunes, online)

Murphey (1992, p. 6), too, shares a number of reasons to include music and songs in language learning. Murphey (1992, p.6) writes that it is easier to put intonation into text that is sung than just read, so it seems that it is less complicated to sing than to speak in a foreign language. Singing is also significant for little children for developing language, which can be observed in first years of children's life – musical babbling produced by infants and returned by parents. He uses the term ‘motherese’ for songs or musical language that adults use with infants. As people get adult, it seems that the amount of affective ‘motherese’ speech they receive is reduced. Song can replace this to some extent, though. Songs also work on people's short-term and long-term memory, which can be noticed when a song we like gets ‘stuck’ in our mind for whole day. It might be caused by many reasons, for example because it created relaxed atmosphere, the rhythm of the music somehow corresponds with the basic

rhythms of the body, it might be because people get touched by the emotional or aesthetic chords, or because its repetitive patterning supports learning and motivation. (Murphey, 1992, p.3)

It is also interesting how children are able to learn a song with almost no effort. It can be said that singing a song is similar to egocentric language, in which children talk just to enjoy hearing themselves repeat things, with no need for specific listener. It could be that this need for egocentric language never leaves us and is replaced through songs. A song of a good quality contains a lot of repetition, which is exactly what teachers look for in sample texts and the fact that they are affective makes them even more motivating than other texts. Nevertheless, songs can be simple and at the same time complex syntactically, lexically or poetically at the same time, so it can be as difficult to analyse them as any other literary texts. Murphey (1992, p.6)

Using music is very motivating, especially for children, adolescents and young adults, who like popular music and its whole subculture. If the teacher can make use of that, they release enormous positive energy. (Murphey, 1992, p.3)

As mentioned already, songs are relaxing, they are fun and can encourage harmony within oneself and within a group. Person can relate to a song, as pop songs usually do not have any particular people, place or time reference. As it is natural to hear music everywhere nowadays, incars, shopping malls, operating theatres, restaurants or sport events, why should it not be present in classrooms, too? (Murphey, 1992, p.8)

Murphey (1992, p.3) highly recommends using songs in classrooms, in his opinion they are very flexible and attractive resource and claims that '*anything you can do with a text you can do with a song*'.

The main pluses of using songs in English lessons are great motivation for the students, it can be relaxing, fun, and a wide area of things that can be practised, as grammar, pronunciation, comprehension, and so on.

2.4 Disadvantages of using songs in classrooms

Murphey (1992, p.8) talks about many concerns or bad experiences of teachers that have used or want to use pop songs in classes.

- Students do not take music and songs seriously, they think it is a waste of time.

It is true, that some students, especially older ones, hold the belief that they can only learn something of good quality using serious looking methods. It is then important to explain them carefully what are they expected to do during the listening, so that they see it can bring a big benefits. (Murphey, 1992, p.8)

Cranmer & Laroy (1992, p.3) add that some students might not like music at all, but it is rather uncommon. On the contrary, many students that seem to be shy or apathetic can come to life thanks to music.

- Students go crazy if teacher plays a song.

A solution to it could be for example dividing the class in two competitive groups and playing the song in a very low volume, so that the students really need to focus. (Hancock, 1998, p.9)

- Students do not like the songs the teacher chooses.

It can be a great challenge for both the students and the teacher to let the students choose the songs they like and want to work with, but it is felicitous to set some conditions and borders for theirs song selection. Students can even enjoy creating some of the song activities themselves. (Murphey, 1992, p.8)

- Pop songs have poor vocabulary or bad grammar.

There is a lot of songs that are full of bad language or violence and sexism, but there is also plenty of excellent songs that are perfectly suitable for education of students.

(Murphey, 1992, p.8)

- It takes away from the normal syllabus and time is lost.

The teacher does not necessarily need to lose time playing songs, because number of various things can be introduced, practised or tested while working with songs, so it would be a pity to bring the songs only if the time allows. (Murphey, 1992, p.8)

- The teacher or the students do not want to sing.

No one has to sing if they do not want to as there are so many other tasks to do. It would be a good idea to repeat some words or lines to practise pronunciation, which might be a non-threatening way for some of the students. (Murphey, 1992, p.8)

Hancock (1998, p.9) says there is only a little step from drilling the lines from the lyrics to putting a rhythm and afterwards melody into the words. Either way, there is a big chance the song will stick in students' minds anyway.

Quinlivan points out that using songs should not transform into learning music only.

(Quinlivan, online)

- Songs go out of date very quickly.

Many pop songs are reflective of the moment's situations, either political or environmental or other situation, there are also songs that are almost immortal and can be used now or in twenty years. It only takes a little searching. (Murphey, 1992, p.8)

Millington (2011, p. 136) mentions a disadvantage the teacher has to deal with, which is careful selection of the song. The teacher should also have a wide repertoire of the songs to prevent repeating several songs in one class.

These are only some of the possible disadvantages, but it is important for the teacher to be enthusiastic about using songs in education and devolve this enthusiasm to the students as well. It is expected that after getting to know the class well, the teacher can decide what kind of songs will be appropriate and appreciated by the students.

2.5 How to choose a song

Ashmore (2011, online) has proposed many pieces of advice how to choose a suitable song for students. The most important thing is to know the purpose of using the songs, what is the song supposed to practise or introduce? Teachers can pick a song based on recently discussed topic to revive the students. Even when practising different language skills different songs can be chosen. A slow song would be a good choice for listening tasks, longer songs for practising reading and songs with a lot of repeating components can help with teaching grammar structures or vocabulary.

What the teacher needs to be careful about is to check that the lyrics of the song are grammatically correct, especially with younger learners, who are still trying to adopt basic grammatical rules. For those, who can spot the mistake in lyrics themselves, it can be a part of the learning process. Equally relevant is an appropriate language of the song. (Ashmore, 2011, online)

Ashmore (2011, online) thinks that as long as the class is not likely to take offence, little lewd language cannot do much harm. If not, it is better to choose a different song. Checking the lyrics for grammar and swearwords is not enough though, the teacher should listen to the song before it is used in the class, and make sure that the pronunciation of words is clear. In Ashmore's (2011, online) opinion the clearer lyrics are the better. As for the instrumental part of the song, long instrumental passages can cause loss of students' attention, so it is advisable to prepare extra activity to do during the pause. It can be an extra question or a discussion with the volume of the song reduced. The last significant thing to take into consideration is to choose songs and tasks that the students will enjoy. That does not mean that the song has to be of their

personal taste, because understanding any song in a different language is a big success for the students. A discussion about the song can be held, so that the students can express their opinions, favourite songs and so on.

Murphey (1992, p.14) adds that involving the students in the selection of the songs gives them sort of responsibility and the students get more involved in the lessons and they learn to critically review which songs are good or bad.

The crucial criteria for choosing the right song are mainly the clarity of the lyrics, level of difficulty and suitable, useful language. It is also important to choose the songs the students will like. (www.celta-course.com/songs.html)

2.6 Music and songs for different purposes

Previous chapters dealt with tasks suitable for different phases of listening, so called pre-listening, while-listening and post listening. This chapter presents some more kinds of tasks that can be used for various purposes. The following classification is largely based on Hancock (1998, p.8).

At first there are songs oriented on listening skills, language including vocabulary, pronunciation and grammar and those oriented on topics.

2.6.1 Listening

- **Prediction**

Students try to predict the content of the song looking and discussing pictures, keywords from the lyrics. They can listen to the first seconds of the song and guess what the song is about according to the mood of the song. The same can be done with the video-clip of the song without the sound.

- **Listening for gist**

Students can again work with pictures and key words. They pick one picture from a wide selection that fits best for the song, or they note down the key words and main thoughts of the song. They can also focus on who is the singer addressing, whether it is a monologue or dialogue. It is also fun to pay attention to the meaning of the song – is the singer complaining about something, admiring someone, daydreaming or telling a story?

- **Listening for detail**

Listening for detail is probably the most common kind of activities used. There are a lot of possibilities, for example gap-filling, where students look for the missing words in the text or finding errors. Another option can be ordering words or lines correctly, sequencing pictures that illustrate the song, answering comprehension questions or deciding whether the statements are true or false. The song might be even used as a dictation for the students who write down words from the song. (Hancock, 1998, p.8).

2.6.2 Language

- **Vocabulary**

Richard-Amato (1988, p.116) suggests using music to teach basic vocabulary to beginners as body parts, simple actions, clothes or names of people.

For activities practising vocabulary, Hancock (1998, p.8) mentions text reconstruction, which includes erasing parts of the lyrics and asking the students to reconstruct the song after listening to it. Another activity might be lexical transformation, such as replacing all possible words into antonyms and asking the students to fix them and then check with the song. Students may also just fill the gaps in the lyrics by guessing and then listen to check. Songs can be also used to introduce a new topic with supplies of new words.

- **Grammar**

Hancock (1998, p.8) offers supplementary materials for use of songs in the class in his book *Singing Grammar*. He did that in order to ease the work for teachers who need to find a song that fits a specific grammar structures. Songs can be used as a sample for analysis, especially if the teacher provides the students with lyrics of the song.

Hancock (1998, p.8) suggests several types of activities for practising grammar, like tense-selecting where students have to put the verb in the right tense, error-identifying where students correct errors, transformation which requires for example transforming the text from active to passive or from the first to third person, or word-ordering.

- **Pronunciation**

To train pronunciation, teacher can ask the students to try to find examples of a given sound or of rhyming words, repeat certain parts of the text or sing along with the song. (Hancock, 1998, p.8)

Ebong, Sabbadini (2006, online) talk about using songs to improve English pronunciation. There are three possible ways to do that. The students can focus on the sounds during listening to the song, where there are certain sounds repeating. Another way is to focus on words, especially on the stress in the words. The students can also learn to connect the words into a flowing speech, as it is a common problem for the students not to separate individual words in speaking.

2.6.3 Topic

- **Speaking**

Activities like discussion about the song's topic, music video can precede or follow listening activity, or the students can play the characters from the song.

- **Writing**

The students either write down a summary of the song, a letter to or from the song's character or imagine and write about future events of the song's story.

- **Reading**

Song can be connected with a reading comprehension task, if the topics are similar.

Suitable topics would be for example abortion, poverty or religion.

- **Cultural background**

To find out more about other cultures, a discussion about the singer or the band can be held or discussion about how the culture reflects in the song. The students can classify the songs by the genre and make presentations about their own favourite genre and songs (Hancock, 1998, p.8).

Millington (2011, p.134) also talks about using songs to practise listening, speaking, vocabulary, sentence structures, or to learn about culture.

To sum up, there are plenty of various activities that can be done with songs. Teacher can work with a song the same way as with any kind of text. Song can be a tool to teach students to listen or about language, nearly any topic and culture.

2.7 What can be done with songs in everyday life?

Murphey (1992, p.9) created a list of activities that people usually do with songs when they listen to them at home or somewhere outside the classroom and a different list of things that can be done with songs in the class.

- Listen only
- Sing, hum, whistle, tap
- Talk about the music, the genre, the lyrics, its video clips, about the singer or band
- Use the song to change the atmosphere or mood, to make a social environment, dance
- Read about the production, performance, effect, authors, audiences of music and song, concerts
- Use music in dreams or associate the songs with memories, people or places of our lives
- Use as inspiration to write songs, articles, make video clips, do interviews

(Adapted from Murphey's book *Music and Song*, 1992, p.9)

Rixon (1986, p.129) talks about a similar topic. The teacher should do a research about what English broadcasting stations can be received, what films, cassettes and records are accessible in English language, or which cultural and social clubs are offered for students of English and give this information to the students.

2.8 What can be songs used for in schools?

- Study grammar, vocabulary
- Teach about different culture
- Use it for gap-filling, cloze, or correction of mistakes
- Use music as a background for other activities
- Translate
- Practise pronunciation, intonation, stress
- Practise listening comprehension
- Many other purposes

(Adapted from Murphey's book *Music and Song*, 1992, p.10)

II. PRACTICAL PART

3.1 Introduction

The practical part of my diploma project is focused on the use of songs in English classrooms. My research consists of four parts. The first part deals with the use of songs in English classrooms from the point of view of the teachers. The second part will present the results of questionnaires returned by learners. Next part of the research is the analysis of selected English textbooks used in the Czech Republic, which is focused on the songs and activities related to the songs contained in the textbooks. Finally the project includes five listening activities that were realized during my teaching practice periods in March 2011 and October 2012. The aim of my research is to answer the following research questions.

Research questions

1. How often do teachers dedicate time to practising listening with learners?
2. Do learners believe listening to English songs can help them improve their listening skill?
3. How often do teachers work with songs in English classes?
4. Do learners enjoy working with songs?
5. Do learners consider songs a useful resource to learn English?

3.2 Part one - Survey among teachers

The aim of the survey was to find out how much time teachers dedicated to developing listening skills of learners. Another reason was to discover how often do teachers use songs in English classroom and what are their goals. I have designed a questionnaire of nine simple questions. It is composed of multiple choice questions and was given to the teachers in Czech language so it takes only a few minutes to fill in.

