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IN ENGLISH LANGUAGE CLASSES

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ANGLICKÉHO JAZYKA

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Diplomová práce zahrnuje akademický výzkum a praktické ověření teorie zabývající se možnostmi zkvalitnění výuky angličtiny prostřednictvím hudby. Cílem je prokázat efektivitu využití hudebních materiálů a jejich motivační přínos do procesu výuky. Zpracování praktického projektu, analýza a interpretace výsledků v uvedené diplomové práci prokáží porozumění metodám analýzy teoretických východisek a jejich kritického zhodnocení a schopnost využití teoretických závěrů při volbě vhodných metod při výuce cizího jazyka. Posouzení efektivnosti teorie a zvolených metodických postupů v praxi dále ukáže schopnost využití evaluace jako nezbytné strategie hodnocení celého výzkumu. Specifikou uvedeného projektu je orientace na populární hudební nahrávky, které emocionálně oslovují studenty na druhém stupni základních škol a zároveň vnáší do školních tříd autentický jazyk.

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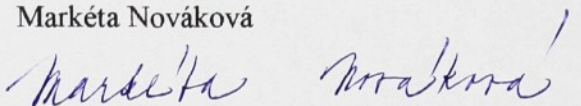
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ANOTACE:

Tato diplomová práce se zabývala ověřením hypotézy o využití moderní hudby v anglickém jazyce pro rozvoj mluvních dovedností, zejména pro rozvoj plynulosti mluveného projevu. Texty moderních písniček byly použity jako východiska pro diskusi. Dále se hudba uplatňovala jako relaxační a motivační prvek před mluvním cvičením. Předpoklad, že studenti budou moderní hudbou motivováni k mluvení anglicky, se potvrdil. K plynulému projevu však bylo důležité nejen žáky motivovat, ale také nastolit smysluplný důvod pro komunikaci ve třídě. Hudba tedy zlepšuje podmínky pro nácvik mluveného projevu: slouží jako zajímavý zdroj témat pro studenty a také pomáhá vytvářet příznivou atmosféru ve třídě. Nicméně, je úkolem učitele připravit aktivity, ve kterých studenti budou vidět jasný a okamžitý důvod pro mluvení. Moderní hudba je nápomocný materiál pro takové aktivity.

ABSTRACT:

The Diploma Thesis was concerned with verifying the hypothesis that modern authentic music can be useful for the development of speaking skills, mainly improving fluency. The lyrics of modern songs were used as the topics for discussion. Furthermore, music was exploited as a relaxation and motivation tool before the speaking activity itself. The assumption that music will motivate the students to speak was confirmed. However, not only motivating, but also establishing a meaningful reason for speaking was crucial to promoting communication in the classroom. Hence, music improves the conditions for speaking practice, both by providing interesting topics and creating a pleasant working atmosphere. The teacher's task is to prepare activities that will clearly offer the students a challenging reason for speaking. Using modern music in such activities has been shown to help achieve this.

EXTRAIT:

La thèse pour le diplôme consistait à vérifier l'hypothèse que la musique moderne authentique peut être utile au développement des capacités à parler, principalement à améliorer de langage courant. Les paroles des chansons modernes ont été utilisées comme sujets de discussions. De plus, la musique fut exploitée comme outils de relaxation et de motivation avant l'activité de parole elle-même. La supposition que la musique motiveraient les étudiants à parler a été confirmée. Cependant, non seulement le fait d'être motivé mais également l'établissement d'une raison sensée pour parler a été crucial pour encourager la communication en classe. De là, la musique améliore les conditions de pratiquer la langue, soit en fournissant des sujets intéressants, soit en créant une atmosphère de travail agréable. Néanmoins, le devoir du professeur est de préparer les activités qui offriront clairement aux étudiants une raison immédiate pour parler. Utiliser la musique moderne pour les activités a été prouvé comme étant efficace.

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Incorporating current modern music into lessons for teenage learners enhances their positive attitude towards the subject of English. Its authenticity and motivational power can be efficient for developing speaking skills of basic school learners and thus contribute to students' fluency.

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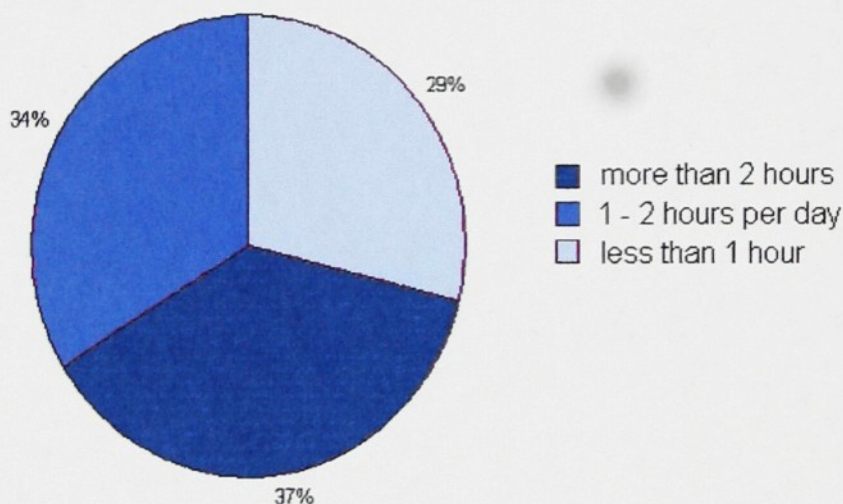
CHAPTER I.

I.A Growing Need to Speak English Fluently

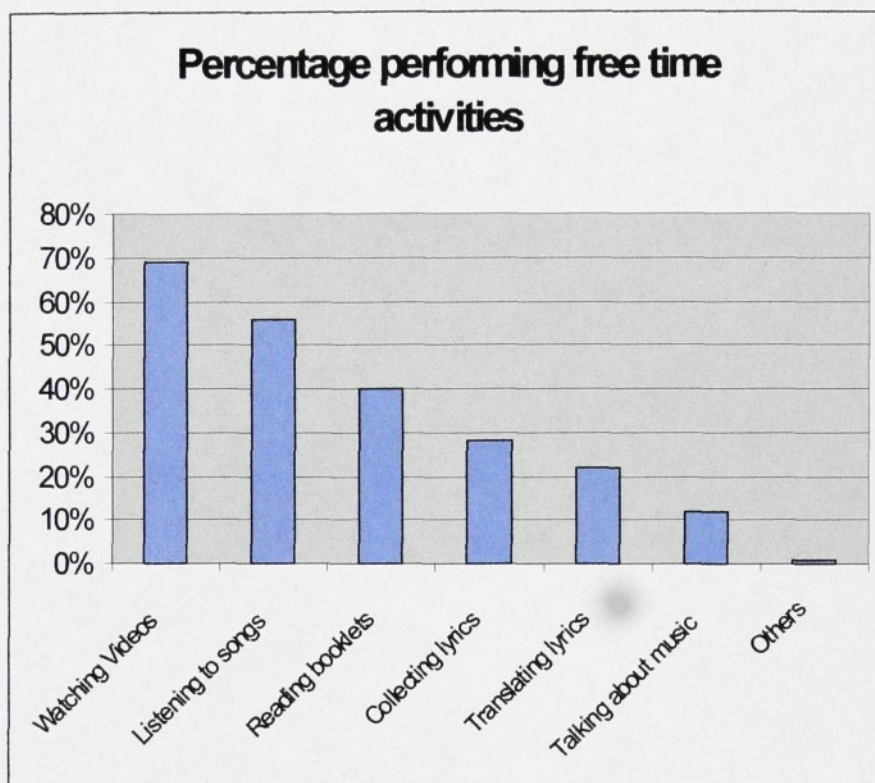
These days English has become a lingua franca used widely around the world. In the near future, the Czech Republic is likely to join the European Union and speaking English will be necessary for people who want to keep one step ahead. Mastering of English will help people to get a well-paid job, and enable them to communicate and trade with people from all over the world, either face to face or via the Internet. That is why basic school teaching should be heading towards communicative aims and make the students feel comfortable speaking English. Speaking proves to be the hardest skill to be trained in the school environment. Actually, many learners admit they understand a language but they find it difficult to overcome the barriers in speaking. At elementary school, the students have the great opportunity to develop their language skills because of the time intensity and children's learning flexibility. However, most children do not fully realize that English is very important for their future lives. They understand they should learn English but their parents and teachers' pragmatic reasons are distant to alert teenagers' minds. In other words, the students need motivation suitable for their age to make their learning effective. Young learners seem to be typically interested in animals or fairy tales. Similarly, teenage learners are interested in modern music. For young people, preferable activities are often connected with youth culture and entertainment. They watch movies, use the Internet, and listen to music in English. Teaching is efficient when related to hobbies and appealing activities. That is why modern music can be considered a powerful motivational tool for teenagers' English lessons.

I.A.1 Teenagers' Attitude to Music

Assuming that modern music can be a powerful motivation to learning English for teenagers, the diploma thesis intends to explore the exploitation of music for their speaking development within the TEFL process. This basic assumption proceeds from my memory of my teenage studies and also from collected information from present teenagers about their attitude to music. According to the questionnaire (Appendix p.1) data collected from the sample of 100 teenagers from all elementary schools in Jičín, music belongs to their everyday lives. The majority of the respondents confirm they listen to music at least one hour or more everyday as the deep colours of the compound chart below show.



The questionnaire has also shown that, in general, students are interested in English songs. Many students admitted their passive interest, i.e., listening to music and watching videos. Good news is that quite many students work with texts in their free time, e.g. 40% read booklets. The bar chart compares six types of activities, which the students do with the English songs. The selection of six was proposed to the respondents in the questionnaire, however, some students even added their own ones, e.g. imitating.



The questionnaire about the students' attitude to modern music revealed that modern music definitely has a firm position amongst the teenagers' free time activities. All the respondents agreed that they would appreciate working with music within the English lessons, which proves what methodology experts, e.g. Murphey and Griffie (1992), suggest. In their opinion, music should be exploited as a fruitful resource material in the TEFL process. Both the field research and specialized literature indicate that authentic music could have a real positive role in the language learning process.

Personally, I have experienced a similar fascination by modern music when I was a teenager. At elementary school, I used to collect English pop song lyrics and followed them while listening to the song. Unfortunately, I missed this tempting material in my elementary school lessons. From time to time, our teacher used special EFL songs but those were usually boring and ridiculous ones for thirteen-year-old students because they lacked authenticity. Fortunately, our next teacher at secondary school did include

modern music in the lessons and even encouraged us to bring our favourites. Using music, the teacher and the students shared the same interest and maintained a very nice relationship. Her open - minded attitude resulted in a greater effort on our part to study English. Largely, she used music to improve our listening skills but very often we spoke about the topics more or less connected with the music, e.g. after listening to the Pink Floyd song Vegetable Man which contained some colours in the lyrics, we talked about the colours. This pleasant experience inspired me to investigate the usage of music as an encouraging tool towards speaking English with the focus on students' fluency.

I.A.2 State of Speaking English in Elementary School Classrooms

My decision to use music mainly for the speaking development has also arisen from my observations at several elementary schools in Liberec and then in Jičín. During the regular observations within the teaching practice, which took place every second week, I could observe many lessons and witness various teaching styles. Nevertheless, I could rarely hear the students of the 7th, 8th and 9th forms speak fluently. Sometimes, the teacher's urge did not challenge the students and they remained silent. In most of the cases I saw, when the students were supposed to talk, they were restrained or hesitating and some of them did not even try a word during the whole lesson. Some English teachers find getting the teenagers to speak so much difficult that they surrender and include almost no free speaking activities.

I searched for the causes of the speaking difficulties from both the teachers and students' points of view and I discovered a number of reasons. Both the teachers and the students mentioned similar ideas with minor divergences at both sides. The reasons for teenager's reluctance towards speaking were various. Firstly, the students often claim they do not have anything to say and they refuse to talk about a particular topic within a whole class. Secondly, they do not have sufficient vocabulary to express themselves. Thirdly, the students are too concerned with forming the structures correctly. Fourthly, they are afraid of making a mistake or saying something "inconvenient" that would draw teacher's attention to them. Lastly, the students just find it strange to struggle with English when they can express their ideas readily in Czech.

According to some teachers, the causes of the speaking impracticability are also tiredness, de-motivation, or a teenage boycott of the teacher's offers. The sceptical teachers consider developing speaking ability useless, claiming that the students will speak spontaneously when the need occurs in the real life. This may happen but more probably those learners who study in rather a passive way will have problems understanding and speaking fluently all at once. Nonetheless, the teachers agree that the language competency of their students in 8th and 9th forms is high enough to enable them to speak English. Therefore, theoretically, the students should be able to speak in English. The ambition of this Diploma Thesis is to overcome some of the problems mentioned above, namely to enhance the students' motivation to speaking with the help of modern music.

Simply put, the teenage students' difficulties with speaking English in the lessons made me study the problem and reveal the mystery of tied tongues. The following section explains the process of fluent speaking from the theoretical point of view. The next, methodology part, focuses on methodology strategies of teaching speaking fluency. The final part of the academic chapter explains the role of authentic modern music in improving the teenagers' speaking skills. The second chapter is a Professional Project in which the results of the questionnaire are recycled in the activities aimed at the development of fluent speaking. Consequently, the reflections and evaluations of the individual lessons follow the lesson plans. Finally, the evaluation of the whole Professional Project is given in the conclusion.

I.B Role of Speaking in Communication

This paragraph defines the role of speaking in the process of communication. Oral communication consists of speaking and listening. When one is speaking, the speaker is “encoding the message to be conveyed in appropriate language “ (Byrne, 1982, p.8). Speaking itself - production - is an important component of oral communication; as Brown and Yule define, “speaking is a part of reciprocal exchange in which both reception and production play a part” (Brown, Yule, 1983, p.25). Hence, oral communication involves speaking - production and listening - reception conjointly. In other words, one must encode and decode the language as well in order to develop a successful communication with a partner. The following section focuses on the term fluency within the communication process.

I.B.1 Speaking Fluently

I.B.1.a Productive and Receptive Fluency

As stated in the previous paragraph, there are two kinds of fluency necessary for communication. Basically, we distinguish productive fluency and receptive fluency. The former involves the ability to produce the language naturally and express the message. The latter involves comprehension to the partner. Productive fluency will be closely examined in the section B.2.b Productive skills. Although we are mainly concerned with the productive fluency in this diploma thesis, the conversation usually happens between at least two participants and that is why the receptive fluency closely relates to the productive one.