There were two versions of the questionnaire, a printed version and an electronic version, for I communicated with several teachers over e-mail. The paper version was distributed during my teaching practice periods and also with the help from my classmates. Those questionnaires are from Primary and lower secondary School Vítězná in Litovel, Primary and lower secondary School Jungmannova in Litovel, Primary and lower secondary School Heyrovského in Olomouc, Grammar school in Lipník nad Bečvou and Primary and lower secondary School in Senice na Hané. The questionnaire can be seen in Appendix.

3.2.1 Analysis of the results

I have managed to collect 16 filled questionnaires from English teachers. First four questions were introductory, I asked about their sex, teaching specialization, qualification for English and also experience of teaching English language.

From the 16 asked teachers, only one of them was male, other 15 were female. When asking about their teaching experience, I have created three sections – up to five years of experience, six to ten years, 11 to 15 years of experience and the last one was 16 and more years of teaching English. The results can be seen in the figure in Appendix (Figure 1).

The last of these questions concerned the qualification for teaching English language. 11 of the teachers respondents had finished either bachelor or magister studies of English language, five of them were specialized at different subjects. The results can be again seen in Figure 2 in Appendix.

Question no. 1: How often do you practise listening in your English lessons?

Seven teachers (44 percent) chose the option ‘every lesson’, four (25 percent) of them said that listening was practised once a week and four said they practise listening in every unit. No one chose the answer ‘only seldom’, but one teacher used the comment to write more specific answer – she practises listening once a week or more times a week, it depends on the topic. The figure in Appendix (Figure 3) shows the percentage.

Question no. 2: How often do you work with English songs in English lessons?

Unfortunately, only one of the teachers (6 percent) stated that the songs were used in every lesson. Other two teachers said it was once a week, which could imply that they have included songs into the common teaching. Anyway, majority of the teachers use songs in every unit (five teachers, 31 percent) or only seldom, which was the option with the biggest percentage, actually – six teachers, 38 percent. Two teachers did not like the given options and used the comment section. One teacher wrote that she used songs once in three weeks and another one said it was used nearly in every lesson, but not always. Figure 4 in Appendix shows the percentage.

Question no. 3: How often do you use other forms of listening activities in English lessons? (an interview, a story, etc.)

According to the answers the teachers use other forms of listening activities rather than songs. Six teachers chose the option 'every lesson' and six teachers answered with 'in every unit', each of the options got 38 percent. The rest (three teachers, 19 percent) said they used these forms once a week. There was again one teacher who wrote a different answer, that was twice a week. The figure (Figure 5) in Appendix shows the results.

Question no. 4: Do you also use other materials, for example your own materials, besides textbooks?

The respondents could choose as many proposed options as they wanted, and add a comment. No teacher used only textbooks, it is obvious that they do their best to enhance the education with alternative sources. Full 81 percent (13 teachers) said they use materials from the Internet, even more of them – 88 percent – answered they created their own materials and also 75 percent of the teachers also claimed to use resource books. Two teachers from the same school (Grammar school in Lipník nad Bečvou) also added a comment that they used DUM, which are digital teaching materials available in electronic formats and can be found at online methodical portals for teachers. See the results in the figure (Figure 6).

Question no. 5: Which of these activities do you do most often when working with songs?

The respondents were asked to order the activities from one to three according to how often they are used and also could add other activities they use. The options were:

Gap-filling; Correction of mistakes; Physical response.

Gap-filling: Obviously gap-filling is the most used activity, probably because it is easy for the teachers to prepare and also for the learners to work with. 88 percent (14 teachers) of the teachers put gap-filling to the first place, and only one teacher marked it with number two and one with number three.

Correcting mistakes: This activity took the place between the most used and the least used, as no one put it at the first place, 11 teachers gave it number two and five teachers gave it number three.

Physical response: There were two teachers who marked this with number one, as the most used activity, four teachers wrote number two and ten teachers (62,5 percent) wrote number three, the least used of the activities.

Other activities that the teachers added that they usually used were writing down heard words, putting the sentences in order and also focus on the specific information. The figures (Figure 7, 8, 9) with the results can be seen in Appendix.

For examples of activities used when working with songs, see chapter Stages of listening in the theoretical part.

Question no. 6: Do you also use some of these forms of activity with songs?

The teachers were again given several options, they could choose from one to four activities, plus additional comment. Those activities were crossing out extra words, ordering parts of the song, comprehension of the lyrics and relaxing. Almost all of the

teachers, exactly 14 of them, use the comprehension of the lyrics activity. Seven of the teachers also use songs to create a relaxing atmosphere for the learners and six teachers say they ask learners to order parts of the song they listen to. Two teachers also ticked the option 'crossing out extra words'. One of the teachers added a comment that her learners were practising pronunciation and fluency with songs. For graphic demonstrations of the usage of forms of activities, see Figure 10 in Appendix.

Question no. 7: What areas of English language do you improve by working with songs?

This question was asked to find out what is the teachers' focus when using songs. The proposed options were grammar, vocabulary, pronunciation, listening comprehension, only to relax. Seven (44 percent) of the teachers use songs to teach or practise some new grammar with the learners, 13 teachers (81 percent) teach new vocabulary through songs, ten of them practise pronunciation with the learners and all of them, all 16 asked teachers ask the learners about the message of the song, what they understood. Five of them also use the songs just for the learners to relax. An additional comment from a teacher also said songs are used to warm the learners up at the beginning of the lesson. See the figure in Appendix (Figure 11).

Question no. 8: Do you think that learners enjoy working with songs?

14 (88 percent) of the teacher respondents answered positively. They believe that their learners find songs entertaining. Two of the teachers said that their learners sometimes enjoyed songs and no one thought it was not pleasant for the learners. Figure 12 in Appendix shows the numbers.

Question no. 9: Which one of these language skills do you consider the most important when studying English language? Please order the skills from the most important to the least important. (1 = the most important, 4 = the least important)

The teachers were asked to mark each of the listening skills with numbers. 15 of the asked teachers numbered the skills from one to four, only one teacher wrote a comment that she thinks speaking is the most important, but then all of them are equally important. The rest of the results will be described in detail and showed in a figure.

Reading skill was marked with number three by most of the teachers (69 percent). Three teachers also thought it was the least important skill of all and one teacher gave it number two. According to the results, writing seems to be the least important of language skills. Again, 11 (69 percent) teachers marked it with number four, three with number three, and one with number two. No one considered it the most important skill? Listening skill then was by 13 teachers (81 percent) marked as second most important skill, with number two. One teacher also wrote number three and one wrote number four. Speaking had unequivocal results. 100 percent, which means all 16 teachers valued the skill of speaking as the most important. Figures 13 – 16 with results can be seen in Appendix.

On the Internet there can be found many polls where everyone can express their opinion about the importance of each language skill, usually the skill of speaking or listening is valued as the most important.

(<http://www.englishclub.com/listening/language-skills.htm>,

<http://www.usingenglish.com/poll/597.html>, online)

3.2.2 Conclusion

The results of this questionnaire showed that the teachers do they best to practise listening with their learners as much as possible, unfortunately they do not use songs for that very much. They use a wide range of sources, mostly from the Internet and resource books to provide their learners with the newest, interesting and useful materials. They also work on their own materials. The research also found out that gap-filling is the most used activity when listening to a song and that the teachers frequently practise listening comprehension and teach vocabulary through songs. The teachers are sure that learners really appreciate listening to English songs. The teacher respondents agreed that speaking skill is the most important, with listening as number two, reading as number three and writing as number four.

3.3 Part two – Survey among learners

During my second teaching practice, I conducted a survey among the learners I was teaching. All the learners had a previous experience with listening activities based on a song, so their impressions were quite fresh. I asked the learners to fill the surveys in the last lesson of my teaching practice. The aim of the research was to find out how important they thought listening skill was, and if they enjoyed working with songs. The songs I used on my second teaching practice were pop songs for various reasons. The genre of pop/rock is mainstream music that I like and I supposed that majority of the learners would know and like as well. The lyrics of pop/rock songs are better for simple texts and easier understanding than other genres. I also took into consideration the age and level of knowledge of the learners and especially the present curriculum in the specific class. The songs of my choice were ‘Yellow Submarine’ by The Beatles, ‘Maximum Consumption’ by Kinks, and ‘Family Portrait’ by Pink. The other two songs left in the last section of the chapter were used on my first teaching practice. For descriptions of different kind of songs suitable for learning English see chapter Classification of songs. For the questionnaire see the Appendix.

3.3.1 Analysis of the results

I conducted this survey mostly in classes of eight graders and nine graders, but then also in other classes from sixth to ninth grade. I have collected filled questionnaires from 90 learners of different ages – from 11 to 17 years of age – and sex – 29 boys and 61 girls.

The songs I used in the classes were as follows:

‘Yellow Submarine’ by The Beatles - 9th grade (14 to 15-year-olds),

‘Maximum Consumption’ by Kinks - 8th grade (13 to 14 year- olds)

‘Family Portrait’ by Pink - 9th grade (14 to 15-year-olds),

‘We’re going to be friends’ by Jack Johnson - 8th grade (13 to 14 year- olds)

‘I’ll be there for you’ by The Rembrants - 8th grade (13 to 14 year- olds)

I tried to alternate different types of pre-listening and post-listening activities, and spend at least a minimum time on them as I was not allowed to engage too much time in it.

I will analyse each question of the questionnaire in detail.

The introductory questions were personal questions about the learners’ sex, age and the years of former experience with English. As mentioned, I surveyed 29 boys and 61 girls. 32 of them were 14 years old, 25 learners were of 13 years of age, 21 learners were 15 years old, seven learners were 12, three pupils were 11 and only two learners were 17 years old. Their knowledge of English language was also different. Majority of learners have learnt English for seven or six years (together 62 percent). There was 11 percent of learners learning English for four years and 11 percent of them learning English for five years. The number of learners learning English for eight or nine years was 6 percent each. Then there were several learners with 10 or 13 years of experience. The results are showed in the following figure (Figure 17).

Question no. 1: How often do you practise listening in English lessons?

The proposed answers were: Every lesson; Once a week; In each unit; Only seldom.

The answers were quite different. 39 percent of the learners said they practised listening in each unit, 32 percent said every lesson. 26 percent of them chose the answer 'once a week' and only 3 percent of them chose 'only seldom'. See the figure in Appendix (Figure 18) for the percentage and exact numbers of pupils.

Question no. 2: How often do you listen to English songs in English lessons?

The proposed answers were: Every lesson; Once a week; In each unit; Only seldom.

More than a half of the learners – 54 percent - said that they only seldom used songs in English lessons. Then, over a third of them , 32 percent, claimed they listened to a song in every unit of their textbook. 12 percent said they used songs once a week and only one learner (1 percent) said it was every lesson they listen to a song. There was also one learner who added a commentary that said they only got to work with songs as a reward. For graphic demonstrations see Figure 19.

Question no. 3: How often do you use other forms of listening activities in English lessons? (an interview, a story, etc.)

The proposed answers were: Every lesson; Once a week; In each unit; Only seldom.

Nearly half of the learners (44 percent) said they used those other forms, and then approximately same numbers of learners claimed it was done once a week (24 percent) or every lesson (22 percent). Nine learners, 10 percent, said they only used these forms of listening seldom. Other examples of listening activities might be radio programme, broadcasting, lecture, fairy tale etc. The results are shown in the figure in Appendix (Figure 20).

Question no. 4: Do you enjoy working with songs in lessons of English language?

The proposed answers were: Yes, I do; Sometimes; I do not enjoy it.

Overall it can be said that the answers were positive. More than a half of the learners – 56 percent said they did enjoy songs in English lessons. Then, 43 percent of the learners admitted they sometimes liked to use songs in lessons. One's girl argument was that it is really difficult to listen to the cassette recordings for her. There was only one learner (1 percent) who said that she did not like working with songs. It was a 13 year old girl and she was also of the opinion that songs do not help her improve her English knowledge at all.

To compare the answers between the boys and the girls, out of 29 boys, 11 (38 percent) boys said they did like using songs and 18 (62 percent) of them said they sometimes liked it. That means 39 of the female respondents (64 percent) said they liked to use songs and 21 (34 percent) girls said they sometimes did. These results could imply that the songs are more popular with the girls. See the results expressed as a percentage in the figure in Appendix (Figure 21).

Question no. 5: Which of these activities do you do most often?

I have chosen three activities that I thought were most common when working with songs and I asked the learners to mark each activity from 1 to 3 according to how often they use this form of activity. Number '1' means it is used most often, '2' that it is used less often and '3' that it is used the least often. The results of each activity form are described as follows.

Gap-filling: 83 percent of the learners said this was the activity they used the most, 14 percent that it was less often and 3 percent of the learners said this activity is the least used.

Correcting mistakes: 12 percent of respondents thought this activity was the most used in their class, 59 percent of them claimed it was less used and 29 percent said it was the least used.

Physical response: 4 percent of the asked learners said this was the most used form of activity when working with songs. 26 percent of them said it was not used that much and 70 percent said this activity was used less than the other two.

One learner wrote that other than those activities, they also used to sing along with the song.

Figures 22, 23 and 24 present the proportional result for each of the activities.

Question no. 6: We also use these forms of activity with songs:

For this question I have chosen several possible forms of activities, from which the learners could pick one or more. The possibilities were crossing out the extra words, ordering parts of the song, comprehension of the lyrics and relaxing. 6 percent of the pupils stated they did the crossing out of extra words, 16 percent chose also ordering the song. The answer that the majority (76 percent) of the learners chose was comprehension of the lyrics. A lot of them (26 percent) also chose the relaxing activity during listening to a song. See the results shown in the chart (Figure25).

Question no. 7: Do you think that listening to English songs helps you to learn the language?

The proposed answers were: Yes; I do not know; It does not help.

Majority of the asked learners were sure that songs can be very seminal for studying English language, there were 67 percent of them who said 'Yes'. One of the learners noted that songs helped her because she learns a lot of useful phrases. 23 percent of the learners were not sure about it so they chose to say they do not know. There was 10 percent of the learners who said they thought songs did not help.

To compare the opinions of the girls with the opinions of the boys, 18 out of 29 boys, which makes 62 percent, are positive about the idea that songs help them learn the language. Girls chose 'Yes' in 69 percent. 20 percent of the girls were not certain about the answer, as well as 31 percent of the boys, but seven girls (12 percent) expressed the opinion that songs do not help them learn English, and only two boys were of the same opinion. It follows that the opinions of the girls and boys are quite similar.

Figure 26 shows the results of the question in numbers and percentage.

Question no.8: I think that listening to English songs helps me to improve at:

I have offered some fields of English language that songs could possibly be helpful at and let the learners to choose as many as they wanted. The options were: Grammar; Vocabulary; Pronunciation; Listening comprehension; It does not help. A high proportion of the respondents (58 percent) thought that it was especially pronunciation that got improved. 54 percent also said songs enrich 'vocabulary' and 48 percent chose the option 'listening comprehension'. The grammar improvement is the least probable according to the learners, as only 23 percent chose this option. The nine learners who

in previous question chose the answer 'does not help' of course chose the same answer in this question as well. One learner also made a comment that songs can brighten up the mood in the class, which would be more relevant for the sixth question as mood is not the knowledge to be improved. It is good that the learners are aware of all the things that song can help them improve, because then they can focus on that, even subconsciously, and learn many new things without any effort. Figure 27 in Appendix shows the results.

Question no.9: Do you listen to English songs at home for the purpose of improving your English?

The proposed answers were: Yes, I do; Sometimes; No, I do not; Only for entertainment.

38 percent of the asked learners confessed they only listened to English songs because they liked them. The learners remember some words and learn something without actual intention, though. 23 percent of the learners do listen to English songs and try to perceive some new information and remember something. One learner made a remark that it is more usually a movie or a series that he uses to learn something. It can be very beneficial for a learner to deliberately listen to an English song or watch TV in English in order to understand and learn. Obviously it can be a great motivation for the learners. Then, 27 percent of the learners are at least sometimes interested to use songs as learning material and the rest 12 percent does not listen to English songs at home to learn English language.

The girl respondents, in comparison with the boys, more listen to English songs on purpose, to learn something than boys do. 31 percent of the girls said 'Yes', only 7 percent of boys said 'Yes' though. On the contrary, 20 percent of the boys denied

listening to songs to learn something, and 8 percent of the girls chose the same answer. 25 percent of the girls sometimes listen to English songs and pay attention to the language, as well as 31 percent of the boys. The biggest percentage of both girls and boys only listen to songs for fun though, as 22 girls (36 percent) and 12 boys (41 percent) wrote.

The percentage and number of the learners can be found in Figure 28.

Question no.10: Which one of these language skills do you consider the most important? Please order the skills from the most important to the least important.

In the last question the learners were asked to order the four language skills – reading, writing, speaking and listening – from number one to four according to how important they think the language is. This question was asked to discover how the learners valued listening skill among the other skills, even though in reality all of the language skills are connected and as important. As expected, reading and writing had similar results as well as listening as speaking, for those skills are very connected and dependent on each other.

As for the skill of reading, 13 percent of the learners marked it with number one, so as the most important. There was 43 percent of those who wrote the number two, and 40 percent who wrote number three. The rest – 14 percent thought that reading was the least useful skill, so they marked it with number four.

The writing skill was in 16 percent regarded as the most important, 24 percent of the learners thought it was rather less important, 34 percent decided it was rather more important than other skills and whole quarter (26 percent) valued the writing skill as the most important of all.

Listening skill is the one that is essential for this project, so it was important to find out how is this skill valued by the learners. The marks differed greatly. 31 percent of the asked learners thought it was more important than all other skills. There was 24 percent who gave it number two, 34 percent gave listening number three and remaining 34 percent of them did not think it was as important as other language skills. That was surprising because it was the majority of them. The results may refer to those learners who are used to study English language using mainly written form. The last skill to mark was speaking. Full 50 percent of the learners marked it as the most important skill of all, which corresponds with the anticipated results. There were 18 percent who marked speaking with number two and ten percent marked it with number two, and then 22 percent of the pupils gave it number four – the least important skill – which again was something very surprising.

These results include two learners who marked all the skills with number one, as the most important, as they could not decide which skill is more important than others.

Figures 29, 30, 31 and 32 show clearly the importance of each skill according to the learners.

3.3.2 Conclusion

This research showed that the learners spend time practising listening, but majority (39 percent) of the answers said it was only practised in each unit, which does not seem enough. The songs are used even less, more than a half of the learners (54 percent) get a chance to listen to a song in class rarely. It seems they would like to work with songs more, as 56 percent of the learners claimed they enjoyed it, or they like to do it at least sometimes (43 percent). 67 percent of the learners are even convinced that songs are helpful in learning language, mostly at vocabulary (54 percent), pronunciation (58 percent) and listening comprehension (48 percent). The most used activity appeared to be gap-filling and most common purpose showed to be practising of listening comprehension, that was chosen by 76 percent of the learners.

To compare the results of the teachers with the results of the learners, the results were not overly different. The answers were usually similar in percentage. Differences appeared in the question that asked whether the learners liked to work with songs. 87 percent of the teachers were sure that the learners did like it and 13 percent answered that they probably sometimes liked it. The learners, however, said they liked the songs in classes only in 56 percent, which is quite a difference. 43 percent of the asked learners answered that they sometimes liked to use songs in class. As for the areas that can be developed by listening to songs, all teachers were sure that songs helped with text comprehension and 81 percent of the teachers also added vocabulary. The learners mostly thought (58 percent) that they can improve their pronunciation via songs, and also added vocabulary (54 percent). The last question concerning the importance of language skills showed evident preferences of the teachers, as 73 percent of the teachers gave reading skill number three, 73 percent gave writing skill number four,

87 percent have listening skill number two and 100 percent gave speaking number one. The results of the learners were not that clear, only speaking skill was marked with number one by 50 percent of the learners, which was the highest percentage.

3.4 Textbook analysis

In this chapter I will analyse several textbooks considering the type of songs they include. As textbooks are basic units of teaching English as a foreign language in schools, it is very important what kind of song is used as it can affect the students' motivation greatly.

I have chosen three textbooks that are in my opinion the ones most commonly used in Czech schools. I used Project textbook during both of my teaching practise periods, so it is Project textbook 2 by Tom Hutchinson, the third edition that was published in 2008. Then I chose Opportunities Pre-Intermediate, first published in 2000, by Michael Harris, David Mower, Anna Sikorzyńska, which was the textbook I used as a pupil at elementary school. The last textbook is Angličtina 7 Way to Win by Betáková and Čadová published 2006. This textbook is meant for the seventh grade. Besides the textbooks I also examined the Workbooks and Teacher's books to find out whether there were any additional activities connected with the ones in the textbooks.

3.4.1 Project 2

Honey Cokey – made-for-EFL song

Activities – The learners listen, sing and do the actions.

Friday I'm In Love by The Cure – pop song

Activities – The learners listen and sing.

Additional activities in Teacher's book – The learners are practising the phonemes, explaining idiomatic expressions, discussing the use of colours to express mood.

Kookaburra sits in the old gum tree - made-for-EFL song

Activities – The learners listen and sing the song.

Additional activities in Teacher's book – The learners think of another thing that Kookaburra does and write the fourth verse for the song.

The runaway train - made-for-EFL song

Activities – The learners listen and sing.

Additional activities in Teacher's book – The learners work in groups and write a radio programme about the Runaway Train disaster. They can also write conversations between the conductor, fireman, driver and passengers and then act them out for the class.

Sausages with ice-cream - made-for-EFL song

Activities – The learners replace the pictures with words to complete the song, listen and check their ideas.

This land is your land - made-for-EFL song

Activities – The learners listen and complete the song with the words, listen again and sing along with the song.

Act naturally - made-for-EFL song

Activities – The learners listen and answer three comprehension questions.

Additional activities in Teacher's book – The learners work on a mime for the song in groups.

Overall, there are seven songs in the Project Student's Book. They are usually a part of a project, that has a connection to the song, for example project about nature, animals, movies, holiday, and so on. One of the songs is a pop song by British band The Cure. There are not many additional activities besides singing along with the song, though, only three of seven songs include listening tasks. There are no additional activities in the Workbook or the Teacher's book. The teacher's book gives information about the

aims of the song, skills or new vocabulary but only seldom gives an idea for further activities. Therefore it would be advisable for the teachers to create more activities connected to the song like true/false questions, comprehension questions or physical response activities.

3.4.2 Opportunities Pre-Intermediate

James Dean by The Eagles – pop song

Activities – The teacher asks: ‘Do you know anything about the life of James Dean?’ The learners then listen and complete part of the lyrics with the words.

‘Which of these things does the singer feel?’ (3 options)

Money, Money, Money by Abba – pop song

Activities – The learners listen to the song and answer five comprehension questions.

Additional activities in Teacher’s book – The teacher plays the cassette again and pauses it before the final word of the rhyming line and lets the students say the rhyming word. The learners are asked to write a four to eight line song lyric or poem with rhyming couplets. The learners are asked to say how many stressed syllables are in the first two lines of the song. The learners think of words rhyming with friend, tomorrow.

The Telephone Call by Kraftwerk – electronic song

Activities – The learners listen and complete the song, answer three comprehension questions.

Additional activities in Teacher’s book – The teacher asks the learners what words they expect in this song. The learners discuss why the singer is always phoning.

I am Sailing - made-for-EFL song

Activities - The learners listen and complete the missing words of the song.

Additional activities in Teacher's book – The teacher asks four comprehension questions. The learners discuss what images express the idea of returning, feeling unhappy, having difficulties and afterwards discuss any other songs about the sea they know.

A song by The Corrs – an extract of a pop song

Activities – The learners listen and tell – ‘What kind of music is that? Do you like it?’

Don't Say You Love Me by The Corrs – pop song

Activities - The learners listen and complete. Then they answer four comprehension questions.

Additional activities in Teacher's book – The teacher lets the students look at the lyrics for a moment, then asks them to close the books and say how many lines they can remember.

Our House by Graham Nash – pop song

Activities – The learners pick the words mentioned in the song, answer comprehension questions.

Additional activities in Teacher's book – The learners discuss the main thought of the song. Students try to recall as many words from the song as they can.

There are seven songs in the Students' Book of Opportunities, but unlike Project, it uses mostly pop songs rather than made-for-EFL songs, which can be appreciated more by the students and there are also more additional activities.

The songs are a part of almost every unit, which in my opinion is an ideal case. The activities alternate which prevents the students from getting bored, and they have even an opportunity to express their opinions and preferences. There are no more activities for the songs in the Work book, but there are always some ideas in the Teacher's book.

3.4.3 Way to Win 7

Dry Bones - made-for-EFL song

No activities in the Textbook

Additional activities in Teacher's book – The teacher asks the learners to take notes of all body part they can hear. The teacher explains the use of pronoun 'one' that refers to a noun and the learners try to find more examples in the song.

The long-legged sailor - made-for-EFL song

No activities in the Textbook

Additional activities in Teacher's book – The learners listen and sing along.

Then they try to think of new verses, the class splits into two groups, one group asks and the other answers.

Yellow Submarine by *The Beatles* – pop song

The textbook gives the learners background information about the band and asks questions about names of the members or their songs, there is also translation of some words from the song.

Additional activities in Teacher's book – After listening, the teacher asks the learners where the people are in the song and what the place looks like. The learners also practise the song and sing it.

In Way to Win textbook there are only three songs – one pop song and two songs made for learning English. The songs are not used as well as they could have been, the learners have nearly nothing to do other than listen and sing.

As Millington (2011, p.139) says '*No matter how enjoyable or memorable singing songs can be, singing songs in itself will not teach learners to use the language and will not give them the ability to communicate in another language.*' The teachers that are fond of working with songs in classes might want to enrich the songs with more activities.

To summarize the textbook analysis, two of three textbooks I have checked had satisfactory numbers and choices of songs. The use of pop songs and those made for teaching English are almost balanced. The most used activities seem to be filling the missing words and answering comprehension questions. What is missing is usually the pre-listening and the post-listening stage of the activity, so the teachers might need to think of more things the learners would be interested to do with the song.