Moreover, good receptive fluency (decoding and understanding) underlies productive fluency in the process of communication. In her article about the development of adults’ speaking abilities, Shumin points out that “listening plays an extremely important role in the development of speaking abilities” (Shumin, 1997, p.9). Listening to authentic music in the classroom prepares the students for English accents

and stylistic varieties, and increases their ability of decoding messages from various speakers. Thus, besides the direct listening improvement, authentic music by various interpreters can indirectly stimulate productive fluency.

I.B.1.b Accuracy and Fluency Dichotomy

Speaking the foreign language appears to be the difficult skill within the process of learning because one is trying to convey his/her complex ideas within the limited knowledge of the foreign language system. The spoken production should be accurate and fluent simultaneously to sound natural. Accurate language usage means “correct use of vocabulary, grammar and pronunciation” (Gower, 1995, p.91), whereas when using the language fluently, “the students should be able to get the message across with whatever resources and abilities they have got” (Gower, 1995, p.91). Undoubtedly, for smooth communication both accuracy and fluency should be applied but particularly at the beginners’ level, the two elements paradoxically compete with each other. The learners find it difficult to speak promptly and, at the same time, make use of all the rules they know. Undoubtedly, the students need to master the language systems, i.e. have some vocabulary at their command, apply the grammar, and be aware of pronunciation of words, intonation and stress, however, the efforts to promote communication in the targeted language should be made via the fluency aimed activities. What is interesting is that according to Murphey and Griffie, music is also applicable to teaching grammar and vocabulary taking the advantage of repetition.

I.B.1.c Coexistence of Both Accuracy and Fluency

What is the relation between accuracy and fluency like? Brumfit regards the dichotomy of accuracy and fluency not as a linguistic or psychological but as a methodological one, dependent on the teachers’ choice of activities and techniques. He goes on to say that language work focusing primarily on language is always accuracy work whereas language work dealing with the target language as if it is a mother tongue is always fluency work. It needs to be mentioned that the absence of fluency work is the

hindrance to effective language development (Brumfit, 1992, pp.52-53), and thus, after practising the items accurately and restrictively, the students should try to use it communicatively, i.e. get the opportunity to speak the language in order to “get the message across”. Byrne confirms that “the students should attempt to express themselves because they need to know how to accommodate the little they know of the language to the situations in which they have to use it, rather than be led to believe that they will be able to do this at some remote day “ (Byrne, 1982, p.78). In fluency communication the language is regarded as a means to fulfil a non - linguistic task. Brumfit and Johnson suggest, “language teaching needs to concentrate far more on the concept of ‘fluency’“ (Brumfit and Johnson, 1991, p.189). Speaking with the fluency focus ought to be a part of language learning since the beginning level to get the students accustomed to being more fluent and flexible in conversation.

The next paragraph brings a closer look at what is happening when people speak. First, the conditions underlying the conversation will be explored and second, the production skills that make the speech flow smoothly will be discussed.

I.B.2 Characteristics of Speaking

The ability to speak a foreign language fluently involves several aspects. Initially, we need to distinguish between language knowledge and skill. Martin Bygates from the University of Reading refers to the knowledge as to “a set of grammar and pronunciation rules, vocabulary and knowledge about how they are normally used” and to the skill as to “an ability to use them” (Bygate, 1995, p.4). He concludes that both knowledge and skill can be understood and memorized but only the skill can be imitated and practised. Bygate offers an excellent example comparing it to driving a car. At first, one must learn some rules and principles of driving and only then he/she can sit to the front seat and practise the skill of driving itself. Knowledge and skill can be apprehended as the accuracy and fluency dichotomy because one needs both of them to be able to drive the car or speak the foreign language.

Communication does not take place in the vacuum; it underlies the conditions that will be discussed in the next paragraph.

I.B.2.a Processing and Reciprocity Conditions

Oral communication is a vivid process influenced by several factors. Since the main attention is paid to speaking in this diploma thesis, the conditions of spoken production will be considered. Bygate informs us about the processing and reciprocity conditions, which directly influence spoken language. Simply put, the processing condition is time that the conversation takes and the reciprocity condition is the fact that there are always at least two participants (a speaker and a listener) in the conversation. He points out the importance of the time factor during the conversation: "The ability to master the processing conditions of speech enables speaker to deal fluently with a given topic while being listened to. This kind of ability thus covers the basic communicative skill of producing speech at a normal speed under the pressure of time. This is generally no problem in the first language learning but it can be with learners who have used the language only in written form, or with heavy emphasis on accuracy"(Bygate, 1995, p.8). Time acts as a limitation of a conversation; it puts the pressure on the speakers to react in the right moment and therefore influences the character of spoken discourse. While speaking one does not have much time for planning or structuring the detailed utterances as one does while writing.

The influence of the reciprocity condition on the spoken discourse will be discussed in this paragraph. During a conversation, one rather concentrates on the others' comments and such relations determine the following production. Shumin highlights the reciprocal relationship between participants in conversation: "In fact, during interaction, every speaker plays a double role, both as a listener and a speaker...If one cannot understand what is said, one is certainly unable to respond" (Shumin, 1997, p.9). Thus, the reciprocal attribute of speech challenges the speaker in the way of changing ideas with others, but also forces the speaker to adjust his/her own language to the partner's level in order to reach the communicative aim. Naturally, people adjust their production when applying certain communication devices. What kind of communication devices speakers usually use will be outlined in the next paragraph.

I.B.2.b Production Skills

The fluent speaker needs to accommodate his/her production to the immediate situation and such flexibility results in two features of spoken production. Bygate explores production skills, i.e. strategies and devices exploited to face reciprocity and processing conditions. “Firstly, speakers use devices in order to facilitate production, and secondly they often have to compensate for the difficulties” (Bygate, 1995, p.14). These strategies will be considered in depth because they naturally belong in native speakers’ abilities and they may be highly useful for increasing learners’ ability to sound fluent and natural. Learners should be aware of these strategies and encouraged to apply them while speaking as a vital and justified component of a smooth conversation.

These two features of spoken production – facilitation and compensation - will be discussed as follows, starting with the facilitation. By facilitation, Bygate means the attributes typical of spoken production such as less complex syntax, short messages or incomplete sentences, preferable use of fixed conventional phrases, and lastly use of paralinguistic devices to get time to speak – fillers and hesitation expressions.

First of all, sometimes speakers tend to simplify the structures, i.e. to avoid complicated complex sentences they prefer to coordinate, sometimes subordinate the clauses with the conjunctions as “and, or, but, because” or even without any conjunction, just with pauses. What is interesting is the way the speakers describe something. Bygate observes the tendency to avoid semantically dense noun groups preceded by descriptive adjectives. On the other hand, the speakers tend to repeat nouns and add adjectives afterwards. (E.g. *Let’s go for a movie. Horrid, scary movie like the ones Lynch makes! I like his films. They’re so awesome!*)

Next, incomplete sentences known as ellipses commonly occur in conversations. Ellipsis is based on the conjunct context knowledge of both the speaker and the listener so that elliptic utterances (e.g. *Which boy?; Sure we will.; Up north?*) are meaningful to them. Bygate affirms that “in order to speak economically, it is necessary and normal to exploit ellipsis: we do not always speak in complete sentences” (Bygate, 1995, p.16). Some learners are still experiencing the opposite – some teachers at elementary schools

insist on a full sentence, probably they want to reinforce correct structures, on every occasion. Actually, their students' production turns out to be excessively laboured at the expense of naturalness and fluency and also at the expense of time. The students are too concerned with speaking correctly and developing the full and right structure of their ideas and that prevents them from adopting more natural speaking manners.

Equally important is the way English speakers facilitate their production by use of conventional phrases, also known as formulaic expressions. These are idiomatic expressions, colloquial phrases and sentences that have a settled meaning and are very typical of a certain situation (e.g. *See you soon.*; *Who do you think you are?*; *That serves you right.*; *Let it be.*; *How do you do?*; *I'm pleased to meet you.* There is little doubt that English works as the idiomatic language and we should realize this, when trying to speak it. Quite often we would manage with fixed phrases and it sounds awkward when trying to be original at any rate. Bygate confirms the beneficial role of fixed phrases in oral production: "Our interest in these expressions is that they contribute to oral fluency. Speakers do not have to monitor their choice of words one after another. They do not have to construct each new utterance afresh, using the rules of the grammar and their knowledge of vocabulary in order to vary their expression for each fresh occasion. Instead they proceed by using chunks, which they have learnt as a whole. This is particularly important in routine situations" (Bygate, 1995, p.17).

The last way of facilitating speaking is time creating devices such as fillers, hesitation expressions, pauses, and repeating what has already been said just to get more time to formulate what is going to be said next. Common fillers in English include e.g. *you know*, *I mean*, *well*, *you see*, *kind of*, *sort of*, *bit of*, *erm*, ...etc. Each person also has individual filling strategies, which he/she transfers from their mother tongue. An excessive use of fillers reduces the quality of speech but they legitimately belong to the spoken language and learners should get accustomed to using them appropriately.

Continuing with the second feature of the spoken language advantageous for the speaker, compensation for difficulties must be mentioned. In order to make the meaning clear, the speaker might correct himself/herself or reformulate main ideas and therefore make them retain in the listener's mind. In that case, speakers usually repeat the same

information in other words, e.g. *Have you seen my cardigan? The red one. I mean the one with the red stripes.*

Bygate sums up the conditions and features of the spoken production as mentioned above and says that processing and reciprocity conditions affect the nature of oral production. Facilitation and compensation result in the following aspects of the spoken language, which are typical of the native speakers.

- Syntactic features: parataxis and ellipsis
- Formulaic expressions
- Repetition via expansion or reduction
- Adjustments: hesitation, false starts, self-corrections, rephrasing, and circumlocutions

Bygate concludes that all these aspects “may in fact help learners to speak, and hence help them to learn to speak... and sound *normal* in their use of the foreign language.” (Bygate, 1995, p.21).

The main concern of this diploma thesis is to make the students speak English more easily, taking advantage of popular music for this purpose. Therefore, the components and the process of speaking were outlined. It has been stated that accuracy and fluency are complementary in communication, although the simultaneous application of both of them is demanding for learners. The strategies that facilitate speaking were also described. Some of these strategies, e.g. the use of simple structures, ellipsis, formulaic expressions, rephrasing, repetition or fillers can be found in the song lyrics. Thus, song lyrics can be exploited as an alternative model of informal conversational discourse.

The following section regards speaking from the methodological point of view and states some important facts for teaching speaking.

I.C Teaching Speaking

Fluency coexists with accuracy in natural performances. However, from the methodological point of view, the teacher decides which side of fluency and accuracy polarity will be centrepiece of the particular activity.

It needs to be clarified, what kind of speaking is expected when focusing on fluency. Gower points out that creative or free communication activities “are usually designed to give either creative practice opportunities for predicted language items, or general fluency practice, where the specific language focus is less relevant” (Gower, 1995, p.101). Harmer (1998, p. 87) claims that speaking practice should give the students an opportunity to “use any and all the language at their command to perform some kind of oral task”. If the fluency activities are to be of any use, the teacher needs to bear in mind the conditions underlying their feasibility.

I.C.1 Conditions of Fluency Practice

The fluency speaking activities will be successful if they adhere to the following conditions, which were deducted from Gower’s methodology guidelines:

- a) Prior restricted practice of language items
- b) Students’ interaction.
- c) Meaningfulness

Detailed examination of these conditions will elucidate why it is important to be aware of these criteria when preparing the fluency speaking activities.

I.C.1.a Prior Restricted Practice of Language Items

If the students are supposed to use the language fluently, i.e. use structures and vocabulary automatically, they need to be sufficiently familiar with them. Prior restricted practice enables the students to internalise the accurate form of the items via the techniques of repetition, controlled dialogues, or sentence transformation. It is genuinely the drill of particular language items or their guided practice. It is broadly believed that the presentation - practice - production (PPP) paradigm enables the

students to make acquaintance with the certain structure, practise it in a restricted way (drill it) and hence store it in student's communicative databank. However this is not likely to happen within one single lesson.

Willis informs us about another element that is a result of PPP methodology applied within one lesson – conformity. He suggests that what the students produce at the production stage lacks the communicative context and the students in fact produce structures in accordance with the teacher's stimuli. Conformity rightly belongs to the learning process but it does not lead to the profound mastery of the item. Willis shares the same opinion with other experts claiming that “the learners do not and can not proceed smoothly from first acquaintance with a target form to the production of that target form as a part of their communicative repertoire...Although they display the target form, production is far from fluent” (Willis, 1996, p.46-47). Even if Willis denies the PPP paradigm as a way towards fluent language use, he acknowledges its benefits in the learning process such as a concrete learning goal, comforting illusion for the learners that learning has taken place after successful repetition, consolidation of pronunciation and fixed phrases. The presentation - practice - production paradigm ensures perfect restricted practice that is undoubtedly necessary for the students in order to “digest” the structures and have them ready for fluent use. There are, however, disadvantages of PPP such as a limited exposure to the language and behaviourist model of stimuli and response, which omits creativity and critical thinking. Willis recommends decreasing the time devoted to PPP in the classroom for the profits of the other way round procedure. “A natural progression would be to move from communicative use to consciousness raising activities and finally to controlled repetition”(Willis, 1996, p.46-47). Final controlled phase would summarize the lesson and retrospectively define the goals.

The point being made is that the genuine fluency activities should not be the final stage of presentation - practice - production sequence because such production is actually conformable to the teacher's expectations but far from fluent language use. Both Willis and Harmer agree on unreal fluent use of recently presented structures.

I.C.1.b Students' Interaction

The second condition of efficient speaking practice is the students' interaction. If the students are about to practise speaking, the teacher must release some room for students' talk and arrange the suitable grouping to involve more people in talking. This can be best achieved when frontal teaching is abandoned and the students are given an opportunity to interact among themselves. The group size will vary according to the type of the task and according to the concrete number of students. Organizing the groups often counts on teacher's improvisation because the number of participants is unpredictable – there is usually someone missing the lesson. The students can interact in pairs or groups. Small groups intensify involvement of the students because more opportunities to talk are offered and this type of grouping is close to normal conversational setting. Consequently, the students can appreciate the following benefits – a more private atmosphere, cooperation within the group to finish the task, peer teaching (providing help with the vocabulary, peer correction, and inspiration with ideas), and change of partners if the groups are organized each time differently. The organization itself might be time-consuming so it is vital to “make the groups semi - permanent” and change them from time to time (Urr, 1991, p.7).