3.5 Listening activities

This part of the diploma project will focus on the listening activities that I have done during my teaching practice in March 2012 and October 2012. The first teaching practice was for three weeks and I worked with two classes of pupils from the eighth grade at the primary and lower secondary school Heyrovského in Olomouc. The second teaching practice was a week longer and I chose the primary and lower secondary school from my hometown, Litovel – Jungmannova. I was again teaching two classes of eighth grade and one class of nine grade.

During those weeks I managed to try to work with five different songs in the classes. Unfortunately there was not enough time to dedicate whole lessons to listening, because my mentor teacher had an overfull plan in her classes and was already a little behind this plan, so I prepared those activities as a backup in case there was a free time at the end of the lesson or as a treat in the final lessons. Nevertheless, I tried to include a little pre-listening and post-listening activities as well. See chapter ‘Stages of listening’ for different kinds of activities suitable for pre-listening and post-listening stage of listening. The songs were usually connected to actual topic or grammar that was discussed in the lesson at the moment, which is why I only used once each of the activities, except for the Rembrants’ song, which I used twice. All the instructions were in English language and I encouraged the learners to express themselves only in English as well. If a mistake was made, I asked the rest of the class if anyone had a different idea and I tried to lead the learners to find and correct their own mistakes themselves.

The lyrics are adopted from www.azlyrics.com.

The two classes I taught at Jungmannova were eight-graders and nine-graders. The pupils from the eighth grade were a mix from two classes creating one group that learned English language. There were 18 learners, six of them were boys and twelve were girls. They used Project 2, A2 level, elementary. The lessons always took place in a class where the seats were arranged in the U shape, so the communication was easy between me and the learners as well as between the learners themselves. In the class of nine graders, there were 17 learners, eight boys and nine girls. With the learners I finished Project 2 and started the textbook Project 3. The lessons took place in the same class as with the eighth grade.

In Heyrovský I taught two groups of eighth graders, with ten learners in one group and twelve learners in the other group. I was also using Project 2 in these classes. The learners sat one by one at the desks, as there was a lot of space and they could concentrate on the work.

The songs I used in the classes were as follows:

‘We’re going to be friends’ by Jack Johnson - 8th grade (two groups) at Heyrovský

‘I’ll be there for you’ by The Rembrants - 8th grade at Heyrovský

‘Yellow Submarine’ by The Beatles - 9th grade at Jungmannova

‘Maximum Consumption’ by Kinks - 8th grade at Jungmannova

‘Family Portrait’ by Pink - 9th grade at Jungmannova

For the worksheets with the activities and the correct versions of the songs are included see the appendices.

3.5.1 Listening activity 1 – We’re going to be friends by Jack Johnson

Class: 9.B

Aims: to revise ‘going to’ and present simple tense

Stage of the lesson: second third of the lesson

Pre-listening activity:

This song is used as a practice of ‘going to’, will and present simple tense. The learners were taught the usage but still have problems with the structure. The song should help them get used to it and retain it. The teacher revises the rules of using the structure ‘going to’ before playing the song.

While-listening activity:

Gap-filling.

Post-listening activity:

The learners talk in pairs what the song is about and share ideas for possible video for the song while listening to it one more time.

The learners translate some parts of the song.

Reflection:

This song was chosen with regard to a very nice slow song that is describing a school environment. It was considered a revision or practise of present continuous and present simple tense, as the learners still has problems remember and apply all parts of it. The learners also had a chance to compare it with usage of 'will', as it also appears in the song and finally it clear in their minds. The learners worked very well and understood most of the words. As for the ideas for the video clip, the learners mostly imagined little children playing at and outside of school, so possibly first grade pupils, and as there are ants and worms mentioned, learners' visions related to natural sciences. The learners could be very original in their visions. I also tried to use the song as a background music while the learner were talking, which indeed created a relaxing atmosphere.

I believe this song was helpful for at least some of the learners, who afterwards showed better results in exercises on tenses.

3.5.2 Listening activity 2 – I'll always be there for you by The Rembrants

I have done this activity in two classes. It was the final lesson of my teaching practice so I wanted to do something entertaining for the students. The song was also chosen as a revision of the usage of 'will'.

Class: 8.B – 2 groups

Aims: to practise listening, to relax

Stage of the lesson: second third of the lesson

Pre-listening activity:

The teacher leads the discussion about the TV series the song is used for and asked several learners for the answers:

What TV show is this song used for? (answer: Friends series)

Do you watch Friends?

Can you name the six main characters? (answer: Rachel, Ross, Chandler, Monica, Phoebe, Joey)

Which of the characters is your favourite and why?

Can you describe your favourite episode? What happened there?

While-listening activity:

The learners identify the mistakes in the lyrics and replace them with correct words.

Before checking together, the teacher asks the learners how many mistakes they found.

Post-listening activity:

The learners think about their best friends and funny stories they experienced together, tell to the rest of the class.

Reflection:

This listening task was my first try, so I looked for a song that would be most probably known by the learners and also popular. It was in two groups of eight graders. I was not certain if they are used to do this kind of activities or how often they do it and how difficult tasks they are able to deal with. For those reasons I chose simple, common words, some of them repeating through the song.

The learners enjoyed the song very much no matter how successful they were with the main task. They discussed with enthusiasm about their favourite Friends character and episodes. As there were fourteen mistakes I asked them how many mistakes they had found before checking them together. Most of the learners in the first group answered they found around three to ten mistakes, only two learners in the second group who found thirteen mistakes, which was the closest of all. Therefore, I considered this activity more successful in the second group, because the learners in that group were also more active and enthusiastic to discuss and share their opinions. For the post-listening I would have needed much more time than I really had so only one or two learners had chance to quickly describe their funny friends stories. This could be improved by letting the learners talk about their stories in pairs or small groups, where everyone would have a moment to say something and probably would not be that shy either. I think learners worked very well.

3.5.3 Listening activity 3 - Yellow Submarine by the Beatles

I chose this song for the class of nine graders, because they had constant problems with past tense. I tried a different approach to practising past tense with the learners, than just translating sentences. I also wanted to find out how much the learners know about British music and the most popular British band.

Class: 9.B

Aims: to practise past tense, to discuss popular British music

Stage of the lesson: end of the lesson, where there were no other listening activities in the lesson, and it was also a lesson before a test

Pre-listening activity:

The learners are translating the title of the song, the whole class is working together.

While-listening activity:

The learners are asked to listen to the song twice and complete the missing words.

Post-listening activity:

The teacher asks questions about the Beatles. The learners can discuss it first in pairs.

How many band members were there? (the right answer: 4)

Can you tell all members' names? (the right answer: John Lennon, Paul McCartney, George Harrison, Ringo Starr)

Do you know any more songs by Beatles?

Which one was killed in 1980? (the right answer: John Lennon)

Do you know which members are still alive? (Paul McCartney, Ringo Starr)

Reflection:

As the first activity was translation of the title of the song, which took more time than I expected, but was actually quite fun and the learners managed to hunt the meaning out eventually. What was helpful for them was breaking the words down to pieces like yellow sub-marine. 'Yellow' was of course no problem, but submarine was. Under 'marine' they imagined sailors, or the sea, and 'sub' could be something that is under the sea, they thought. That way it was a fun deduction game for the learners.

The learners were to fill the missing verbs in the right form, with the aim to practise past and present tense. There were no problems, the words could be clearly heard and were repeating several times. Majority of the learners was successful.

The post-listening discussion was a little silent at first, because the learners were worried not to make a mistake or not say something stupid, even though they had a lot of knowledge about the Beatles, which quite surprised me. They did not have detailed information, but they knew the biggest hits and turning points like for example why the band broke up and how John Lennon died.

I evaluated this activity as very fruitful as I could see in the learners' eyes they were eager to share their knowledge or to learn something new. The lesson got a touch of culture, I was pleasantly surprised what can be done with a song.

3.5.4 Listening activity 4 – Maximum consumption by The Kinks

Class: 9.B

Aims: to revise food vocabulary, to relax after two tests, to look for specific words

Stage of the lesson: the end of the lesson

Pre-listening activity:

A new vocabulary of food is discussed and revised – fruit, vegetables, meat, ordering food at the restaurant etc.

While-listening activity:

The learners listen to the song twice and are supposed to correct any mistakes they can hear during the listening. I choose words concerning different food.

Post-listening activity:

The learners are asked to find as many words related to food as they can, then the task is collectively checked and the words explained with the help of the teacher.

Reflection:

The class I used this song at was discussing the topic of food, so it was a clear choice. The learners were asked to correct mistakes they hear, which is more difficult activity than gap-filling, because the learners do not know which words to focus on. For that reason again I tried by best to pick simple and clear words. The learners were successful with identifying the mistakes, though. They just happened to misheard the right word sometimes. During a collective checking we discovered all the answers. Then I asked them to underline all words that mean some kind of food and then we checked it and translated it. Of course I had to explain some special national food that they did not know, as for example clam chowder, which is very specific.

3.5.5 Listening activity 5 – Family Portrait by Pink

This song was chosen to introduce a new topic of Family. It was used in a lesson after checking homework and correcting tests and before starting a new topic in purpose to change to mood in the class and help them start focusing on something else.

Class: 9.B

Aims: to start a new topic about family

Stage of the lesson: middle of the lesson

Pre-listening activity:

The learners were going to discuss the topic of Family at school – vocabulary, family relations etc.

The learners look at the lyrics and guess what is the song about, what mood it has, and who is telling the story.

While-listening activity:

The learners listen to the song twice and try to complete the gaps with the words they hear. Then the text is checked with the teacher.

Post-listening activity:

The learners work in pairs, ask each other questions and answer them. They should try to remember what their partner tells them about their family, as the teacher asks about the information afterwards.

- What are your parents called? What do they do?
- Do you have any brothers or sisters? What are their names? How old are they?
- Do you have any pet? What is it? What is its name? (more details)

Reflection:

I was discussing a new subject of family with the learners so this was my reason for the song choice. So firstly it worked to revise the family relations and I also wanted the learners to think about the mood of the song, whether it is happy or sad, what member of family is singing it and why and who is the song for. I think it was good for the learners to relate more to the song more.

The main activity was maybe a little too easy for the learners and I probably should have erased more words. Next time I would erase at least two or three words in each stanza.

The post-listening activity was again picked to give the learners opportunity to talk about themselves and share their experience with each other, which is something most of the learners like as it is easier to talk about rather than discussing a topic they do not know a lot about. It is very similar to personalised learning, engaging the learners in the learning process, where they learn from each other. The learners talked in pairs and answered the prepared questions, which they afterwards shared with the whole class.

CONCLUSION

The diploma project considered listening as one of four language skills. The project proved that listening was irreplaceable and significant part of learning the English language, as listening is connected to other skills. To manage proper communication in English learners need to master all skills. The project explained the process of learning to listen, factors that influence learning and its problems. There are some approaches to listening and listening strategies that teachers need to be aware of so that they can teach their students to listen effectively. The project showed that a good listening activity should be always composed of three parts – pre-listening, while-listening and post-listening. The project described what each of the stages is intended to practise and accomplish in a listening activity.

The research in the practical part was based on the method of surveys in the form of questionnaires that were distributed among teachers and students. The main aim was to find answers to these questions: How often do teachers dedicate time to practising listening with learners? Do learners believe listening to English songs can help them improve their listening skill? How often do teachers work with songs in English classes? Do learners enjoy working with songs? Do learners consider songs a useful resource to learn English?

The survey exposed many findings. According to the asked teachers, listening is practised mostly in every lesson. The learners states that listening was practised rather in every unit. The survey showed that songs are unfortunately not used as a common means of practising English in classrooms. However, learners welcome using songs in

English lessons and both learners and teachers are positive that a lot can be learnt thanks to a song. Considerable part of the learners also confessed to use songs as a learning material at home, too. The most used activity when working with songs seems to be filling the missing words in the songs' lyrics or correcting mistakes in the text. All of the asked teachers stated that working with songs can be beneficial for comprehension skills of the learners and also that their vocabulary can be developed. The asked learners inclined to the opinion that songs could be helpful when practising pronunciation and then also thought it was good for enriching their vocabulary. According to opinions that teachers and learners expressed in the questionnaires, listening skill was valued as the second most important skill after the speaking skill that took the place of the most important of the language skills.

A weak point of the research was the fact that more than a half of the questionnaires were answered by the learners of eighth and ninth grades, the results would have been more accurate if 6th – 9th grades were covered with the same number of respondents.

The research could be further extended with a survey considering the learners' favourite genre of songs for learning English.

The practical part also presented analysis of English textbooks, which showed that songs usually are included in textbooks as one form of many listening activities, usually in each unit of the textbook.

The last part of the practical project are listening activities that were realized during my teaching practise. They proved to be beneficial in many ways and appreciated by the learners.

I would recommend using English songs in the lessons of the English language more and not only to practise listening, but to develop the learners' vocabulary and pronunciation and to teach them grammar. Like that, every time the learners work with a song, it can be new, exciting and motivating experience for them.

A good teacher should do anything to make their students love learning English language and they should try all possible means. Using songs is one of them. Moreover, it is a great way to get students interested, motivated, self-confident, communicative and entertained. It should not be neglected at any English language class.