I.C.1.c Meaningfulness

The last condition to be fulfilled when practising speaking is meaningfulness of activities. The learners will use the language fluently only if they are supposed to use the language as the means to accomplish a task. Brumfit and Johnson support this view claiming that “fluency in communicative process can only develop within a ‘task-orientated teaching’. This way of teaching provides ‘actual meaning’ by focusing on [practical] tasks to be mediated through the language, and where success or failure is seen to be judged in terms of whether or not these tasks are performed” (Brumfit and Johnson, 1991, p. 200). The focus on the “non-linguistic” task brings the third condition of fluency speaking practice – meaningfulness. Endeavour to create a meaningful

speaking activity implies the necessity of a communication gap together with doubt and curiosity about what is going to be said.

There are more possibilities of how to create a communication gap between the speakers. Generally, Nunan (1991, p.64-69) distinguishes three major options and offers the following principles in activity designing: information gap, reasoning gap, and opinion gap activities.

Information gap is easily accessible when we provide some information to one student and withhold it from his/her partner, e.g. the students make an appointment combining two timetables.

Reasoning gap activities are based on “deriving some new information from given information through the processes of inference, deduction, practical reasoning, or a perception of relationships or patterns” (Nunan, 1991, p.66). Usually reason orientated activities feed on information comprehended before, which is being recycled, i.e. the students should resolve something. The examples are problem solving or telling a picture story.

In opinion gap activities the learner has total freedom in what is going to be said because presenting one’s opinion is the most subjective output of the three options mentioned. The learners express personal preference, attitudes or feelings about the subject matter. Opinion gap activities are the most fluency-focused because they directly depend on learners’ choice, similarly as in out of the class situations. Moreover, doubt and expectations in the opinion gap utterance are absolute and omnipresent because we never know what others think or feel and that makes activities meaningful for their own sake. The examples are a discussion, a story completion or a survey.

Assuming we have kept in mind the three conditions for speaking practice – the sufficient practice before, the interaction of the students, and the meaningfulness of the task, nothing should stop the students from speaking, unless they are not sufficiently motivated. Recalling my learning experience, I suppose that music might be one of the most effective ways of increasing students’ commitment to speak because music enriches EFL classes with authenticity and most importantly, with interesting content

from the teenage world. Additionally, lyrics are recommended for restricted practice of language items too.

In this section, we explained what is needed to keep in mind before we embark upon the speaking activities with the fluency focus. To sum up, the language items need to be sufficiently drilled, students' interaction must be ensured and a meaningful communication gap must be set. Only then can fluency activities be introduced to the students. There is a wide range of activities to provoke speaking in the lessons. The next section gives a brief summary of fluency work aimed at the development of speaking.

I.C.2 Fluency Promoting Work

Language methodologists propose various typologies of the speaking activities. The division is not exactly stated for the experts acknowledge more or less detailed lists of speaking promoting activities. For example, Gower distinguishes five basic types of speaking activities- 1) information gaps, 2) role-plays, 3) simulations, 4) discussions, and 5) games. He adds that these categories are interwoven and there is a significant overlap amongst them (Gower, 1995, p.103). Other methodology specialists offer different categories, e.g. Pattison (1987; in Nunan, 1991, p.64-69)) proposes seven activity types: 1) questions and answers, 2) dialogs and role-plays (scripted or improvised), 3) matching activities (split dialogues), 4) communication strategies (paraphrase, ask for feedback), 5) picture stories, 6) puzzle and problem solving, 7) discuss and decide.

The next three paragraphs will specify the conception of three activities that will be applied in the Professional Project.

I.C.2.a Role-play

The role-play is based on the character change. The student pretends to be someone else and plays the role of his/her character in a particular situation. Usually, the teacher provides the students with the cards that allocate the roles to the students and roughly determine what is going to be said. The cards make the role-play semi-

controlled and thus easier for the student. Moreover, the students do not straight express their personal ideas and attitudes because they become someone else for a while. Urr (1991) reminds us that some students find it easier to express themselves being hidden behind the mask of someone else, which enables them to say almost anything – exaggerate, make fun, or let out something they would never have dared in real. Simply put, the role-play can release students' effort to speak intellectually because they allow some acting in the classroom.

I.C.2.b Simulation

In the simulations, unlike in the role-play, the students speak as themselves in a situation created by the teachers. The students have to face a problem and it is their personal investment what brings the solution of the situation. The simulation often sets a realistic situation and puts the students into an authentic, likely to happen context, although not real at that moment.

I.C.2.c Discussion

Another fluency elevating activity is the discussion. Discussing entails substantial chance to share one's personal opinions on the realistic topic of the discussion. However, if the discussion is to result in the fluency rehearsal, there must be a careful prior preparation and planning. According to Urr, the working discussion needs to have a purpose so that the students have some reason to talk about the particular topic. Urr finds the motivating purpose more important than the topic itself because "from the lack of purpose springs the lack of interest and motivation that too often leads to 'petering out' phenomenon" which means there is not much to say. Urr examines the concept of the discussion and releases it from the "argument-like" connotation. "Most teachers and materials writers mistakenly treat the concept 'interesting' as somehow synonymous with 'controversial', and 'discussion' as the same as 'argument'. Most of our normal talking is concerned with the subjects that are more or less interesting to us, but few of them are actually controversial, and very little of our talking is arguing"(Urr,

1991, p.6). If the discussion is defined as an exchange of opinions and ideas, Byrne suggests music be a proper stimulus for discussing music itself and the topics developed from lyrics as well (1982, p.92).

Some methodologists, e.g. Wingate (1993), regard the role-play, the simulation and the discussion as the gradual and safe way from semi controlled, over guided practice and towards free expression.

Popular songs are a rewarding source of conversation for the teenage learners' because pop music functions as teenagers' "motherese" (Murphey, 1992, p.7), a kind of affective language, which fills their emotional needs. Pop music often deals with fascinating topics for the teenagers – relationships between sexes, friendship, loneliness, social issues as street-life, poverty, injustice, addictions or environmental problems, loss of a close person, war and human rights, violence. ...etc. These are the substantial reasons why the teachers can exploit music and the songs as the helpful way towards fluent speaking. Before we proceed to the final part of the academic chapter concerning music and speaking, some important guidelines for the assessment of fluency practice will be stated.

I.C.3 Assessment of Fluency Practice

When focusing the language work on the fluency development, the teachers should be aware of the following guidelines about the assessment in order to ensure the stress free environment for the speaking rehearsal.

I.C.3.a Limited Correction

The decision about assessment - whether or not to correct – is made upon the specific goals of language work. The experts recommend not intervening with any correction during fluency speaking activities because teacher's interruptions would inhibit students' concentration on conveying their idea and undermine their confidence

in speaking a foreign language. An excessive focus on accurate language use from both learner and teacher's perspectives inhibits fluent talking. The learners should not be meticulously concerned with the forms when they are working on fluency, i.e. message based activity. Fluency could come true only when the teachers provide the students with such activities that give the students a chance to rehearse what they had learned so far.

There is no doubt that fluent production ought to be accurate as well, however, time and reciprocity conditions explained above excuse even natives' occasional inaccuracy. Similarly, Norrish states that "fluency in speech can only come about through the opportunity to use the language while not having to worry unduly over the form in which the message is transmitted" (Norrish, 1983, p.51) Minor mistakes should be tolerated as long as they do not collide with conveying the meaning.

Based on the fact that the students often remain silent just due to the fear of making mistakes, indication to learners of what is expected from them – either language work with the emphasis on accuracy or communicating in English in order to try and see to what extent they can express their thoughts – would be vital. In other words, the learners should be aware of the purpose of the exercise in terms of accuracy or fluency focus. This strategy would eliminate psychological impediment of speaking – fear of "saying it wrong", and let the students find their own ways.

I.C.3.b Feedback

The correction should not be a priority of the fluency focused speaking. However, the students need some reflective feedback on their work. Harmer suggests eliciting the self-assessment from the students before giving the teacher's assessment and warns us not to single the students out for particular imperfections (Harmer, 1998, p.94). Generally, the students should be given feedback after the activity has finished. Encouraging feedback to support students' self-confidence can positively influence students' future efforts. Noticeable assessing system will conflict with the fluency aim, but in order to get information about what needs to be revised, the teacher still needs to note down students' errors. Norrish advises us to design a list of language items likely to

appear in the activity and then just tick occurring problems. This procedure leaves more time for listening to the students, and reduces teacher's note taking and makes assessing less apparent. Nevertheless, such concealed assessment provides the teacher with information about prospective work.

Harmer considers the feedback on both teacher and student's sides one of the reasons to apply fluent speaking activities. He enumerates another two reasons which make speaking activities satisfactory – rehearsal and engagement. Having tried what it feels like talking in English, the students gain greater confidence. Moreover, Harmer believes that “many speaking tasks (role-play, discussion, problem-solving) are intrinsically enjoyable themselves” (Harmer, 1998, p.88). The idea that some activities can engage the students in speaking is right as long as the content relates with the students' interests. Only then, the willingness to speak can be developed.

The methodology section revealed the conditions for fluency in the classroom. They are prior practice of language, students' interaction and meaningfulness of the speaking task. Then, some examples of fluency developing activities were given and the terms role-play, simulation and discussion were specified. Finally, the guidelines for the assessment of fluency activities were proposed.

The links to the exploitation of music were briefly mentioned within the methodology section. The next section examines in depth the role of music in the learning and teaching process and focuses on the speaking development.

I.D Music and Speaking

An initial stage of the speaking development originally associates with sounds and movement. Can music in the target language help the learner to acquire a foreign language too? The theoretical assumptions supporting the helpful role of music in the foreign language learning and acquisition are introduced at the beginning of this section. Then, the practical exploitation of music for teaching speaking is offered. Finally, the methodology principles that music brings to the classes are described.

I.D.1 Music and Speech

From the anthropological point of view, music and speech have always had something in common. One of the potential explanations of how speech was established is that it has arisen from exclamations. Rousseau, Jespersen and Livingstone contended that singing had preceded philogenetic language development. Ontogenetic individual language development of a baby has similar evolution because the first sounds a baby makes resemble singing.

I.D.1.a SSIMH and Din Phenomena as Ways of Language Acquisition

Similarly, some experts consider singing in a foreign language the step towards fluency. Murphey proposes that what he calls SSIMH, "the song stuck in my head" phenomenon, has an impact on our short and long term memory. He refers to the Chomsky's theory of language acquisition device (LAD – subconscious and natural way of acquiring the language) and proposes that a song may work as a LAD activator in the ontogenetic language development. "It seems our brains have a natural propensity to repeat what we hear in our environment in order to make sense of it. Songs may strongly activate the repetition mechanism of the language acquisition device." (Murphey, 1992, p.7) A phrase is more likely to retain in one's memory if accompanied by a certain reminder, e.g. the melody of a song, which contains the phrase. Caroline Graham applies the theory of jazz chants that are based on exactly the same principle of SSIMH.

Next, Murphey presents the "Din in the head" which is "involuntary verbal rehearsal of a foreign language in one's mind" (Murphey, 1990, p.53). This sub vocal rehearsal may be apprehended as an initial stage of thinking in English. Murphey's research shows that Din phenomenon occurs when being immersed in the language (advertisements, reading and listening materials available) while the learner stays in the country where the target language is spoken. Since much learning takes place at school in local conditions and just a minority of students have a chance to pick up the language out of the class, we should include as many authentic materials as possible and the songs are especially suitable for the teenage age group.

With reference to Lyczak, Katoda's and Postovsky's studies that confirm worthwhile primacy of listening to the production, Murphey believes that Din and the SSIMH phenomena are manifestations of unconscious language gain. He states that "the SSIMH may very well be working on the suprasegmentals, the chunking and intonation contours that are ontogenetically more accessible to beginners in a holistic natural order of acquisition"(Murphey, 1990, p.61). Therefore, listening to authentic modern songs and working with the lyrics can help the students acquire the language.

I.D.1.b Learning and Acquiring Language

In order to illustrate the impact of songs on our unconscious language gain, it is necessary to distinguish between learning and acquiring the language. In 1964, Chomsky first introduced the hypothesis of LAD, stating that there is a universal grammar shared by all human languages linked to LAD. LAD is one of the human brain functions responsible for acquiring the language. Krashen (1988) views learning as the cognitive process with conscious attention to forms, while acquisition matches subconscious attention to functions - a natural way in which we pick up the mother tongue. He believes that LAD is the best way to master the foreign language.

Music and songs can activate the acquisition process via SSIMH and Din phenomena which were mentioned in the previous section. Acquisition is a typical children's strategy to pick up the language and young learners specialists regularly make use of children's songs in the TEFL process with well-established positive results.

The teenage period is a turning point between childhood and adulthood. Even though the teenagers create their own learning styles, they are still able to acquire the language subconsciously, which can be largely efficient with the material they are emotionally interested in – with popular music. Additionally, the fluent speaking largely depends on automatic language use and just acquired chunks of language are together with drilled structures extremely beneficial for automatic use.

I.D.2 Music and Songs as a Means of Teaching Speaking

Music and songs are applicable for various purposes in the TEFL classroom. The experts recommend using songs for accuracy as well as fluency development. Music, being one of the strongest appeals for the teenagers, may be applicable for practising speaking because it is an inexhaustible topic source and helps to create a good atmosphere too. Following Murphey's recommendation that "songs are used to get inside the student, to get the language out of the student" (Murphey, 1992, p.14), the diploma thesis explores music mainly as the efficient springboard for speaking activities.

I.D.2.a Accuracy Aims

According to methodology experts (Eken, Griffe, and Murphey), English songs can be exploited as the knowledge resource with accuracy aims as well as fluency promoting material. However, for accuracy aims, the songs need to be selected carefully because lyrics often contain irregularities, colloquial or slang language. Via songs, the students can become familiar with varieties of English, learn vocabulary and acquire pronunciation. Griffe finds the songs suitable for pronunciation because "songs contain rhythm of language and can be used to sensitise students to rhythm and stress... This is especially helpful for students who speak a syllable-timed language [Czech] when they are studying a stress timed language such as English" (Griffe, 1992, p.71). Generally, songs are recommended for presenting and practising language items or for developing almost all four language skills. Some experts include singing development assuming that singing may be an initial fluent production. Murphey (1992, p.7) proposes that it is

easier to sing the language rather than to speak it. The next paragraph focuses on exploitation of music solely for the speaking development.

I.D.2.b Fluency Aims

Many experts emphasise the usage of songs and music as “**a starting point for conversation**” (Orlova, 1997, p.41). Griffie supports this view and advises us that “songs and music contain highly concentrated imaginative situations and narrative possibilities. A short song can provide many hours worth of discussion with your students – extrapolating from the situation, considering the themes and issues raised in the song, and using the elements of the song as springboards for their own ideas” (Griffie, 1992, p.111). He also instructs the teachers what sorts of questions should be used to encourage the discussion. He defines objective, interpretative, reflective and final questions. The answers to the objective questions can be found explicitly in the text, whereas interpretative and reflective questions require the students to involve their personal experience or feeling. The last sort of questions inquires the learners in the most personal way and thus should be used very sensitively. Cullen extracted the suggestions of other experts and outlined what can be done with music to initiate speaking.

There are several options of which to talk about. The conversation can be about music itself or about lyrics. The students can discuss what emotions music brings to them. On the condition that the students have grasped what the lyrics are about, emotions raised by the content can be a central point of the conversation. Moreover, lyrics can offer a wide range of subjects to be discussed. When interpreting the lyrics, the students can discuss the characters or places in the songs. When the characters or places are specific, the students can learn something about cultural and sociological legacy.

Except for the lyrics and music, there are “other meanings” to talk about. These are the interpreters, performances, pop videos or packaging. The students can, for example, compare the same songs by different interpreters or discuss “the external

meanings” of music, i.e. what do they associate it with. Songs can be exploited as any other texts but its instrumental features enrich it with a unique appeal.

I.D.3 Principles for Improving Speaking Practice with Music

Based on the thorough reading of expert literature and my learning experience, music happens to be applicable to reducing language impediments as well as psychological ones. Experts describe various ways of using music for vocabulary, pronunciation, and grammar development. My personal learning experience confirms music can stimulate a good rapport in the classroom. Suggestopaedia claims to release inner barriers in language learning. However, the main aim of this diploma thesis is to verify the hypothesis that music can be helpful for developing the speaking skills too. The following principles of developing the speaking fluency are derived from the expert literature and personal experience of mine. They will be taken into account in the Professional Project.

I.D.3.a Personalisation

Personalisation of the subject means relating it to one’s interests and experience. If the students bring the material they would like to work with into the classroom, it will give them the feeling of responsibility and participation on the lessons content. Mutual cooperation on music selection will create a good rapport between the students and the teacher. This will increase their overall endeavour to study English and hopefully stimulate them to speak during the lessons. Personalisation is one of the major conditions of the foreign language mastery.

I.D.3.b Motivation

Another necessity of successful language learning is presence of motivation. Music motivates many learners intrinsically which means they like music for its own

sake. Music can work as an incentive to speak as long as information, reason, or opinion gap is established. In other words, the students will be willing to speak about what they are interested in. Comprehension of a favourite English song satisfies the learner and contributes to further efforts to become a fluent English user. "The fact that they [the songs] are affective makes them many more times motivating than any other texts" (Murphey, 1992, p.7). Why are teenagers so excited about music? Murphey and Alber analysed the register of pop songs and found out that indifferent *I* and *you* allow a listener to identify with the interpreter. Thus, a pop song can be conceived as a one way receiver - controlled communication and it is the listener's choice whether to accept the message of the song or not. In sense of affective, non-threatening and single way communicative input they call a song "teddy bear in the ear" because it feeds the need of affection at the teenage period (Alber and Murphey, 1985, p.794).

I.D.3.c Authenticity

Working with authentic materials brings many benefits to the language learning process. The lyrics of modern music promptly reflect recent changes in the language and discourse of songs, similar to the conversational one, can be the source of informal layers of English. "The natural language of songs, as opposed to the artificial language in many textbooks, is one way to incorporate modern, living language into the classroom" (Griffie, 1992, p.5). Furthermore, listening to different performers helps students get accustomed to pronunciation varieties likely to occur outside the classroom, and therefore increases their receptive fluency which has an indirect impact on prospective production as well as. Additionally, being able to deal with real English materials increases the learners' confidence.

I.D.3.d Enjoyment

Listening to the song in the lesson is just a pleasant experience. Musically gifted students will appreciate singing along with the interpreter after they have listened to the song several times. Singing can be treated as a preliminary phase of oral fluency and its

naturally efficient for improving articulation of sounds. On the other hand, considering teenage specifics, the teacher should not stubbornly insist on the choir performance because some students do not enjoy singing in public.

I.D.3.e Change

The students appreciate material variety and they are especially delighted with music. Moreover, the tempo of the song is beneficial for changing the class dynamics. A swift song can work as an energizer, whilst a slow melody will calm the students. Additionally, when using music as a background or a scene complement for the speaking, the natural character of music can change formal school environment into a less formal, “more social atmosphere in which they [the students] can interact (it might also make them speak louder and enunciate more clearly!)” (Murphey, 1992, p.39). To sum up, music can be an alternative material, a modifier of the class dynamics or the class atmosphere.

I.D.3.f Atmosphere

Music can have an immense impact on the atmosphere of the lesson. Music can represent a connecting link between the teacher and the student if the teacher accepts the students' choice of music. Giving students partial responsibility for the content of the lesson helps to create a respectful and cooperative rapport. Suggestopaedia methodology, for example, exploits mainly classical music to create a stress-free atmosphere in which the students feel relaxed, they are less shy and do not worry about mistakes. Working with music is based on the principles listed above that strengthen students' active attitude towards learning English and create a cordial atmosphere for speaking practice.

This section commented on the employment of music in the TEFL process. Researchers, e.g. Murphey and Alber, state that music in a targeted language is a helpful subconscious acquisition device of the language. Next, methodology specialists agree

that music can be subjugated for number of purposes in the classroom; one of them is the development of the speaking skills. Finally, detailed examination of speaking practice with the help of music was proposed and related principles were stated.

In the next part of the diploma thesis, the development of verifying the thesis will be described.

I.E Hypothesis

Incorporating current modern music into the lessons for teenage learners enhances their positive attitude towards the subject of English. Its authenticity and motivational power can be efficient for developing speaking skills of elementary school learners and thus contribute to students' fluency.

CHAPTER II. – PROFESSIONAL PROJECT

Chapter two reveals the process of developing the Professional Project and describes the lesson plans, i.e. the final realization of the Professional Project. Consequently, the reflections on the individual lessons and the evaluations of the lessons with the regards to the hypothesis are included.

II.A Basis for Project Design

At the beginning of the Project was my teaching practice within the 3rd form at the Pedagogical Faculty. When observing and teaching at elementary schools, where my teaching practice took place, I realized the students have difficulties with speaking and sometimes they are de-motivated in the lessons. The fact that the students need effective motivation towards learning, especially speaking English, made me think about using music for improving motivation and students' willingness to speak. It resulted in designing the Professional Project.

II.A.1 Review of Theory

The hypothesis that music can be an effective tool for speaking practice is supported by T. Murphey, D. T. Griffe, D. Byrne and other experts' opinions. The development of speaking skills should be part of the language learning at all levels. Byrne (1982, p.78) recommends that the students be led to speak since beginning stages even with their limited language competence. However, the general problem not only at elementary schools is the reluctance towards speaking English. Some teachers at elementary schools are looking for efficient ways of creating communication gaps within the artificial classroom environment. It appears difficult to challenge the students to speak and develop their ability to communicate in the foreign language.

Music can be a big help for the teacher creating the challenging communication gap for the teenage learners. Music, being exploited as a stimulus to discussion, can be the right tool for teenagers just because it is important part of youth culture and has

many features influencing the young generation. Byrne (1982, p.92) recommends using the song stimuli as additional or contrasting one to the visual text. Teachers can exploit music for its content - as an inexhaustible resource material and also make use of its non-linguistic features such as melody, mood, or availability. These benefits can be advantageous for the speaking practice in the following ways. Melody and mood which music carries can set particular types of atmosphere. Music and lyrics being easily accessible are a great opportunity for the students' involvement and personalized materials may increase the students' effort.

However, there is another area necessary for successful communication to be developed – an aural perception, i.e. receptive fluency. Effective communication is the reciprocal exchange in which both receptive and productive abilities are needed (Brown and Yule, 1983, p.25). For that reason, when exposing the students to authentic songs not only do we fill them with the pride of dealing with “the real English” but, above all, we prepare them for various style and dialects of English. Simply put, the more speakers (or singers) the students listen to, the easier it is to understand and communicate with various speakers in the natural environment.

Such a complex approach undoubtedly increases the students' prospective readiness to use and understand English in the out of the classroom environment. Thus, music as a teaching tool can have an impact on the students' overall ability to communicate.

II.A.2 Aims of Professional Project

The examination of theoretical and practical sources about the subjects of speaking and music resulted in the crucial questions to be elucidated by the Professional Project:

Can music - being strongly motivating for the students in general – also motivate them to speak English when being exploited as the theme resource?

How can the general characteristics of music (affective, enjoyable, tuneful, authentic attributes...etc) influence the students' willingness to speak?

II.B Methodology of Research

This section describes how the Professional Project was developed and shows how the initial theoretical basis was influenced by the subsequent field research. The field research consisted of the textbooks analysis and interviews with three teachers.

II.B.1 Analysis of Textbooks

After studying the resource methodology books about music and about speaking, I proceeded to the analysis of textbooks. Primarily, I wanted to find out the approach towards teaching speaking and see whether music is being exploited and for what purposes. Secondly, I analysed the textbooks in order to discover desirable language level of the students involved in the Professional Project. The expected language level will be specified in the students' profiles below. I decided to examine the Cambridge English for Schools 1 and the Project English 1 and 2 because I used these textbooks during my teaching practice.

When I was doing my teaching practice during the third year at University, I became familiar with the Cambridge English for Schools 1. The textbook gives the students responsibility and greater chance to decide about their learning process. The methodology of this textbook relies upon the following principles: creativity, personalisation and transparency. Creativity and personalisation allow the learners to involve in the lessons and "to share experiences and reactions". In general, the textbook is more user friendly than the Project English, e.g. it takes into account the students' occasional lack of attention and offers full instructions to the exercises. The textbook is designed according to the modern educational principles mentioned above and additionally it applies a cross-curricular syllabus. The textbook combines geography, science, history or arts, including music within the language learning. The students are offered classical music and seven TEFL songs. Thus, the textbook makes large benefits of music.

In terms of focus on speaking, the Project English 1 and 2 introduce an idea of guiding the students towards fluent speaking. This is through their syllabuses informing us that the students should speak without having to think about every word. The students are supposed to personalise the language learning via projects. However, the practical results do not always correspond with such objectives and some elementary school leavers are not able to communicate in the common situations as Šrámková (LN, 7.11. 2003, p.20) confirms. One reason for the poor communication abilities might be the absence of fluency based speaking activities in the textbook. Predominantly, the speaking activities such as a role-play or surveys are based on recycling the facts from the textbook. The Project English hardly ever employs the students' opinions, experience or feelings and therefore, there is a little relevance to their everyday life. If so, it is usually for the writing tasks.

Next, I focused on the exploitation of music in the Project English 1, 2. Music, although very desirable from the learners' point of view, is not incorporated at all except for the topic "My favourite pop group" in the Project English 1.

Neither Project English nor Cambridge English makes use of popular music. The Project English 1 contains the project "My favourite pop group" and Cambridge English 1 makes use of classical music as a background. Both the textbooks include several children's songs adapted for TEFL purpose. None of them exploits modern popular music appealing to teenage students. Thus, I think, modern popular music can be a winning tool for fluent speaking development.

II.B.2 Interviews with Teachers

The next step of my field research was to consult the theory and my assumptions with the teachers' practical experience. I interviewed three elementary school teachers to find out their experience with music and their opinion on using music for speaking development. I received several remarkable responses.

The teachers agreed that music can be a stimulus for fluency development but it must be treated very sensitively and prepared carefully by the teacher. One teacher gave

me a notice that music is a very individual impulse for speaking. It may be highly inspiring for someone or vague for someone else depending on music preferences, the students' interest in the content of the lyrics or an interpreter.

As the consequence of the interviewees' experience, I narrowed the exploitation of music and suited it to the level of elementary school learners. After three consultations I realized that the idea of using the lyrics as a model of spoken discourse would be inefficient at this level. Therefore, I decided not to exploit the lyrics from the linguistic point view, i.e. as a model of spoken discourse due to the following reasons. Although there are the similarities between the conversational discourse and the discourse of pop songs, it is not necessary to attract the students' attention to the features like fillers, simple syntax or formulaic expressions, at this level. The song lyrics as the model would be inefficient because the students apply some of the fluency strategies from their mother tongue. Similarly, it would be premature to teach the slang phrases or analyse the sentence structure. I resolved to use music mainly as a springboard for students' production and include just slight hints of discourse analysis if necessary for comprehension.

Further more, I wanted to know what the language competency and the character of the students of 8th and 9th forms are in real. The teachers agreed that the students' language competency is individual but, generally, it includes rich vocabulary and sufficient grammar knowledge covered in their elementary textbooks to be able to express themselves fluently. Furthermore, I realized the students are afraid of saying the mistake or being laughed at by their classmates which may be an obstacle to developing their fluency too.

II.B.3 Choice of Materials

One of the most important decisions about the Professional Project was the choice of materials. I started to design the activities and focused on the choice of materials, i.e. music. When designing the activities I was inspired by the resource books by T. Murphey and T.D.Griffiee and adapted the activities according to the students'

level and also according to the concrete music resources which resulted from the questionnaire.

Firstly, I decided to investigate what music the present day teenagers prefer. I started to monitor the “Top Ten Charts” on TV and in newspapers in order to get the general view. The broad variety of genres made me set the criteria for choosing the suitable music to be used in English lessons. I selected the materials according to the following criteria: the clear and intelligible lyrics, an opportunity for developing a certain discussion and speaking practice, and an appeal to the learner.

I distributed the questionnaire to obtain the information about the teenagers’ attitude to music of an Anglo-American origin and also to collect concrete suggestions of materials. When asked about the most favourite music genre, the students named almost all genres, except for country. Pop and rock music prevailed. The students suggested concrete interpreters they would like to work with in their lessons: U2, Avril Lavigne, Offspring, Susanne Vega, Robbie Williams, Lou Bega, Metallica, Dido, Shakira, Britney Spears, Nelly, Scooter, Eminem, Beatles, etc. Some suggestions were unacceptable, e.g. Scooter, whose lyrics are poor and the music has too much energy. In summary, some music would be rather disruptive. I preferred the songs in which singing outbalanced music.

Accordingly, the materials I worked with were all the authentic songs which were relevant to the speaking tasks. The lyrics of the three songs appeared to offer a fruitful discussion and the one lesson was centred on the glamorous interpreter. Finally, two songs were chosen from the students’ proposals and two of them were my choice.