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APPENDIX

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Appendix 5: I'll be there for you by The Rembrants worksheet and the correct version of the song

Appendix 6: We're going to be friends by Jack Johnson worksheet and the correct version of the song

Appendix 7: Yellow Submarine by The Beatles worksheet and the correct version of the song

Appendix 8: Maximum Consumption by The Kinks worksheet and the correct version of the song

Appendix 9: Family Portrait by Pink worksheet and the correct version of the song

APPENDIX 1

Písňe ve výuce angličtiny

Dobrý den,

Prosím Vás o vyplnění krátkého dotazníku týkajícího se používání písňe ve výuce angličtiny. Jsem studentkou Pedagogické fakulty na Univerzitě Palackého a dotazník využiji ve své diplomové práci. Všechna data budou zpracována anonymně.

Prosím zaškrtněte:

muž žena Jako učitel/ka anglického jazyka působím..... let
Aprobace v oboru Kvalifikace pro výuku Anglického
jazyka.....

1. Jak často se v hodinách anglického jazyka věnujete procvičování poslechu?
Každou hodinu Jednou týdně V každé lekci Jen
zřídka
Jiná možnost
2. Jak často používáte v hodinách angličtiny anglicky zpívané písňe?
Každou hodinu Jednou týdně V každé lekci Jen
zřídka
Jiná možnost
3. Jak často používáte v hodinách angličtiny jiné formy poslechu? (tj. rozhovor, příběh atd.)
Každou hodinu Jednou týdně V každé lekci Jen
zřídka
Jiná možnost
4. Používáte i jiné materiály, například vlastní materiály, nad rámec učebnic?
Pouze učebnice Materiály dostupné z internetu Vlastní materiály
Tištěné doplňkové materiály pro učitele (resource books)
Jiná možnost
5. Jakou formou nejčastěji s písňemi pracujete? (očísľujte 1=nejčastěji, 3=nejméně často)
Doplňování mezer Oprava chyb Fyzické reakce na obsah písňe
(tleskání, luskání prsty, atd.)
Jiná možnost
6. Pracujete s písňemi také některou z těchto forem? Vyškrtávání přebytečných slov
Seřazování částí písňe
Porozumění textu
Pro odpočinek
Jiná možnost
7. Poslech anglických používáte pro zdokonalení žáků v oblasti: Gramatika
Slovní zásoba
Výslovnost
Porozumění
slyšenému

Pouze pro uvolnění

Jiná možnost

8. Myslíte si, že žáky baví pracovat s písničkami v hodinách angličtiny?

Ano, baví

Občas

Nebaví

Jiná možnost

9. Kterou z těchto dovedností považujete ve studiu anglického jazyka za nejdůležitější?
Seřadte dovednosti od nejdůležitější po nejméně důležitou. (1=nejméně důležité, 4=nejdůležitější)

Čtení

Psaní

Poslech

Mluvení

Děkuji Vám za váš čas!

Bc. Lucie Černá

APPENDIX 2

Písně ve výuce angličtiny

Milý žáku, milá žákyně,

Prosím tě o vyplnění krátkého dotazníku týkajícího se používání písní ve výuce angličtiny. Jsem studentkou Pedagogické fakulty na Univerzitě Palackého a dotazník využiji ve své diplomové práci. Všechna data budou zpracována anonymně.

Prosím zaškrtněte:

Jsem: Chlapec Dívka Věk: Anglicky se učím let

1. Jak často se v hodinách anglického jazyka věnujete procvičování poslechu?
Každou hodinu Jednou týdně V každé lekci Jen zřídka
Jiná možnost
2. Jak často posloucháte v hodinách angličtiny anglicky zpívané písně?
Každou hodinu Jednou týdně V každé lekci Jen zřídka
Jiná možnost
3. Jak často používáte v hodinách angličtiny jiné formy poslechu? (tj. rozhovor, příběh atd.)
Každou hodinu Jednou týdně V každé lekci Jen zřídka
Jiná možnost
4. Baví tě pracovat s písněmi v hodinách angličtiny?
Ano, baví Občas Nebaví
Jiná možnost
5. Jakou formou nejčastěji s písněmi pracujete? (očíslej 1=nejčastěji, 3=nejméně často)
Doplňování slov do mezer Oprava chyb Fyzické reakce na obsah písně
Jiná možnost
6. S písněmi v angličtině pracujeme také formou:
Vyškrtávání přebytečných slov
Seřazování částí písně
Porozumění textu
Pro odpočinek
Jiná možnost
7. Myslíš, že ti poslech anglických písní pomáhá v učení anglického jazyka?
Ano Nevím Nepomáhá
Jiná možnost
8. Poslech anglických písní mi pomáhá se zdokonalit v oblasti:
Gramatika
Slovní zásoba
Výslovnost
Porozumění slyšenému
Nepomáhá
Jiná možnost

9. Posloucháš anglické písně i doma za účelem zdokonalení se v angličtině?

Ano

Jen někdy

Ne

Jen pro zábavu

Jiná možnost

10. Kterou z těchto dovedností považuješ ve studiu anglického jazyka za nejdůležitější? Seřaď dovednosti od nejdůležitější po nejméně důležitou. (1=nejméně důležité, 4= nejdůležitější)

Čtení

Psaní

Poslech

Mluvení

Děkuji Vám za váš čas!