II.B.4 Ways of Evaluating Professional Project

The final preparation of the Project was to determine the evaluation techniques. I decided to use interviewing and observing.

I asked my supervising teacher to observe every lesson and later discuss the effect of music on the students’ speaking with me. She observed students’ talking time,

their reaction to the speaking task (motivation and willingness to speak), their level of fluency and she added her professional comments on the lesson.

In order to get students' spontaneous feedback, I interviewed two students separately after each lesson about their impressions of that lesson. I wondered if the music had contributed to their effort of achieving the speaking task and whether they had found the speaking task based on music challenging. I asked them in Czech the following questions:

- Did you find speaking English easy or difficult during that lesson and why? (Bylo pro tebe snadné nebo složité bavit se v této hodině anglicky?)
- Did the song have any influence on that lesson? Is so, in what way did the music influence the lesson? (Ovlivnila písnička nějak tuto hodinu?).

Next, I observed the students during the speaking activities and focused on the students' speaking, particularly to what extent had they been fluent. I also wanted to discover whether music had contributed to their motivation to speak.

Therefore, the evaluation of the lessons taught within the Professional Project is based on following sources:

- 1) supervising teacher's observations and comments
- 2) feedback from students
- 3) my monitoring of students
- 4) self-evaluation of my teaching skills.

Every lesson was considered from these four points of view and assessed immediately after it had been taught. At the end, the final outcomes of the Professional Project were analysed as a whole with regards to the hypothesis.

II.C Realization of Professional Project

This section contains the data about the realization of the Professional Project and the complete lesson plans with reflections and evaluations. Firstly, the details of the Project implementation will be presented and then, the final realization of the Professional Project based on the theory, the textbook analysis, the interviews with the teachers and the students' music suggestions in the questionnaire will be described, reflected upon and evaluated.

II.C.1 Description of Teaching Practice and Class Profiles

The Professional Project was realized during my teaching practice at the Fourth Elementary School in Jičín (ZŠ Železnická) in October 2001. The teaching practice lasted for five weeks. The gathering of information about music (what time the students actually devote to listening to music, would they appreciate working with music in the English lessons, what sort of music do they prefer) via the questionnaire for the students was the very first step before the teaching practice started. The experiment itself was carried out in the 7th, 8th and 9th forms. Every week, one lesson related to my thesis was taught. I started with the 9th form, continued with 8th and 7th form, and finished with the 9th form again. I was teaching more classes but only these forms were chosen to take part in the Professional Project since their language competency was considered adequate for the fluency practice as the closer characteristics of the students including their reputed mastery of language below imply.

Class profile of 7th form:

Number of students: 14 of mixed abilities (including 1 dyslexic boy)

Boys/girls ratio: 6/8

Textbook: Hutchinson, T.: Project English I

Level: Beginners

By the time the Project was realized, the students had fully covered four Projects and they were starting with the fifth one. In view of that, they were familiar with the

verbs *to be*, *to have*, *can* and their question forms. They were also familiar with an auxiliary *do*. They were able to use the present simple tense. They were supposed to be able to ask and say where someone is, identify things, ask what something is called, ask for and give personal information, write a postcard message, deny something, introduce people, talk about prices, describe a house and give an address, argue, describe a school timetable, ask and answer about ability, describe location and town, give instructions, make suggestions and excuses, tell the time, describe the daily routine, ask and answer about hobbies, describe what people do at work, ask and answer about what people want/like and describe people (Project English 1, 1997).

Class profile of 8th form:

Number of students: 12 of mixed abilities

Boys/Girls ratio: 6/6

Textbook: Hutchinson, T.: The Project English 1

Level: Beginners.

The students were just finishing the first Project textbook, the third topic. Their language competence covered almost the whole Project English 1, i.e. the functions mentioned in the previous profile plus the abilities to ask and answer about what people are doing, contrast a present activity with a repeated activity, describe people's appearance, express the manner, express fears and reasons for them, express quantity, describe habits and lifestyle, ask *What's the matter with...?*, ask and answer about the recent past, describe the length of time period, describe actions and events in the recent past, ask and answer how something happened, compare present and past activities, express sequential order, say exactly when something happened, talk about what will happen in future and describe future plans.

The students knew the grammar mentioned in the previous lesson plan, i.e. basic verbs and present simple; plus present continuous, genitive, past simple, and "will" future tense.

Class profile of 9th form:

Number of students: 11 of mixed-abilities

Boys/Girls ratio: 5/6

Textbook: Hutchinson, T.: The Project English 2

Level: Lower-intermediate

By the time the Project was realized, the students had done four issues of the Project English 2, therefore their communicative competence included the mastery of the previously used textbook Project English 1 plus structures and functions of so far covered issues: People – to identify and describe people and abilities; Past actions – to explain how something happened and give dates and times; to give warnings and advice, describe historical events, describe weather; compare physical properties, records and quality, describe problems, express preference and equivalence; make judgements, and also give details of time and place (Project English 2).

II.C. 2 Lesson Plans with Reflections and Evaluations

This section describes four lessons aimed at developing speaking fluency with the help of music. Subsequently, the reflections upon the lessons with constructive suggestions of improving unsuccessful stages follow, and each lesson plan concludes with the evaluation paragraph which is related to the hypothesis and focused on achieving the aim to improve students' speaking fluency.

Lesson plan 1

John Lennon: Imagine

9th form

Time: 45 min

Aims: to present vocabulary

to improve intensive listening skills

to practise comprehension of the lyrics and its message

to revise describing events in the past

to inspire the students via the song and discuss their attitudes and feelings about the 11th September 2001

to raise the students' cultural awareness when talking about the 11th September 2001 attack.

Objectives:

The students will learn some vocabulary contained in the song related to the attack

The students will improve their intensive listening skills via the authentic song.

The students will think about the song and realize its message.

The students will become aware of a current USA life and institutions event - the attack.

The students will be able to describe what happened on the 11th September and express their view of the attack.

The students will discuss causes and consequences of ongoing peace and war struggle.

Materials: the gapped song lyrics (Appendix p.2), the word-cards with gapped words (*heaven, easy, hell, sky, countries, hard, nothing, religion, life, peace dreamer, some day, join, possession, need, hunger, sharing*), the cassette, and five pictures depicting the attack (Appendix p.3-4).

(The song Imagine was my choice.)

Procedure:

Stage one: Motivation (5 min)

Aim: to motivate students for listening and make them familiar with the song.

1. Ask the following questions to lead in:

Do you know the Beatles?

Where is the group from?

Do you know any of their songs?

Do you know the names of musicians?

What do you know about John Lennon?

2. Write on the blackboard (to) *imagine* and ask for the synonym to convey the meaning and to prepare the students for the next step, i.e. the 1st listening.

3. Students listen without the text and they are asked to write down any words or phrases they hear, meanwhile the teacher gets time to write new vocabulary on the hidden part of the blackboard – *heaven, hell, religion, peace, to join, to share, need, possession*. To check the listening, elicit what the students caught and write it on the blackboard around *Imagine* title. Give feedback on listening and point out there are some unknown words in the song.

Stage two: Vocabulary presentation (10 min)

Aim: to present vocabulary of the song and prepare the blackboard for the check of the following listening task.

1. Uncover the blackboard with the new vocabulary and read it. The students repeat in chorus. Convey the meaning of vocabulary by these techniques:

Exemplification: religion – Christianity, Islam, Buddhism, Judaism

Antonyms: heaven//hell; peace//war

Pictogram: peace

Deduction from the context in the sentence: Teacher says: *Petra and Dana are sharing this desk. Now, I'll join them* (Teacher demonstrates). *We are all sharing one desk. David, can you join us?*

Translation: possession, need

As the students say Czech equivalents, write them on the board.

2. Students copy the words into their vocabulary notebooks. Meanwhile, prepare the blackboard for checking the 2nd listening task – gap filling, i.e. draw the lines in the same order as the gaps of the song are.

Stage three: intensive listening (10 min)

Aim: to practise listening for details

1. Set the task for the 2nd listening: *Fill in one word (hand gesture for one) into each gap.*
2. The students are given the gapped lyrics and some time to read it for themselves. Before listening starts, check if the students know what to do: *Honzo, how many words for each gap?*
3. The students listen and fill the gapped text. Prepare the word-cards and blue-tack on your desk for checking the gaps.
4. Elicit feedback and instruct the students: *How many words do you have? What are they? There are all the words on my desk. Come to the blackboard and stick them where they belong.* The students are free to choose whatever they want and put it to the right place. The students come to the blackboard and stick the word-cards on the lines that correspond with the gaps on their handout.

1 st strophe		refrain		2 nd strophe
-----	-----	-----		-----
-----	-----			-----
		-----	-----	
-----	-----			-----
-----	-----			
-----	-----			

Meanwhile, rewind the tape for possible next listening and monitor if the students stick the words to the right places.

Stage four: translation (5 min)

Aim: to understand the message of the song

1. The students work in three groups. Each group translates one part of the song (2strophes and one refrain). Monitor and help with translating. Finally, check the translation of their strophe with each group separately.

2. Each group paraphrases their part to others in Czech.

3. Prepare the pictures on the blackboard. The students answer the questions as groups:

What is the song about?

Is there any message for people?

Stage five: Fluency speaking – description and discussion (15min)

Aim: to talk about the 11th September attack; to describe what happened and reflect upon it.

1. Let the students have a look at the pictures from recent magazines and slightly open the topic with objective questions first:

Where are the pictures from?

What happened and when?

2. Direct the class discussion and do not participate on it with your ideas.

What do you think about the attack?

What do you think about the American reaction?

Does the attack have any effect on you personally, your family, relatives...?

Is Lennon's dream becoming true?

Can people live without conflicts?

Reflection:

Stage one – motivation:

I asked five questions in order to lead the students in the activity. The students said some information John Lennon. The students were not able to give the synonym of the verb *to imagine*. Possibly, a short multiple - choice quiz (to sleep, to dream or to immigrate?) would provide them with the synonym which conveys the meaning of the clue verb. .

1st listening - *Listen and write what words you hear* - was executed to make the students familiar with the song and show them how they can cope with an authentic material. The students suggested many words (e.g. hope, sky, heaven, you, one, people...) and I praised them for many words they caught from the authentic song. I

concluded saying that *there were also some new words* and I uncovered the vocabulary set.

Stage two- vocabulary presentation:

Students hesitated to repeat the words; probably they did not understand “*repeat after me*” instruction. They began repeating randomly after the instruction with gesture “*Everybody, say the words*”. The teacher appreciated variability in presentation techniques and she especially appreciated it kept students attentive and active. When asked to repeat, the students did not understand because they were not used to repeating after their regular English teacher to practise pronunciation. Vocabulary presentation aroused the students’ interest and they came to think of all Czech equivalents. The students copied the vocabulary which proved to take everybody different amount of time. The time saving alternative would be giving them the English vocabulary printed and let them just fill in the Czech equivalents.

Stage three – intensive listening:

I instructed students for the 2nd listening and handed out the gapped lyrics. During the gap filling listening exercise, I was happy to observe all students’ deep concentration and effort to fill the gaps. The listening stage definitely fulfilled its aim because the students participated with enthusiasm and I could see them writing the words and checking in pairs.

The students did not react to my question how many words they have got and they were restrained to come to the blackboard at first. My way to get their feedback did not work probably because I was not concrete. I should have asked individual students to say the words they caught. When I wanted the students to stick the words on the blackboard, they probably did not understand first what I want them to do. After I had encouraged them with gesture and offered them the word-cards, the first bright students shyly came to the blackboard but soon all of them participated in choosing and organizing the words and argued in Czech to get it right. The active participation on checking provided the students with some physical activity and even the weaker students could join in. Finally, the whole class was fierily in front of the blackboard working out

where the words belong. Some students stuck one word and sat down, others “controlled” the whole thing longer. I stopped the activity by clapping my hands and sent the sedulous individuals back to their desks.

There were 3 words left – *hunger*, *countries*, and *sharing*. I let the students listen for the 3rd time (it was not planned) as I saw they were enjoying the activity and I wanted to provide all students with time to fill in all the words. I encouraged them to sing along and some of them did for themselves sotto voce. Third listening was appreciated by the students who sang and by weaker students who finished their gap filling, but now I view third listening as redundant. The teacher proposed me I should have moved to the translation immediately after the listening. I was probably far too impressed with students’ enjoyment and I supposed it was necessary for everybody to have each gap filled. I learned from this experience that it is encouraging for weaker students when they can take their time to succeed but it is not possible to extremely prolong the activity just to enable everybody to do it perfectly. Even if slower students do fifty percent, they can be happy with themselves. At this moment, I think, the timing problems originated.

Stage four – translation:

Then I divided the class into 3 groups as they were sitting in the three rows, I just asked a boy who was sitting single to join 2 girls. At that time, we had 10 minutes left. I allocated each group their strophe to work on and asked them to translate into Czech. I decided to divide the translation work because I supposed it would be too difficult and time consuming if everybody struggled with the whole piece on their own. The students were allowed to use their dictionaries and I was tutoring the students with the translation, mainly helping them with irregularities in grammar and with grammar items which were above their level (conditional and participle). There was not enough time to paraphrase the meanings of the strophes. By the end of the lesson, each group had done about half of the translation. I set learning new vocabulary for homework and finishing the translation of their strophe. The students were supposed to be able to translate for the others the next lesson. Lastly, I wrote a question *Is John Lennon a dreamer?* on the

blackboard and asked the students to think about it at home considering the recent events in the USA.

I did not manage to finish the lesson plan within one lesson. I set too many goals and the most important one – to speak with the students about the attack should have been a result of the previous stages. I spent quite a lot of time on giving the instructions to the students because I prefer to talk English as much as possible. This caused lack of the time to manage all the activities planned within one lesson and therefore the idea to encourage speaking was only partly fulfilled – the students were interested in listening and motivated. Unfortunately, the speaking activity itself was postponed until the next lesson but the students were enjoying the first lesson and thus I hoped they would have largely positive attitude to speaking the next lesson. From the mentor teacher's point of view, it was even better for the students that they had the opportunity to think about it at home and also finish translating on their own because that would ensure all the students' individual participation.

To sum up the first lesson, the inefficient time organization and the extra third listening caused that the speaking activity itself was postponed until the next lesson. The next lesson took place two days later, on Friday, the 4th lesson of that day.

The explanation of the development of the **2nd lesson** is vital. During the second lesson I intended to check the translation briefly and continue with the speaking part according to the original lesson plan. However, there were about ten more students in the classroom who did not know any context or vocabulary for the discussion. Quickly, I needed to decide how to continue. Retrospectively, I think, I made some fatal mistakes.

Firstly, I played the song again. I wrongly supposed it will be motivating and the students would meanwhile get ready for the lesson. (As it was the language classroom it was me who let the students in.) While the song was being played, the students re-seated and chatted about their homework in Czech, e.g., *Já to nemám. To mělo být napsané?* Actually, the students became cheerful.

Secondly I spent too much time on translation idly because the students were sharing the handouts in threes and did not pay any attention. At first I asked the groups to translate their part for me. Their translation was awkward and I found out how

difficult it is for the students to transform the meaning, although they understand the text, into natural Czech. For instance, one student translated the phrase *Nothing to kill or die for* – *nic k zabítí a umření*. Soon after, a girl within his group reformulated as *nic, pro co by se zabijelo a umíralo*. When we translated aloud, I encouraged other groups to make notes. I presumed they would assemble the whole meaning of the song with the help of other groups. Some students did listen to others but some of them could not keep their attention and benefit from the work others did for them.

The translation technique proved to be too demanding and inefficient. I assumed it was necessary that the students understood the lyrics to be able to confront them with the pictures. However, the easier way to initiate the speaking would be to summarize the message of the song by answering the question *What is Lennon dreaming about?* Then, showing the students the pictures of the attack at their desks and asking them to comment on the pictures and state their opinion on the event would be the better way to encourage free speaking. The activity would conclude with confronting the pictures with the song. Fatefully, instead of a simple summary of lyrics, I prolonged the students' meticulous transfer between the two language systems.

Inefficiently, I stuck to the song and asked the interpretative questions *What is the song about?* and *What is the message for people?*. I let the students discuss the questions in the groups. Soon, the students were finished with discussing and they started chatting in Czech. After the consultation with the supervising teacher I saw that group work was not suitable at all. But being concentrated on my lesson plan, I needed some time to prepare pictures on the blackboard.

The pictures proved to be too small to be seen from the desks and there were too many students to be squeezed in front of the blackboard to see the pictures. I did not realize that problem during the lesson indeed. Instead of allocating the pictures to the groups, I invited approximately 20 students in front of the blackboard to look at the pictures which should have evoked them the 11th September event. I asked the students where the pictures were from and what they depicted. The students rather made advantage of a drove and became noisy. This technique was not efficient for so many people either. It would be easier to allocate each group a picture that would be the sufficient hint of the 11th September. I kept enquiring about the attack, asking the

questions listed at the stage five, but the discipline was getting out of my control. There were just individuals talking to me. At that time, I diverted from the lesson plan and changed the poor discussion into brainstorming, hoping it would initiate some comments.

Therefore, believing to promote more ideas and also to calm the class down, I divided the students into gender groups and let them brainstorm their ideas on the topic of war and peace on the opposite sides of the blackboard. The students were involved in the brainstorming and listed many ideas including some vocabulary they learnt from the song – *religion, hunger, airplane, army, bomb, dangerous, ...* When brainstorming was finished, the blackboard was closed so that everybody could see all the ideas. Afterwards, I sent the students back to their desks and we compared the feminine and masculine view of the problem. This was the good step in terms of re - maintaining the discipline because the students cooperated within the group and we discovered interesting differences on both parts; however, it did not promote much discussion.

The students were interested in the topic and I asked the two questions mentioned in the lesson plan, stage five (Is Lennon's dream becoming true, does the event in the USA have any personal effect on you?) them I received just yes and no answers. Instead of expressing their opinions, the students were rather interested in the vocabulary we used with the pictures.

Reflecting upon the second lesson, I must admit that the speaking aim was not achieved. I wrongly assumed the students would be more affected by the event in New York, as I was concerned with it quite deeply. I know I should have realized that teenagers do not take politics so seriously and personally. After the lesson one student said the song and the topic had been interesting but he did not know how to say something. To sum up, talking about war and peace was very abstract to teenagers' interests, although the song was motivating in the first lesson.

Another student considered the song "a good one" but had been bored the second lesson. Before the lessons, I asked the teacher to focus on students talking and make notes of their utterances. According to my mentor teacher's observation it was a Chinese girl who was the most active in speaking. Her English was also of a slightly higher level

as the teacher informed me. The teacher considered the amount of most students' speaking low too.

We agreed on the discipline problem, which destroyed the lesson. I think the indiscipline was caused by my inability to improvise and adapt the plan to the new conditions. There were too many students, some of them were tired of the topic and the rest of them did not know anything about it. I think the discussion was not very fluent as the students just answered my questions and did not develop or react to each other's comments. My expectations were too high, but according to the teacher, children did well in describing and brainstorming. I realized that it would be easier for students to talk about the topics closer to their lives.

On the other hand, the students were really pleased with the song and enjoyed working with it during the first lesson. Their interest resulted in the efforts to use some vocabulary from the previous lesson in the discussion. They seemed interested in talking about the plane crash and wanted to know related vocabulary. These demands made me realize that I overestimated their active vocabulary use. Although they may know the words, when speaking spontaneously, they were looking for the words and struggled with sentence formations. Even though some students were active and did their best to discuss in English, they did not know how to say some phrases, e.g. *lidé by neměli, Amerika se bude chtít pomsti*. In other words, they did not have the language competence to talk about such an abstract and elaborate topic.

To conclude, the discussion was not very fluent and successful due to the following reasons: I spent too much time on preceding activities because even the second lesson I played the song and worked on translation, thus students were probably bored with the topic of peace and the attack. The planned discussion took place on Friday – it was the 4th lesson of that day and there were some students from the other class who were devoid of the vocabulary support given in the first lesson. Additionally, I modified my strategy of the discussion development by the brainstorming and that did not enhance the speaking fluency. These

innovations altogether contributed to the failure of speaking activity which exceeded its allotted time.

Evaluation:

Evaluating the whole 2 lessons with regards to my hypothesis – if music helps the students to develop their speaking skills and leads them to more fluent production - I came to this conclusion: if the discussion is to be fluent, the students need to have the concrete and more personal topics to talk about and also have related language at their command to speak fluently. Even though the *Imagine* song definitely motivated the students to listening and they were interested in describing the pictures, it did not enable them to speak fluently about the attack on the Twin Towers. It might have had two reasons: talking about attack was far from teenagers' interests and even if the students wanted to comment on the attack, they were struggling limited language competence – vocabulary as well as grammar structures.

As the lesson proceeded I realized I did not actually created a communication gap, the purpose to talk. I assumed that there would be an opinion gap about this topic amongst the students as confronting the song and the pictures and that they would be curious what do others think. As mentioned above, just a minority of students were interested in this topic and thus were able to discuss it. At the end, just a few students reacted to my questions and were involved in talking. This was probably because most of ideas were exhausted and the students found it tiring to deal with the same topic for such a long period.. I realized it would be better to choose the topic appropriate to the students' age next time. More importantly, I realized although I want to develop students' fluency, I should anticipate what language they will need to expressing themselves and design the activities with the focus on a concrete language item, which is likely to be used in particular speaking situation.

Lesson plan 2

Britney Spears: I'm not a girl, not yet a woman

7th form (Project English 1)

Time: 45 min

The activity was adopted from Tim Murphey's resource book and designed according to the students' level of English. Music was selected according to the students' preferences.

Aims: to develop fluent use of Y/N and WH questions

to revise the question forms

the song by B.Spears should motivate students to pose her some questions in the fluency targeted role-play

to practise spelling

to provide the students with the pride of being able to interview their favourite pop star and give them a challenge – her email address for putting their rehearsal into practice via the Internet.

Objectives:

The students will be able to ask Y/N and WH questions.

The students will improve their interviewing skills and become more fluent in interviewing. .

The students will be able to distinguish between the two types of the questions and give logical response for each type.

The students will be able to note down the spelt email address which will enable them to put their effort into practice.

Materials: the CD, the complete lyrics (Appendix p.5), blue WH word cards (*what, where, who, when, why*), stripes of paper with green sample questions (*are you, do you, have you, can you*), coloured chalks, a drill grammar exercise copied from R.Murphy: Essential Grammar in Use (Appendix p.6).

Procedure:

Stage one: (15 min) revision of questions

Aims: to give sample questions to ensure the students know the meaning

to point out the difference between Y/N and WH questions

to reinforce the recently learnt type of question with the auxiliary "do".

1. Greet the class and inform the students they are going to work on questions today. Show the sample question cards, ask individual students the questions, and stick the green samples on the blackboard. Encourage the students to ask you some questions according to the sample and write green answers: *Yes, I...; No, I...*
2. Show the students the blue question words, ask them to repeat, and translate as you are sticking the blue cards on the blackboard in front of sample questions. Ask the individuals some WH questions and write their answers on the blackboard in blue.
3. The drill writing exercise practising the questions with “do” ensures the reinforcement of the most recent structure. The students write Y/N answers to exercise 7.3 on their own. They ask and answer in pairs to check their answers. The teacher modifies Y/N questions into WH ones (e.g., *Why do you smoke?; What town do you live in?*) and asks the students to see whether they understand the difference between WH and Y/N questions.

Stage two: (5 min) listening to the authentic song

Aim: to relax the students and set the context for the role-play.

The students are given the complete lyrics and asked to listen and follow them. Then ask the students who the singer was.

Stage three: (10min) role-play interview

Aim: to give the free practice of questions

1. Gesture pair work and set the task: *You are Britney Spears. You are a journalist. Make an interview for your school magazine.*
2. The students work in pairs, making up their questions and answers. Walk around the class, monitor, and help where needed. Particularly focus on how fluently the students deal with the questions and listen for the common errors. Write down the incorrect questions.

Stage four: (8 min) conclusion of the activity

Aim: to make the problems of making questions clear

Give feedback and work with the students on correcting the mistakes as a class. Say the incorrect questions and ask the students to say the correct versions, which you write on the blackboard. Encourage the students to ask for clarification whenever they are puzzled. At this stage, use Czech.

Stage five: (7 min) spelling practice and the link to the role-play with a real life challenge.

Aim: to practise spelling

Show the CD again and ask the students in Czech if there is something they would really like to say or ask Britney. Switch into English and “find out “ her email address on the CD booklet. Spell it for the class and let two students write it on the hidden parts of the blackboard for checking.

Reflection:

Stage one – revision:

The lesson focused on revision and production of questions. I intended to find out if students understand the difference between Y/N and WH questions and how they are able to build up questions in the second person singular. At the beginning, the revision included the drill exercise of questions with the auxiliary “do” because this type of question was the most recent one for the students. I showed the students the sample questions and let the individuals stick the four green sample questions to the column on the blackboard. The students were attentive. After each sample, I asked somebody in the class to check the meaning and elicit Y/N answer. For example, *Are you hungry? Can you give me your pen? Have you got a bicycle at home? Do you speak Japanese?* The students answered well, except for one student. He did not understand and answered after his neighbour translated for him. I encouraged the students to ask me in order to let them try saying the questions and demonstrate them the correct answer again. In the beginning, the students did not know I want them to produce the questions. After I repeated the instructions and accompanied them with gestures, the bright students asked me two questions: *Have you got a computer?* and *Have you got* (it was some

computer game they were asking about). I wrote my answers on the blackboard by the green chalk to connect them visually with the questions..

Next, I wanted to revise WH questions. When revising the question words, the students were eager about sticking the word cards on the blackboard, so that the choir repetition and translation was not possible because they were very lively. I tapped on the blackboard to focus them on single words and said the word, snapped my fingers towards the class to indicate repeating. At first the students were inconsistent. Then they got accustomed to the snapping signal and did well. Some students were puzzled with the meaning of the question words, so I kept randomly pointing at the words and drilled the translation. I wrote the Czech equivalent for *Who* and *Why*, which seemed to be the most confusing one for the students. Some students automatically started copying the chart created on the blackboard, which surprised me. I told them not to copy because I was afraid I would run out of time again for the main speaking activity. As it was not the presentation, but the revision, and I wanted to provide the students with the questions examples and later let the students produce them orally, I told students to copy later, at stage four, the clarification stage. I asked some WH questions, pointing at the blackboard chart, and highlighted the necessity of a content answer, e.g. *What languages do you speak? What do you like at school? Where do you spend your holiday? Why do you study English?* Some students understood and gave swift answers. On the other hand, it took weaker students time to comprehend the question and develop the answer and the others started being naughty.

At that point, the students needed the change of the activity because they were not paying attention to the spoken word anymore. I showed the students the exercise and a pencil and instructed them: *Answer the questions "yes" or "no"*. I distributed the handouts and walked around the class to see if the students know what to do and how they are coping with the exercise. Most of them did not have any problem of answering except for the last question which contained *why*. The students checked their answers asking each other in pairs. Then, I changed Y/N question into WH question and I asked the bright student: *What do you drink a lot? Where do you live? What musical instrument do you play?* The students answered in one word. They did not know "because" but they grasped the meaning easily after I had provided them with example

sentences: "*Why do you like English, Markéta?*" I role-played an imaginary partner in conversation: "*Because it's easy!*" Next, I asked a few questions with *why*. Finally, most of the students seemed to understand the difference between the two types of questions.

Stage two – relaxation:

During the relaxation stage, I could witness opposite reactions – enthusiastic as well as bored. Most of the girls enjoyed the music, on contrast; the four students destructed the activity totally. Some students (mainly boys) pulled faces, probably because Britney Spears was not their favourite singer. They were showing off and parodying the singer. These were disrupting moments of the lesson and I just ignored them. However, the supervising teacher confirmed that all the students could have relaxed during the song regardless they liked it or not. I was surprised when some other pupils snapped at these "troublemakers" to stop their misbehaviour. Some students begged to translate the song. I recommended to them trying at home because that day we were concentrating on questioning.

Stage three – role-play:

When I instructed the students for the role-play, I noticed that some "journalists" did not know what to ask about. That is why I wrote some prompts on the blackboard, e.g. family, hobbies, favourite food, sport, ... I encouraged the students to ask about these topics. Then I walked around the class and monitored how the students were forming the questions.

Sometimes, I joined in and asked several questions. Similarly as the previous stage, the role-play was enjoyable and therefore fruitful just for some students who involved their imagination but the others probably lacked the purpose to pretend they were someone else. This activity was received variously and thus I was able to assess the fluent speaking of approximately two thirds of the class. The rest of the students developed some questions according to the prompts on the blackboard after they had been advised to ask about whatever concerning show business, pop industry and personal life of Britney.