Bc. Lucie

Černá

APPENDIX 3

Figure 1: Experience of teaching English language

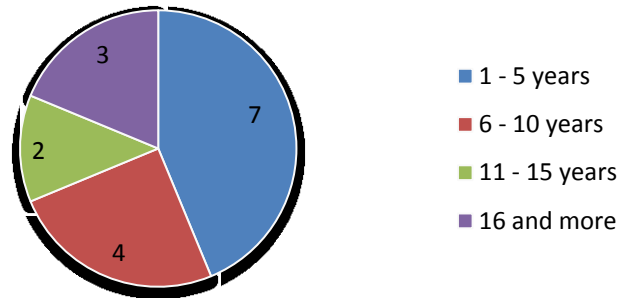


Figure 2: Qualification for teaching English language

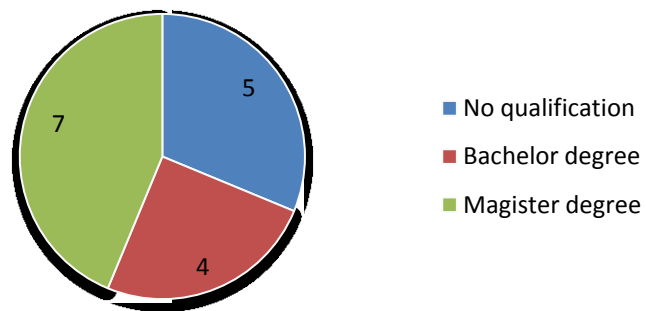


Figure 3: Practising listening in English lessons

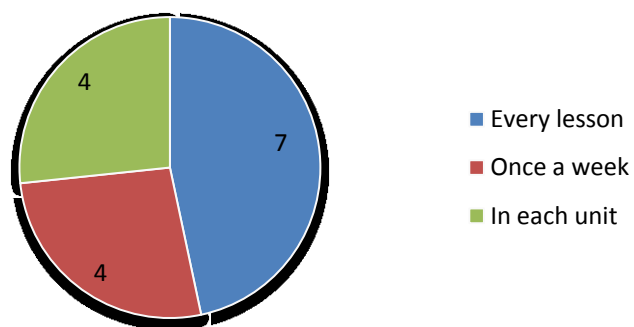


Figure 4: Working with English songs in English lessons

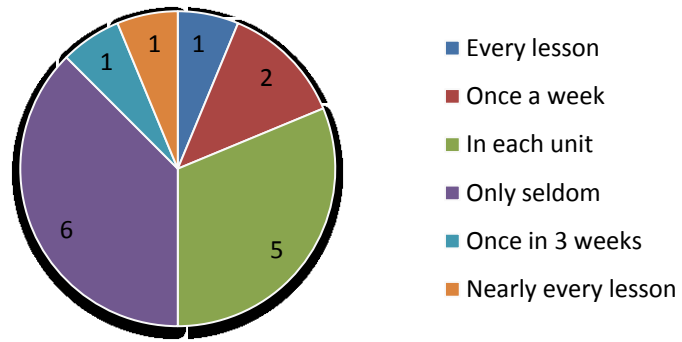


Figure 5: Using other forms of listening activities

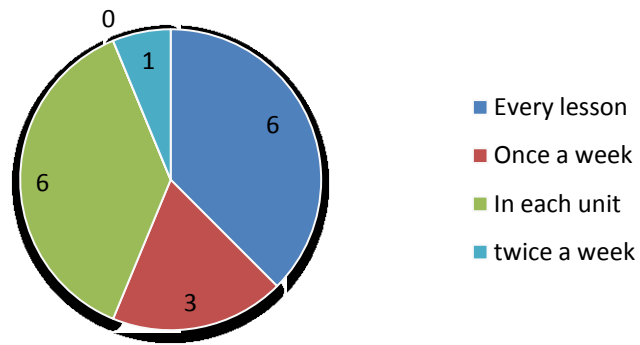


Figure 6: Teaching materials

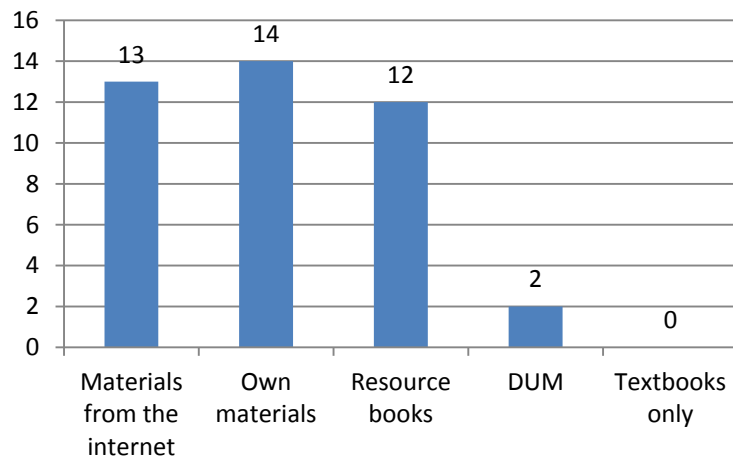


Figure 7: Gap-filling

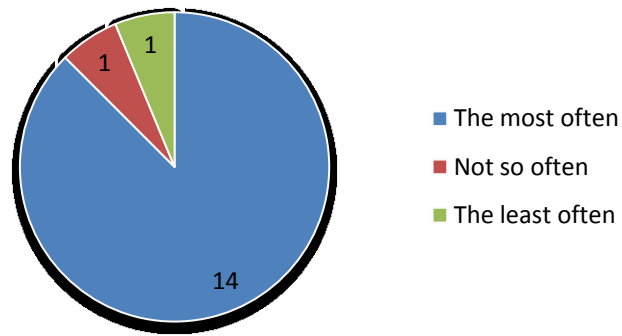


Figure 8: Correcting mistakes

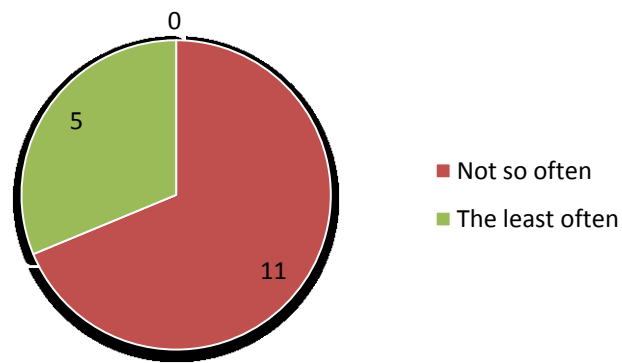


Figure 9: Physical response

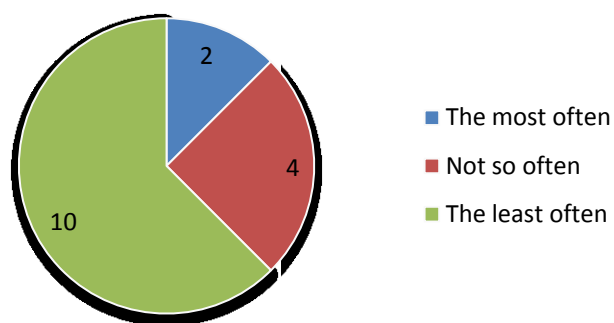


Figure 10: Other forms of activities used with songs

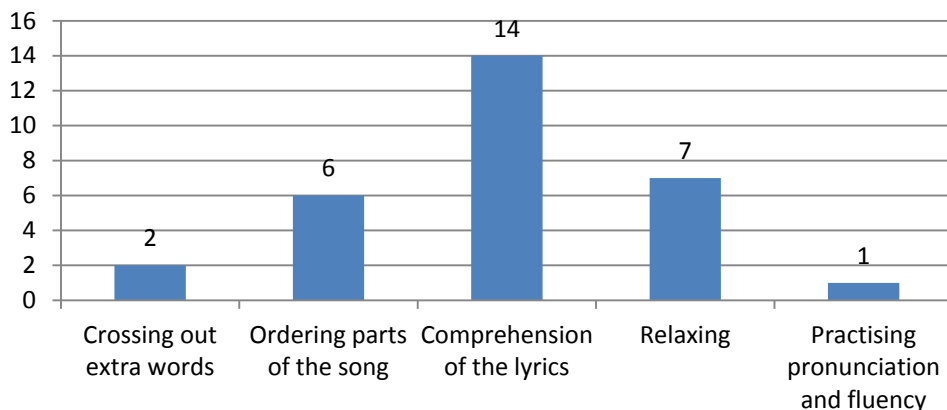


Figure 11: Areas of English improved by songs

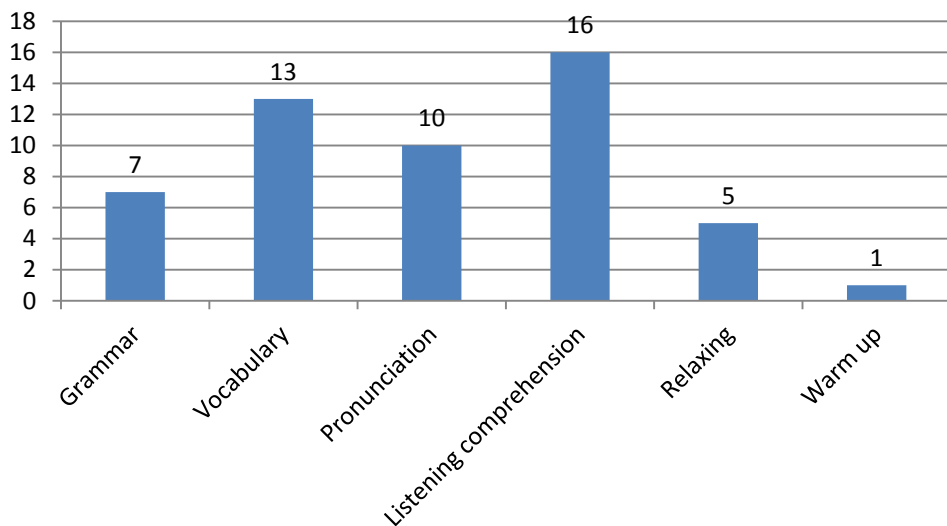


Figure 12: Do learners enjoy songs?

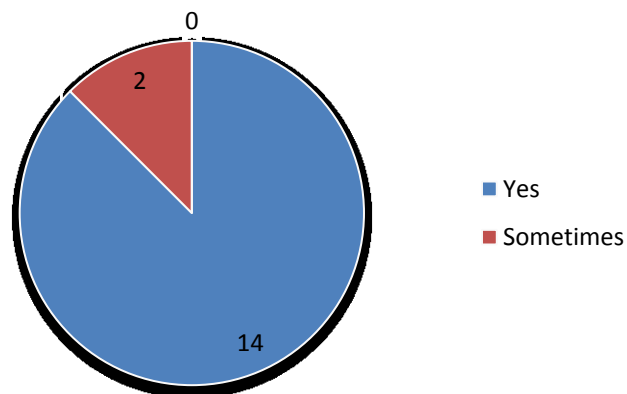


Figure 13: Importance of the reading skill

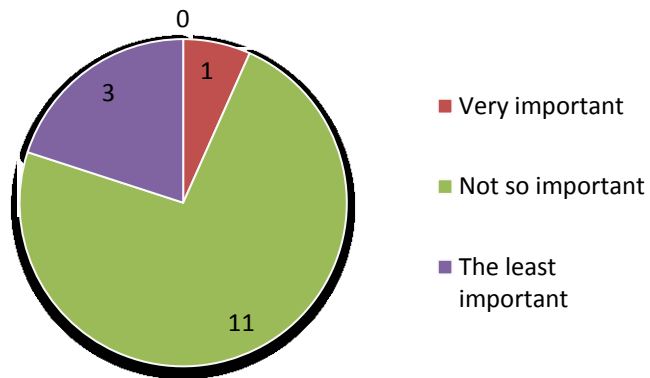


Figure 14: Importance of the writing skill

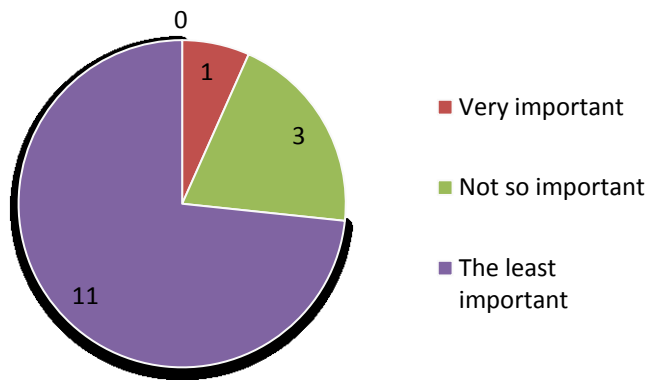
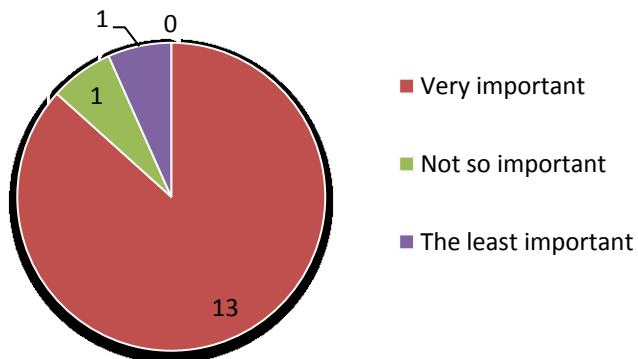
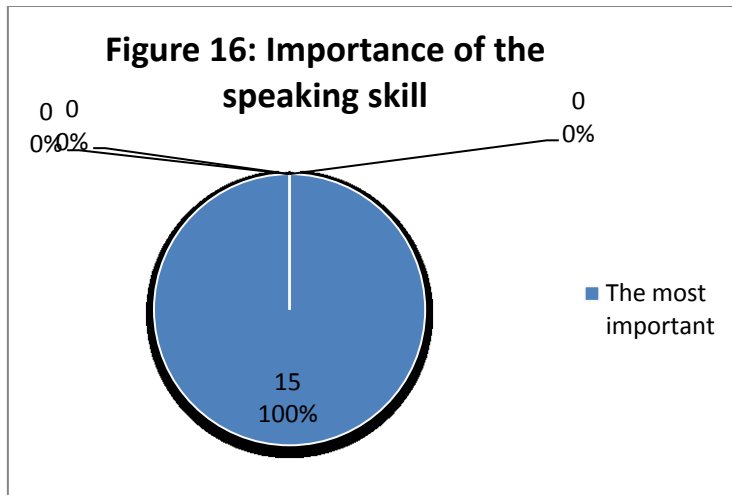
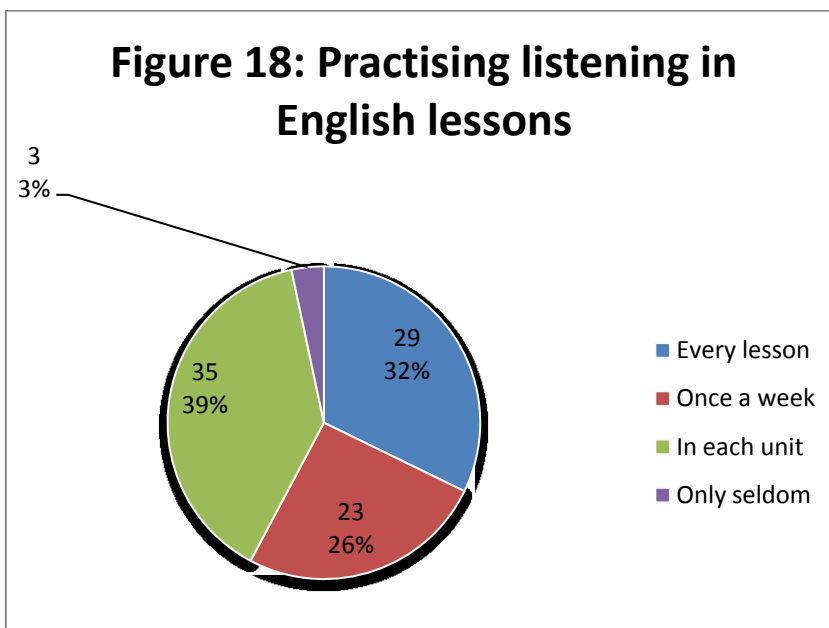
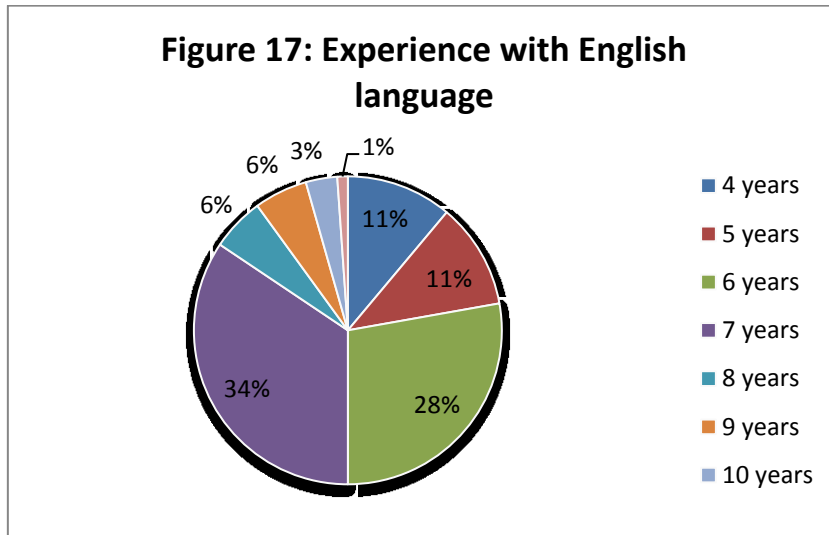


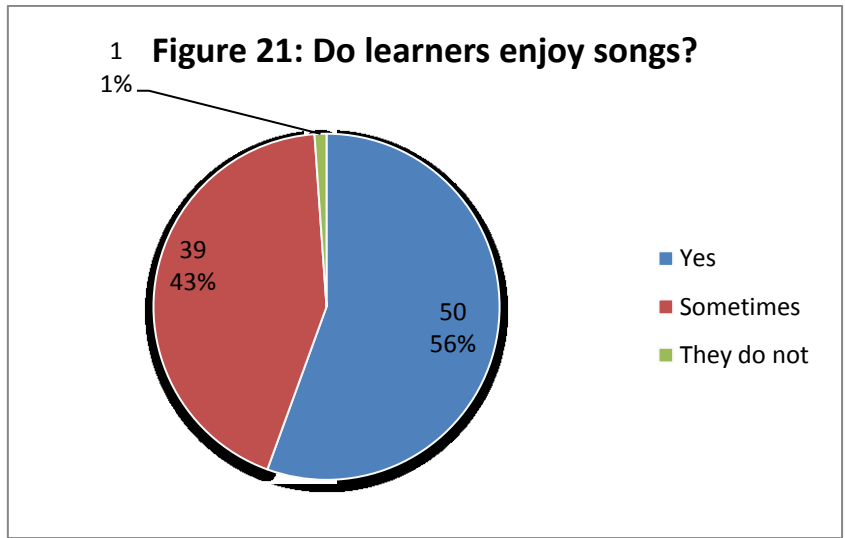
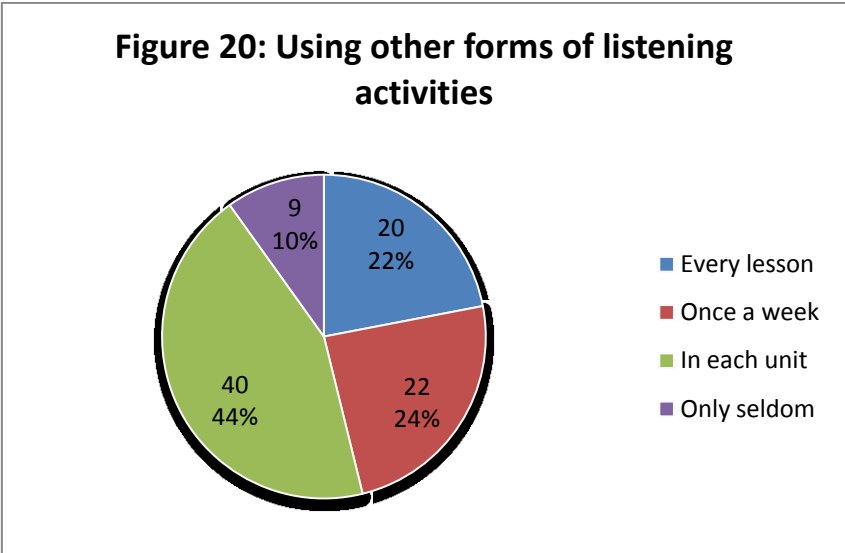
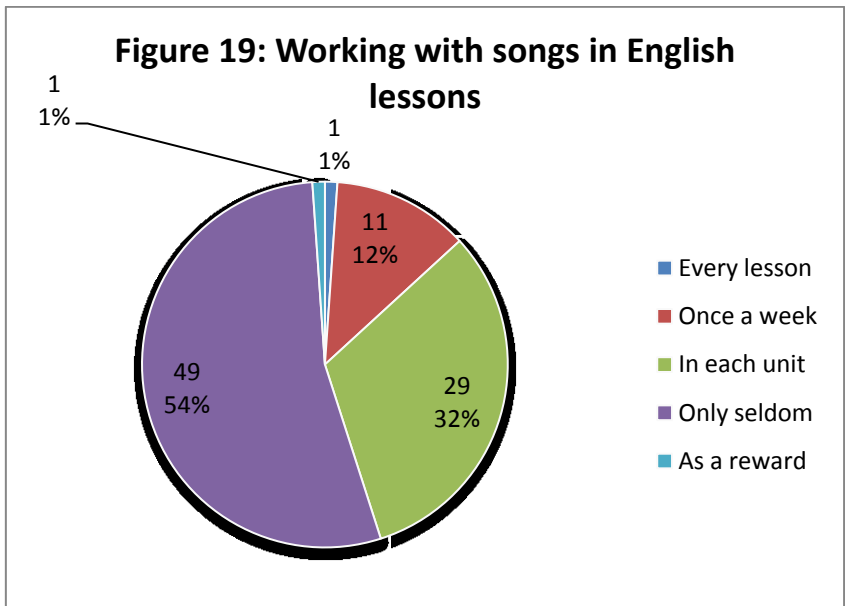
Figure 15: Importance of the listening skill