Similarly as “the journalists”, “the singers” did not know what to say either. About one third of the students complained they did not know the answers anyway. I assumed Britney Spears was so popular among teenagers that they would know some information about her or they would make up answers of their own within the role-play. Maybe if I had prepared the role cards for both the journalist and the singer with suggestions and sample answers, students’ talking would have been superior. They would have had a concrete content and they would have just had to think about the form. I was considering this option, but then I decided to let the students ask what they wanted in order to let them try genuine communication, i.e. to articulate their ideas and develop their fluency. The interviews might have been richer if the students had the role-cards, however such prompts would have changed the activity into a restricted practice.

Struggling with two things – what to say and how to say it – proved to be a demanding task for the students of this level. Consequently, the language limitations together with insufficient motivation of about one third of the students caused very artificial and thus not very fluent production. I could hear inventive and well-built questions, e.g. *Do you know Eminem?*, *Do you like Shakira?*, but also some misleading and wrong questions.

Stage four – clarification:

Steadily, I was writing mistakes that I had heard on the back part of blackboard and when I saw the students were short of ideas, I turned the blackboard with incorrect questions and we corrected them as a class. The students made following mistakes: * *Do you can speak Czech?*; * *What do you work?*. We corrected the last question into *What do you do?* and *Where do you work?*. I encouraged the students to translate the correct versions of the questions to realize the exact meaning. During this clarification stage I realized that the model on the blackboard helped some students to ask questions, but on the other hand it focused them just on what they had on the blackboard and limited their use of other English they had at their command. The concrete example of limitation was revealed when using the structure *Are you*. The students produced **Who are you friend?* During the clarification stage I pointed out that *Are you ...* needs to be completed with an adjective (bearing in mind students’ level which did not include the present

continuous tense yet). To sum up, I constructed several questions showing the structure on the chart which was at hand all the time on the blackboard.

During the role-play, the students were incapable of asking some complicated questions beyond their language competency. I asked them to say in Czech what they would like to ask the singer in real. They suggested in Czech: "*aby mi poslala podepsanou fotku, aby mi poslala lístky na koncert, kdy přijede do Česka*". I helped the students to build up these questions providing them with the vocabulary they did not know (send, will you).

Stage five – challenge for putting the questions into practice:

There remained just a few minutes until the end of the lesson. I showed the students the CD and said: "*There is an email address. Do you have an email?*" The students replied almost in one voice they did. I invited two students to come to the blackboard and write the address while I would be spelling it. This post activity was well appreciated by the whole class and they were all working. As they were not familiar with the "at" and "dot" symbols, I wrote them at the blackboard when spelling the address. We managed to check the address. The two students at the blackboard had two different versions. I asked another student to spell the address for me again and I completed it between the @ and . symbols which I had written on the blackboard before. I recommended to the students they could email the singer their questions or comments. That was the end of the lesson.

Evaluation:

This lesson was based on music suggested by the students in the questionnaire. It appeared to be motivating for the students who suggested it, but it did not quite motivate the students who did not fancy this kind of music. My aim – the revision of questions – was fulfilled. This lesson helped the students realize the two types of questions. Diligent, mainly girl students enjoyed interviewing and they managed to ask interesting as well as correct questions. I think these students proved they are able to pose the questions and even to react fluently to my questions when I played a role of journalist while monitoring.

I interviewed a student who worked hard and seemed to be elated by the activity and another student who was not challenged much. Their opinions were quite contrasting. The former claimed she has liked making up the questions for the interpreter whereas the latter said she had been devoid of ideas. Both of them did not perceive any extraordinary impact of the song on the lesson. When asked if they relaxed during the song the students affirmed they rested. In my opinion, the students were able to relax of the grammar revision and accumulate some concentration for role-playing during the song. According to my mentor teacher, such break was rewarding and motivating for the following speaking activity. Resulting from the revision and virtual motivation, the fluent speaking was produced by approximately two thirds of the class. Thus, the assumption that the students would be eager to role-play the interview with the pop star and thus ask questions fluently was partly fulfilled. The rest of the class did not develop their fluency much, however, I believe they made the questions types clear.

Lesson plan 3

Cake – She'll come back to me

8th form

Time: 45 min

This activity was adopted from D.T.Griffie's resource book – Songs in action and designed according to the current language item the students were just studying. My choice of a song was suited to this criterion too.

Aims: to practise receptive and productive use of will-future

to encourage open discussion of the story in the lyrics

to encourage creative writing

Objectives:

The students will be able to recognize the will-future tense in an authentic song and they will be able to speak using the will-future.

The students will improve their fluency when answering four types of questions about the song, including the questions in the will-future tense.

The students will develop their narrative skills and be able to write in the future tense.

Materials: the handout with gapped lyrics (Appendix p.7), a cassette, dictionaries

Procedure:

Stage one: listening (10 min)

Aim: to practise listening for details (short form of will)

1. Tell the students to read the lyrics. The students suggest what phrases might fit in. They are given the handouts.
2. The students listen and fill in.
3. The students read the gap fills and the teacher writes the phrases on the blackboard in order to show the spelling of the short forms.

Stage two: translation (15min)

Aim: to ensure comprehension to the song lyrics

1. Announce the task: "*We'll translate.*" A student says the instruction in Czech. Elicit the translation of the title.
2. Allocate the three strophes to the three groups. The students translate with their dictionaries. Monitor and help with translating.
3. Each group reads aloud the translation of their strophe.
4. Ask comprehension questions:

How many characters are in the song?

Who sings the song?

What's his name?

What's her name?

How old are they?

Do they live together?

How does the singer feel?

What happened to him?

What time ago did it happen?

Does he miss her? And vice versa?

Stage three: discussing reflective and interpretative questions (10 min)

Aim: to employ the students' attitude and feelings in the discussion, let them concentrate on expressing themselves, and encourage their effort to talk fluently.

In one word or phrase, what is the song about?

Why did she leave him?

Will they meet again?

How do you feel when you listen to the song?

What would you do if you were in his (boys) // her (girls) position?

Final question: *Have you ever waited for something // someone?*

Stage four : writing (10 min)

Aim: to practise narration skills, to practise writing in the will future tense.

1. Brainstorm the future of the characters with the students on the blackboard. Use the questions below. Write the second question mentioned below on the blackboard. Write the samples on the blackboard and point at the students' ideas from brainstorming: *They will ..., they will not* Ask the students to complete the samples and thus revise the structure. Invite a student to write the contracted form on the blackboard.

What do you think will happen next?

What will they do a year; twenty years later?

2. Set the task: *Write about their (or his and her) future life.* As the students are writing, help them if necessary.

Reflection:

Stage one - listening:

This lesson focused on using the song which included the will-future tense because it was the structure that had been taught and needed to be practised. Since a great deal of restrictive practice preceded, the will future tense was not a new item.

Therefore, I supposed the students should be quite familiar with this tense and ready for free practice including the mastery of the whole Project English 1 textbook. That is why I chose the song that contained the will-future tense and roughly outlined the plot with an open end at the same time.

At the beginning of the lesson, the song was played to create an agreeable atmosphere in the class and to test the level of students' knowledge of the contracted will future forms. During the pre-listening task, the students did not suggest anything. My mentor teacher later informed me they were not used to the predicting technique. The students were supposed to listen and fill in just two phrases, which are repeated in the text several times. However, the task appeared to be quite demanding for the students. Two of them did not fill in anything. Many students caught *she come* and just the two students understood the correct version *She'll come*. The second phrase *it won't* was not recognised by anybody. Instead, they suggested almost homophonic *it want*. I elicited what tense the first phrase was and then advised the students that the second one was the same tense. Somebody said the correct version *it won't* and came to write it on the blackboard.

Stage two – translation:

Next, we proceeded to the translation. I considered it important for the students to understand the meaning of the song so that they would be able to discuss the song later. I allocated each row one strophe to translate with the help of their dictionaries. Honestly, I had to help with translating because the students did not know time sequence and the conditional. Then each group presented their strophe in Czech. The students translated the first strophe with an error in the meaning they should not have made. Instead of *řekl jsem* they used *myslel jsem* in the first sentence but the rest of the lyrics was clear to the students

In the end I asked the students the comprehension questions. I wanted the students to answer them, and thus “retell” what they had grasped from the storyline. These objective questions were easy for the students and they answered readily when the explicit answer could be found in the lyrics. Some answers were targeted on their imagination. The students were hesitating but finally made up the names (Jane and Ken),

age and other details about the song protagonists. The students did not understand the verb *to miss*. I explained it on an example: *You're away from home. You miss your parents*, and hence explain the verb to the students. I noticed that they enjoy making up the concrete characters, talking about them, and making fun of them.

Stage three – discussion:

The next set of questions exploited the students' personal investment – their emotions, thoughts and fantasy. It needs to be mentioned we worked as a class. The first question (*What is the song about in one word?*) evoked interesting ideas – the students summarized what the song, in their opinion, was about– *young people, love, hope, sad man, break up, silly man, wife*. The students were enjoying talking about the song. Their ideas inspired me to new questions, e.g. *Why is it about young people, maybe they are fifty?* The students replied that the singer was young (meaning his voice). The second question (*Why did she leave him?*) provoked numerous answers, some of them a bit funny, e.g. *a new man, because she didn't love Ken, Ken was poor, silly, jealous*. At this stage, the students were as fluent as their language level enabled them. Quite often they asked me for vocabulary, e.g. *break up, unfaithful, jealous*. The students talked willingly and enjoyed themselves. The supervising teacher confirmed the students were eager to talk unless the questions started to be more personal.

The jovial situation changed and the students were less talkative with the next set of questions. I think they were not willing to share very own ideas with all the classmates or me, the teacher. Another explanation is that the question was too complicated and the students did not understand. The question about the students' feelings did not initiate any answer, neither did the penultimate question (*What would you do if you were in his/her position?*). There might have been two reasons - either misunderstanding or shyness to share the personal ideas within the whole class. After consulting the sudden decline of the students' activity with my supervising teacher, I realized the last three questions of the stage three should have been discussed within the smaller groups. Hence, the students would have had more time to think over their answers and more private atmosphere to discuss their ideas.

I simplified the last question *What are you waiting for?* instead of *Have you ever waited for something or someone?*. Unfortunately, the meaning of the question narrowed and consequently, the range of answers narrowed too. However, there were some answers: *holiday, Christmas,...*. In my opinion, the process from objective to subjective questions successfully led the students to speaking, although the end of the discussion tended to falter. The students were already tired of speaking because they had to concentrate on expressing in English almost the whole lesson as a boy interviewee complained about my tiring questioning during the lesson. Maybe the students were just shy to talk with me, the stranger, about their personal attitude. To sum up, it was the high time to change the activity.

Stage four - writing:

The next stage intended to give the students the written practice of will-future based on the discussion context. In the first step of this post activity, the students demonstrated they understand the structure. When instructed to write I was afraid they would complain about the lack of ideas. Favourably, the students were challenged and started to work. Hopefully, the brainstorming on the blackboard was helpful. There were about three weaker students who found the task difficult. I recommended that they should write about Jane's and Ken' job, hobbies, and lifestyle. They were devoid of ideas as they claimed and after I had advised them, they were not able to use the future tense properly. Most often they omitted the full verb, e.g. instead of *she will be pretty* they wrote **she will pretty*. When consulting the flow of the lesson with my supervising teacher, I suggested the song might have been played at the beginning of writing to remind the students of the mood it carried. The teacher was rather sceptical about this idea. Unfortunately, it came to my mind too late to try it. Maybe, some students would prefer to write about themselves in which case the ideas would occur more naturally.

The writing post activity proved that the students are able to write in the future tense, both long and short forms. They invented the various stories except for the three students who had some problems.

Evaluation:

The listening stage aimed to motivate the students to speaking and to create the pleasant atmosphere through the use of the evocative song. I also wanted the students to be active during the listening and that is why I chose the song that contained the will-future tense and left out the will future phrases. Actually, the listening task appeared to be rather de-motivating for the students at first. Therefore, I realized the listening to the songs is not the positive motivation at all costs for everybody. Fortunately, even though the students were confused for a while, the song fulfilled its main aim – it motivated the students to talk – as an interviewee confirmed. One girl claimed that the melancholic mode of the song had helped her to grasp its gist. However bewildered the students looked like during the listening stage, they probably “recovered” during the translation because they did very well in the speaking.

Nevertheless, the evaluation mainly focuses on the speaking phase of the lesson. I was satisfied with the students’ willingness to speak. It was obvious that the students enjoy talking about the characters probably because the topic – a relationship, love, and a disappointed man – was familiar to them and maybe correlated with their experience. Either emotionally concerned or not, the students’ were motivated by the song to speak. I think, in this particular case, the lyrics, being exploited as the text, were the good stimulus to the discussion, i.e. talking about the story of the song and developing it. I suppose it was just its melody what made the story (the text) tempting and thus more challenging for the students.

My supervising teacher was satisfied with the students’ participation too. She especially appreciated the comprehension questions as an efficient way of summarizing the lyrics. She considered the students’ responses fluent because they submitted spontaneous responses and tended to use their own words without looking up the lines in the text. What concerns the other questions, the students’ achievements were proposed on the reflection to the stage three.

Lesson plan 4

Duran Duran – Just a Perfect Day

9th form

(30 minutes activity)

The students suggested the song in the questionnaire.

Aims: to practise global listening

to develop oral fluency and creative use of language

to practise collocations verb +object, e.g. to take a picture

to present ellipsis and reduction.

Objectives:

The students will be able to grasp the gist of the song.

They will be able to talk fluently about their favourite leisure time activities and the things they enjoy doing in association with the song of the similar content.

The students will revise the vocabulary of verbs and objects collocations

The students will be aware of informal elements of spoken English – ellipsis and reduction.

Materials: the CD, the lyrics (Appendix p.8), the teacher's prompts (a book, a pillow, trainers)

Procedure:

Stage one: listening (8 min)

Aim: to listen for the gist

1. The students listen without the lyrics and they are asked to decide whether the song sounds negative or positive.
2. The students listen again with the lyrics and they look for the evidence of their decision.

Stage two: explanation (7 min)

Aim: to present informal English and explain ellipsis and reduction in the spoken English.

1. The students are asked to read the first strophe and say what is missing there.
2. The students are advised that some subject pronouns are missing. Write the structures on the blackboard:

...*drink Sangria in the park*

we go home

...*feed animals in the ZOO*

... .. *a movie*

Contrast the first, incomplete structure and the second, complete one and explain that sometimes, in spoken English, some words are omitted as long as they are evident from the context or situation. The students are then asked to fill in what is missing in other phrases.