APPENDIX 4





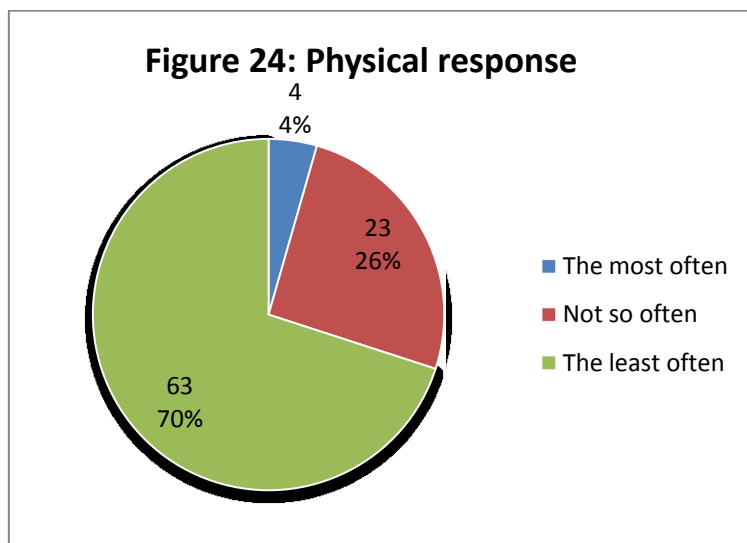
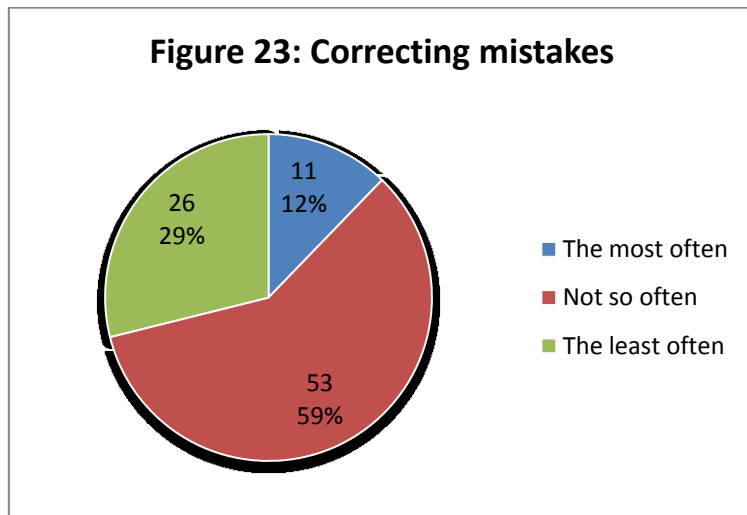
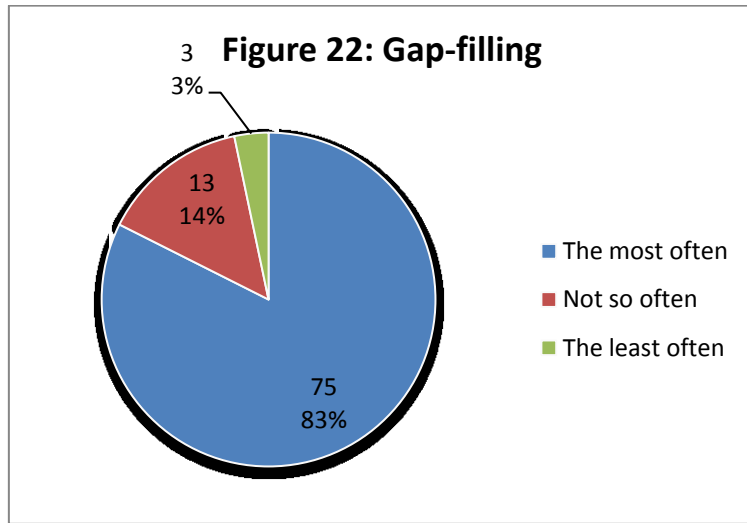


Figure 25: Other forms of activities used with songs

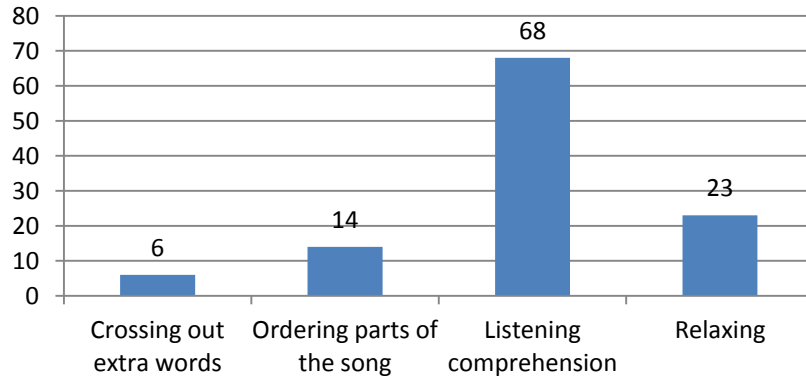


Figure 26: Do songs help to learn English?

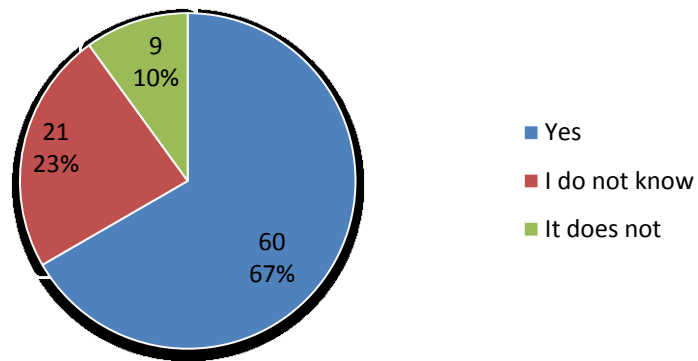


Figure 27: Fields of English improved by songs

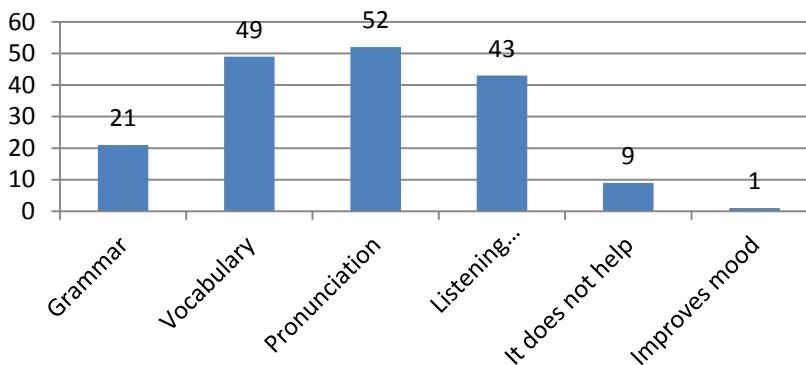


Figure 28: Do learners listen to English songs at home on purpose to learn English?

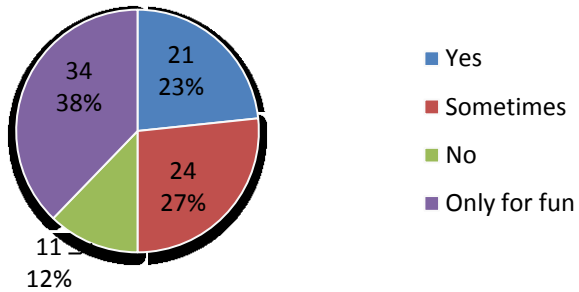


Figure 29: Importance of the reading skill

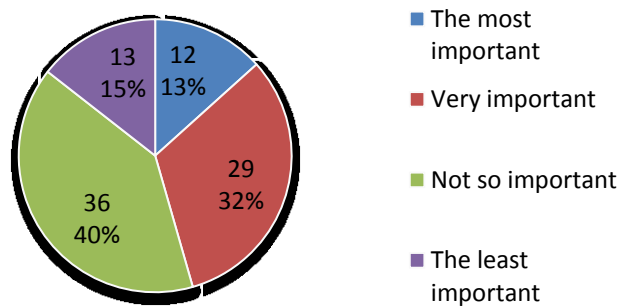


Figure 30: Importance of the writing skill

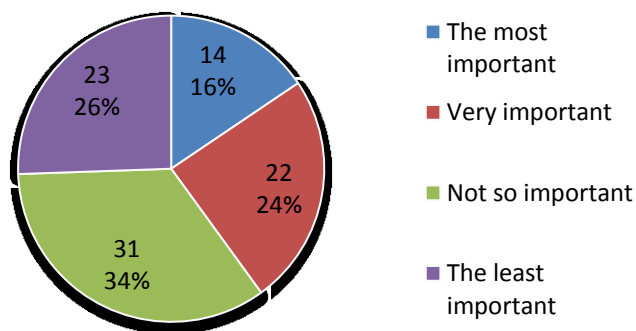


Figure 31: Importance of the listening skill

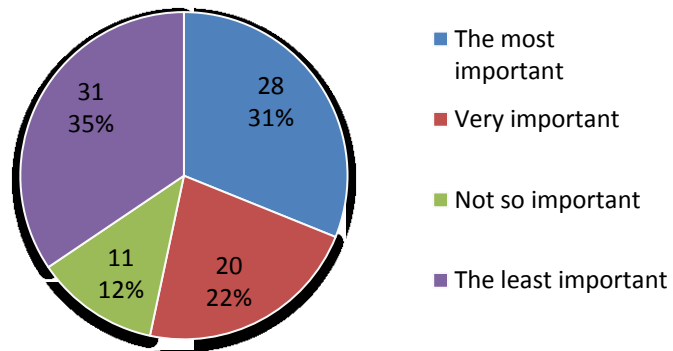
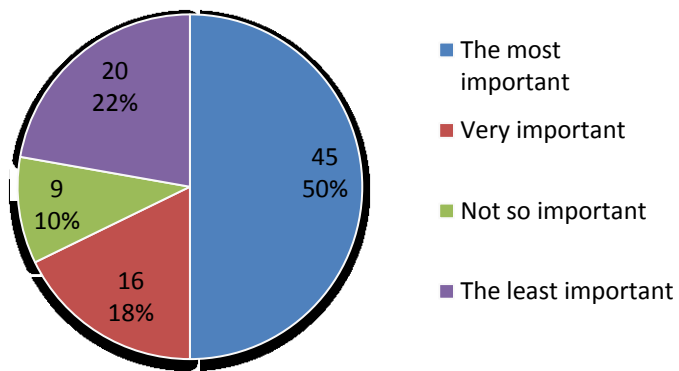


Figure 32: Importance of the speaking skill



APPENDIX 5

JACK JOHNSON – _____ TO BE FRIENDS

Fall is here, hear the _____

Back to _____, ring the bell

Brand new shoes, walking blues

Climb the fence, books and pens

I can tell that we _____ be friends

Yes, I can tell that _____ be friends

Walk with me, Suzy Lee

Through the park and by the _____

We can rest upon the ground

And look at all the bugs we've found

Safely walk to school without a _____

We safely walk to school without a _____

Well, _____ we are no one else

We walk to school all by ourselves

There's dirt on our _____

From chasing all the ants and worms

We clean up and now it's time to _____

We clean up and now it's time to _____

Numbers, letters learn to spell

Nouns and books and show and tell

_____, we will throw the ball

Then back to class through the _____

Teacher marks our height against the wall

The teacher marks our height against the wall

And we don't notice any time pass

'Cause we don't notice _____
We sit side by side in every class
The teacher thinks that I sound _____
But she likes it when you sing

Tonight _____ dream in my bed
While silly thoughts run through my head
Of the bugs and alphabet
And when I wake tomorrow _____ bet
You and I _____ walk together again

'Cause I can tell that we _____ be friends
_____, I can tell that we _____ be friends

The correct version of the song:

JACK JOHNSON – WE'RE GOING TO BE FRIENDS

Fall is here, hear the yell
Back to school, ring the bell
Brand new shoes, walking blues
Climb the fence, books and pens
I can tell that we are going to be friends
Yes, I can tell that we are going to be friends

Walk with me, Suzy Lee
Through the park and by the tree
We can rest upon the ground
And look at all the bugs we've found
Safely walk to school without a sound
We safely walk to school without a sound

Well, here we are no one else
We walk to school all by ourselves
There's dirt on our uniforms
From chasing all the ants and worms
We clean up and now it's time to learn
We clean up and now it's time to learn

Numbers, letters learn to spell
Nouns and books and show and tell
Play time, we will throw the ball
Then back to class through the hall
Teacher marks our height against the wall
The teacher marks our height against the wall

And we don't notice any time pass
'Cause we don't notice anything
We sit side by side in every class
The teacher thinks that I sound funny
But she likes it when you sing

Tonight I'll dream in my bed
While silly thoughts run through my head
Of the bugs and alphabet
And when I wake tomorrow I'll bet
You and I will walk together again

'Cause I can tell that we are going to be friends
Yes, I can tell that we are going to be friends

APPENDIX 6

THE REMBRANTS – I'LL ALWAYS BE THERE FOR YOU

Find mistakes in the text and correct them

So no one told you life was gonna be this time
Your jobs a joke, you're broke, your love life's D.O.A.

It's like you're always stuck in first gear
And it hasn't been your day, your week, your month,
or even your life
but..

I'll be there for you
When the wind starts to pour
I'll be there for you
Like I've been there before
I'll be there for you
'Cuz you're there for me also...

You're still in bed at twelve
And work began at nine
You've burned your breakfast
So far... things are goin' fine

Your father warned you there'd be days like these
Oh but she didn't say you when the world has brought
You down to your knees that...

I'll be there for you
When the wind starts to pour
I'll be there for you

Like I've been there before
I'll be there for you
'Cuz you're there for me also...

No one could ever know me
No one could ever see me
Seems you're the only one who feels
What it's like to be me
Someone to face the day with
Make it through all the rest with
Someone I'll always laugh with
Even at my worst I'm fine with you, yeah

It's like you're always stuck in second gear
And it hasn't been your day, your week, your month,
or even your life...

I'll be there for you
When the rain starts to pour
I'll be there for you
Like I've been there before
I'll be there for you
'Cuz you're there for me too...

I'll be there for you
'Cuz you're there for me too...

The correct version of the song:

THE REMBRANTS – I'LL ALWAYS BE THERE FOR YOU

So no one told you life was gonna be this way
Your jobs a joke, you're broke, your love life's D.O.A.

It's like you're always stuck in second gear
And it hasn't been your day, your week, your month,
or even your year
but..

I'll be there for you
When the rain starts to pour
I'll be there for you
Like I've been there before
I'll be there for you
'Cuz you're there for me too...

You're still in bed at ten
And work began at eight
You've burned your breakfast
So far... things are goin' great

Your mother warned you there'd be days like these
Oh but she didn't tell you when the world has brought
You down to your knees that...

I'll be there for you
When the rain starts to pour
I'll be there for you

Like I've been there before

I'll be there for you

'Cuz you're there for me too...

No one could ever know me

No one could ever see me

Seems you're the only one who knows

What it's like to be me

Someone to face the day with

Make it through all the rest with

Someone I'll always laugh with

Even at my worst I'm best with you, yeah

It's like you're always stuck in second gear

And it hasn't been your day, your week, your month,

or even your year...

I'll be there for you

When the rain starts to pour

I'll be there for you

Like I've been there before

I'll be there for you

'Cuz you're there for me too...

I'll be there for you

'Cuz you're there for me too...

APPENDIX 7

THE BEATLES - YELLOW SUBMARINE

Complete the gaps

In the town where I was _____

Lived a man who sailed to sea

And he _____ us of his life

In the land of submarines

So we sailed on to the sun

Till we _____ a sea of green

And we _____ beneath the waves

In our yellow submarine

We all _____ in a yellow submarine

Yellow submarine, yellow submarine

We all _____ in a yellow submarine

Yellow submarine, yellow submarine

And our friends _____ all aboard

Many more of them _____ next door

And the band _____ to play

We all _____ in a yellow submarine

Yellow submarine, yellow submarine

We all _____ in a yellow submarine

Yellow submarine, yellow submarine

Full speed ahead Mr. Boatswain, full speed ahead

Full speed ahead it is, Sgt.

_____ the cable, drop the cable

Aye, aye, Sir, aye, aye

Captain, captain

As we _____ a life of ease

Every one of us _____ all we _____

Sky of blue and sea of green

In our yellow submarine

We all _____ in a yellow submarine

A yellow submarine, yellow submarine

We all _____ in a yellow submarine

A yellow submarine, yellow submarine

The correct version of the song:

BEATLES - YELLOW SUBMARINE

In the town where I was born

Lived a man who sailed to sea

And he told us of his life

In the land of submarines

So we sailed on to the sun

Till we found a sea of green

And we lived beneath the waves

In our yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

And our friends are all aboard

Many more of them live next door

And the band begins to play

We all live in a yellow submarine

Yellow submarine, yellow submarine

We all live in a yellow submarine

Yellow submarine, yellow submarine

Full speed ahead Mr. Boatswain, full speed ahead

Full speed ahead it is, Sgt.

Cut the cable, drop the cable

Aye, aye, Sir, aye, aye

Captain, captain

As we live a life of ease

Every one of us has all we need

Sky of blue and sea of green

In our yellow submarine

We all live in a yellow submarine

A yellow submarine, yellow submarine

We all live in a yellow submarine

A yellow submarine, yellow submarine

APPENDIX 8

KINKS - MAXIMUM CONSUMPTION

Correct the mistakes

I'll have some clam chowder followed by pork steak on
rye

Pumpkin pie, whipped milk and chocolate

I wanna green salad on the side, don't forget the chips

Pizza pie, garlic and anchovies

I keep burning up calories

As slow as I keep putting them down

Eat food, put it in my mouth

Chew it up, swallow it down

I'll have two apples, over light, homemade egg pie Cole
slaw as a side plate

I gotta stay fit, stay alive

Eat food to sustain a non-stop high-grade performer

The pace is continual

Sure keeps running me down

Don't you know that you gotta eat meal?

Don't you know that you gotta refuel?

I'm a maximum consumption, super-grade performer

High powered machine

Go ready on my clutch, go easy on the hills

And you'll get a lot of mileage out of me

I'm so easy to drive and I'm an excellent ride

Excessive living sure keeps running me up

You've got to learn to use the maximum water

That's how you get the maximum use

Life keeps using me, keeps on abusing me

Mentally and physically

I gotta stay cool, stay alive, need fuel inside

Eat meal to survive

Maximum consumption sure keeps running me down

Don't you know that you gotta eat meal?

Don't you know that it's good for you?

I'm a maximum consumption

Non-stop machine

Total automation, perpetual motion

The correct version of the song:

KINKS - MAXIMUM CONSUMPTION

I'll have some clam chowder followed by beef steak on rye

Pumpkin pie, whipped cream and coffee

I wanna green salad on the side, don't forget the French fries

Pizza pie, garlic and anchovies

I keep burning up calories

As fast as I keep putting them down

Eat food, put it in my mouth

Chew it up, swallow it down

I'll have two eggs, over light, homemade apple pie Cole slaw as a side order

I gotta stay fit, stay alive

Eat food to sustain a non-stop high-grade performer

The pace is continual

Sure keeps running me down

Don't you know that you gotta eat food?

Don't you know that you gotta refuel?

I'm a maximum consumption, super-grade performer

High powered machine

Go steady on my clutch, go easy on the hills

And you'll get a lot of mileage out of me

I'm so easy to drive and I'm an excellent ride

Excessive living sure keeps running me down

You've got to learn to use the maximum juice

That's how you get the maximum use

Life keeps using me, keeps on abusing me

Mentally and physically

I gotta stay fit, stay alive, need fuel inside

Eat food to survive

Maximum consumption sure keeps running me down

Don't you know that you gotta eat food?

Don't you know that it's good for you?

I'm a maximum consumption

Non-stop machine

Total automation, perpetual motion

APPENDIX 9

PINK - FAMILY PORTRAIT

Fill the gaps with correct words.

Momma please stop crying, I can't stand the sound
Your pain is painful and its tearin' me down
I hear _____ glasses breaking as I sit up in my bed
I told dad you didn't mean those nasty things you said

You _____ fight about money, 'bout me and my brother
And this I come home to, this is my shelter
It ain't easy growing up in World War III
Never knowing what love could be, you'll see _____
I don't want love to destroy me like it has done my family

Can we work it out? Can we be a family?
I promise I'll be better, Mommy I'll do anything
Can we work it out? Can we be a family?
I promise I'll be better, Daddy please don't leave _____

Daddy please stop yellin', I can't stand the sound
Make mama stop cryin', 'cause I need you around
My mama she loves you, no matter what she says, its true
I know that _____ she hurts you, but remember I love you, too

I ran away today, ran from the noise, ran away
Don't wanna go back to that place, but don't have no _____ choice, no way
It ain't easy growin' up in World War III
Never knowin' what love could be, well I've seen
I don't want love to destroy me like it did my family

Can we _____ work it out? Can we be a family?

I promise I'll be better, Mommy I'll do anything
Can we work it out? Can we be a family?
I promise I'll be better, Daddy please don't leave _____

In our family portrait, we look pretty happy
Let's play pretend, let's act like it comes naturally
I don't wanna have to split the holidays
I don't want two _____ addresses
I don't want a step-brother anyways
And I don't want my mom to have to change her last name

In our family portrait we look pretty happy
We look pretty normal, let's go back to that
In our family portrait we look pretty happy
Let's play pretend, act like it _____ goes naturally

The correct version of the song:

PINK - FAMILY PORTRAIT

Momma please stop crying, I can't stand the sound
Your pain is painful and its tearin' me down
I hear some glasses breaking as I sit up in my bed
I told dad you didn't mean those nasty things you said

You always fight about money, 'bout me and my brother
And this I come home to, this is my shelter
It ain't easy growing up in World War III
Never knowing what love could be, you'll see it
I don't want love to destroy me like it has done my family

Can we work it out? Can we be a family?
I promise I'll be better, Mommy I'll do anything
Can we work it out? Can we be a family?

I promise I'll be better, Daddy please don't leave me

Daddy please stop yellin', I can't stand the sound

Make mama stop cryin', 'cause I need you around

My mama she loves you, no matter what she says, its true

I know that sometime she hurts you, but remember I love you, too

I ran away today, ran from the noise, ran away

Don't wanna go back to that place, but don't have no other choice, no way

It ain't easy growin' up in World War III

Never knowin' what love could be, well I've seen

I don't want love to destroy me like it did my family

Can we try to work it out? Can we be a family?

I promise I'll be better, Mommy I'll do anything

Can we work it out? Can we be a family?

I promise I'll be better, Daddy please don't leave me

In our family portrait, we look pretty happy

Let's play pretend, let's act like it comes naturally

I don't wanna have to split the holidays

I don't want two home addresses

I don't want a step-brother anyways

And I don't want my mom to have to change her last name

In our family portrait we look pretty happy

We look pretty normal, let's go back to that

In our family portrait we look pretty happy

Let's play pretend, act like it just goes naturally

LIST OF ABBREVIATIONS

EFL – English as a Foreign Language, normally understood to be in a country where English is not the native language.

L1 – learner's mother tongue

L2 - second or foreign language

ANNOTATION

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

Název práce:	Písně ve výuce anglického jazyka
Název v angličtině:	Songs in English Language Teaching
Anotace práce:	<p>Cíle této práce je poukázat na důležitost procvičování poslechu v hodinách Anglického jazyka a podpořit myšlenku využití anglických písní pro rozvoj poslechových dovedností a jiných oblastí anglického jazyka žáka anglického jazyka. Teoretická část zpracovává poznatky z odborné literatury. Praktická část vychází z analýz výsledků výzkumu mezi učiteli a žáky, a analýzu anglických učebnic. Praktická část práce také obsahuje učební materiály založené na použití anglických písní.</p>
Klíčová slova:	Poslechové dovednosti, hudba a její vliv, písně, fáze poslechu, porozumění slyšenému
Anotace v angličtině:	<p>The aim of this thesis is to point out the importance of practising listening in English lessons and to support the idea of using English songs to develop listening skills and other areas of English language of English learners. The theoretical part is based on background literature. The practical part is based on the results of a survey among English teachers and students, and an analysis of English textbooks. The practical part also includes self-developed teaching material with a use of English songs.</p>
Klíčová slova v angličtině:	Listening skill, music and it effects, songs, stages of listening, listening comprehension
Přílohy vázané v práci:	9 příloh
Rozsah práce:	133 stran
Jazyk práce:	angličtina