3. Ask the students what else is unusual in the text. Write *you're gonna* and explain it is also informal English. The students try to solve what it is. Tell them it is a future tense.

Stage three: speaking (15 min)

Aim: to encourage the students to speak about themselves, to describe their hobbies and likes.

to revise the phrase *I like doing something*

1. Demonstrate the activity with the help of prompts. Write *a perfect day* on the blackboard and ask: *What is a perfect day for you? For me, it's sleeping until 12 o'clock* (teacher shows a pillow). *I like sleeping. And then, reading my favourite book. I like reading* (teacher shows a book). *Running 5 miles in the rain and then feeling the king of the world. I like running* (teacher shows trainers).
2. Write an example on the blackboard *reading a book. I like* Elicit the gerund complementation and point out the phrase *I like ...ing something*.
3. Give instruction for the speaking activity: *What is your perfect day? Talk in pairs.* As the students talk in pairs, monitor individual pairs and help where needed.

4. Invite the students into the circle and together share the ideas about the “perfect day” in the circle. The teacher starts, e.g. *When the students are active in the lesson, I like teaching English.*

Reflection:

I created this activity bearing in mind the fact that some songs carry the soothing melody, which is affectionate for the listener. In general, the melody of Just a Perfect Day song is charming and it evokes an easy mood. Thus, I think, most people perceive it as “the teddy bear in the ear” (Murphey, 1992) and such sort of songs may make the pleasant atmosphere for talking.

Stage one - listening for the gist

At the beginning of the lesson I wanted the students to realize what impression the song makes on them, whether it is positive or negative. Some students perceived the song as the negative one but the majority thought it was positive. The negative impression the students described as the sad one, judging so from the singer’s performance. When listening for the second time with the lyrics and finding the evidence of their impression, the students were able to name just two phrases. Some vocabulary problems occurred and I had to explain the seven words. Afterwards, the students were able to find more phrases that evoked the relaxed character of “the perfect day”. I realized I might have checked the vocabulary comprehension before the second listening.

Stage two – explanation:

During the first step, the students were attentive but they were not able to say what was missing in the first strophe (pronouns). They claimed they did not understand the text because of the irregular sentence structure or unknown vocabulary. I presumed they had made the notes into the lyrics while I was explaining the vocabulary before but only a few students did so. Thus I mimed again *to feed*, translated *just* and explained *Sangria*. It was only after I had written the four phrases on the blackboard, that the

brighter students were able to fill in the missing pronouns. I did not explain informal English in depth and I gave the students rather a concise clarification.

Stage three – speaking:

As my main goal was to stimulate the students to discuss their perfect day, I asked what their perfect day looked like. I prompted them with some examples (reading, sleeping) and wrote one of them on the blackboard. I started the sentence *I like* and elicited the end of it. The students could quickly fill in the right gerund form. I asked the students to suggest what else I like doing and as they could see the prompts, they filled in another two verbs. In order to make the meaning clear, I translated *to read – číst. I like reading – Mám ráda čtení.; Ráda čtu.* I repeated my examples and encouraged the students to translate another two examples of mine just to let them hear the phrase again and have it fixed in their minds.

Next, I asked the students what their perfect day was and they talked in pairs. This phrase was apparently easy for them and they were able to use it very fluently, however; they soon ran out of ideas about their hobbies. I encouraged them to think about unusual things that could make a perfect day. They came up with some good ideas: *find money in the street, stay home alone, pařit Doupě celou noc – play computer game, ride a bicycle with my dad, sun shining and swim in Jinolice in June* (the locals know that in July and August the Jinolice lakes are already dirty), *we don't write a test, we don't go to school,...etc., good music on the radio, I don't have problems, good weather, a new email, good lunch.* As the main aim was to induce the students to speak, despite hesitating at the beginning, the students produced a large scale of ideas. While the students worked in pairs I did not correct them because I did not want to intervene too much. First, the students were using stubbornly the “like phrase” but then they used ellipsis, i.e. saying just the fragment phrases. In some cases, they did not know the vocabulary to express the full sentence (e.g. *receive a new email*) but on the other hand, they acquired one of the natives’ strategies – ellipsis. We all knew what we were talking about and the whole discussion ran spontaneously. Both me and my mentor teacher assumed that the students progressed in their fluency. The students were caught by the image and memories of the pleasant and thus were motivated to talk about them.

What pleased me the most was that even the weaker students were trying. They asked either their neighbours or me for vocabulary help and joined in. Truthfully, their production was not fluent in comparison with the rest of the class but their effort was very valuable. I acknowledged their efforts satisfying for me and for them too, as I was told at the end of the lesson. I learned that the students like to be listened to and it was very obvious in this particular task where they could reveal their favourite moments and things. The only thing is to keep the talk in English because when the students become involved they often shout out loud and naturally slip into Czech. In this case, I insisted on the English version - I just played "I do not understand Czech" and demanded the English version. I believe the students themselves were happy too, when they finally were able to speak in English.

However well the lesson resulted, some moments still needed improvement. I should have anticipated the students would not be familiar with all the vocabulary and put the glossary under the text. Considering the fluency aims, the vocabulary presentation was rather distracting. I was not able to prevent the students from occasional talking in Czech. Due to the unexpected comprehension difficulties the activity had prolonged a little and there were about 8 minutes until the end. I decided to finish the lesson with the song and encouraged the students to sing if they want. Several students hummed during the listening but most of them just followed the lyrics. The last few minutes I devoted to the interpretation of the last line that contained the wisdom of a saying. The students explained it in Czech with the concrete example. I wished them a perfect day and I hoped they were leaving the class with such satisfaction as I did. The smiles on some faces confirmed that.

Evaluation:

Using the song as an inspiration for the speaking activity appeared to be effective in this lesson. Gradually, the students were introduced to the topic of the conversation, starting with their emotional impression (How do I perceive the song?), continuing with exemplification (the singer's and the teacher's favourite activities) and culminating with their personal input (What is the perfect day for me?). The lesson has lectured me that the students are willing to share their ideas and emotions on the condition that the

teacher somehow does so. However, this does not mean that the teacher and pupil relationship becomes too informal. Nevertheless, the students will definitely speak more fluently in a stress free situation. Music can help to create to a more comfortable situation together with the teacher's genuine interest in the students and his or her occasional "authority" withdrawal. In other words, sometimes the students may benefit from talking with the teacher on the same level, without being interrupted and corrected. Such lesson needs to be carefully handled in order to maintain the teacher's authority in the classroom.

CHAPTER III – CONCLUSION

The final chapter of the Professional Project briefly summarizes diploma thesis' contents, analyses the results of the Professional Project, and presents its contribution to the process of TEFL.

III.A Discussion of Conclusions

The Professional Project was based upon the idea that authentic music is very appealing and thus motivating material for the teenage learners. The affection embodied in the modern music makes the material very enjoyable for the students. There is an opportunity for both the teacher and the students to improve mutual relationship if the students are given partial responsibility for the material choice. The students' participation generates the personalized material and when the students are happy to supply with their favourite music, the teacher saves time. Moreover, the both sides have something in common except for the English subject matter.

Besides, a song with its musical features can refresh or sooth the class atmosphere immediately. Similarly, the songs are still extraordinary pieces of material and thus bring the pleasant change to the everyday class stereotype.

Assuming that the elementary school learners are devoid of some efficient, inner motivation particularly for the speaking practice, music was used mainly for improving the speaking skills in the Professional Project. Bearing in my mind Murphey's motto that "the songs are used to get inside the students, to get the language out of the students", I developed and tested the Professional Project at the elementary school. The whole research and the experiment has had an ambition to answer the following questions:

Can music – being strongly motivating for the students in general – also motivate them to speak English when being exploited as the theme resource?

How can the general attributes of music (affective, enjoyable, tuneful, authentic attributes) influence the students' willingness to speak English?

I obtained the information necessary for answering the questions above and stating the final outcome of the Professional Project from the three major sources:

- a) my mentor teacher's evaluation
- b) the concerned students' opinions
- c) reflections upon the component lessons and self-evaluation of the Professional Project

III.B Analysis of Findings

The following three sections summarize the information gathered from the evaluation sources listed above and conclude with the verification of the hypothesis that music can be exploited for developing the speaking skills of the teenage learners.

III.B.1 My Mentor Teacher's Evaluation

The unbiased data for evaluation were consisted of my mentor teacher's observations, comments and evaluation. I asked her to observe the lessons and focus on the students speaking performance. After each lesson we had enough time to talk about the lesson with the regards to observation focuses - the amount of students' speaking time, their motivation to achieve the speaking task and the level of their fluency.

III.B.1.a My Mentor Teacher's Confirmation of the Hypothesis

At first, my mentor teacher did not share my opinion that music will motivate the students to speak. At the end of my teaching practice, she admitted that the results of the experiment were surprising for her and she confirmed that music was beneficial for improving the class climate. She especially liked the idea of the students participating on the materials and viewed it as an advantage for both the teacher and the students. That final confirmation of hers supported the idea that the teacher's open mind and the students' involvement have a constructive impact on the classroom climate and thus the conditions for speaking are improved as the Professional Project has justified.

Furthermore, she assessed whether music fulfilled the function of the successful topic resource, i.e. whether the students talked willingly on the topics generated from music. In the first lesson, the music was motivating the teacher admitted, however, the more challenging link between the music and the speaking should have been developed. Apparently, the opinion gap discussion was of a more advanced level than the students' speaking competence. The teacher made that point with the example of the Chinese girl who was able to articulate more complex ideas because of her advanced command of English. The other students were either frustrated or bored which resulted in the indiscipline.

According to my mentor teacher, the songs *She'll Come Back to Me* and *Just a Perfect Day* were the generative resources because they corresponded with students' interests more than the song *Imagine* and its topic. In that way, the Professional Project confirmed that music be exploited as the suitable incentive for the speaking activities on the condition that the topic is connected with the students' interests.

Additionally, the two previously mentioned songs happened to be inspiring due to their mood as well. Thus, the benefit of conveying the meaning not only verbally but also instrumentally proved to be helpful for promoting speaking in the lessons too.

III.B.1.b My Mentor Teacher's Suggestions of Improvements

Equally important, my mentor teacher made me aware of some of my teaching skills that need to be refined.

As we were looking for the reasons for unachieved aims in some lessons, the teacher revealed to me some of my weak sides and indicated that the results of the Professional Project had also been affected by these imperfections. She pointed out that my English was sometimes incomprehensible although I did my best to simplify my talking. She warned me about my tendency to accelerate my speaking during the lesson. It might be related to the next problem of mine, i.e. timing. I was aware of the timing problem but I became aware of speaking quickly only when the teacher drew my attention on it. I added it on to the list of need-to-be-changed things. Besides, the teacher appreciated my patience with the students.

III.B.2 Students' Opinions

The following paragraphs state the students' reactions on the particular lessons. The two students from each class were chosen randomly to share their opinion on the lesson. The two basic questions enquiring about their impression of the speaking task and music were posed:

- Did you find speaking English easy or difficult during that lesson and why? (Bylo pro tebe snadné nebo složité bavit se v této hodině anglicky?)
- Did the song have any influence on that lesson? Is so, in what way did the music influence the lesson? (Ovlivnila písnička nějak tuto hodinu?).

If necessary, the interview included another expounding, open ended questions.

III.B.2.a Diversity of Reactions

The student' opinions were both appreciative and critical to my way of teaching. For instance, during the role-play, the students reacted very distinctively according to their music taste. The students' spontaneous, both positive and negative, reactions on that song convinced me that employing the students' subjective preferences, e.g. the choice of the song, is quite a sensitive area. Music can encourage but also discourage the learners' approach as long as the students do not fancy the particular song or the interpreter. In that case, they are able to show their dislike ostentatiously and eliminate the relaxing or emotional impact of the song to nil. On the other hand, making compromises about music should teach the students respect and toleration.

III.B.2.b Students' Disapprovalment

Except for the individual music likes or dislikes, the students commented on the speaking task. The students often complained they did not have sufficient vocabulary to say what they want. However, the difference between individual students was obvious from my as well as my mentor teacher's point of view. Some students tried hard while

some of them just yielded without an effort. That became evident during the role-play interview.

Next, the students admonished me of speaking too quickly which caused the misunderstanding and the little explanations in Czech.

The interviewees also disapproved the long time devoted to speaking in lessons, especially in case of *Imagine* and *She'll Come Back to Me* lessons. In case of the latter, the student stated he had enjoyed the gradual discussion about "people's misfortune" but became bored as the discussion was making slow progress to the end.

III.B.2.c Students' Satisfaction

What became obvious from their comments on using music that of the most students liked working with music and my attitude to them. They were happy when I listened to their opinions and needs or some people reportedly enjoyed discussing in English. The students told me that they had also learned that "they need to infer the message even if they do not understand all the words" while using the authentic lyrics. Some interviewees acclaimed that the mood of the music partially helped them find the meaning of the lyrics.

III.B.3 Self Evaluation of the Professional Project

The Professional Project intended to improve the speaking skills and contribute to the students' fluency with the help of authentic modern music. According to my observation of the students' speaking, music was helpful for increasing the students' willingness to speak in discussing the songs *She'll Come Back to Me* and *Just a Perfect Day*. The role-play proved to be enjoyable in connection with the famous interpreter, Britney Spears. Personalised material of the two lessons promoted the students' interest in the both lessons. Authentic language prepared the students for the real language use, i.e. the students became accustomed to the unfamiliar accents. Music represents a great challenge for the teenage learners in the process of learning English since the students

often want to understand (maybe also to communicate with) their favourite interpreter. That the only mediator is English was alluded by the role-play.

An initial question whether music can motivate the students to speak English when being exploited as the theme resource can be ratified. Music works as an excellent and challenging theme resource on the condition that the meaningful communication gap is established.

However, the teaching practice revealed to me some negative sides of using music in the classroom such as noise, indiscipline, and non-standard language. These negatives are, in my opinion, outnumbered by the contribution music makes to the lessons: authentic context, living language, tempting content, pleasant atmosphere, and invigorating change. These characteristics altogether make music the motivating reward for the students.

Evaluating the Professional Project as a whole, I came to the following conclusion after the feedback from my students and the discussions with my mentor teacher. Fluency is a relative quantity, hardly measurable and very individual. What I consider important is that the experiment verified the righteousness of the idea that music can be used for developing the speaking skills and confirmed the theory of using music and songs as “enhancers, reinforces, or as a centre pieces for communicating in the classroom” (Griffie, 1992, p.7). The hypothesis has been proclaimed valid on the condition that besides the motivation, the communication gap is created. The speaking in the three activities of the experiment was initiated by discussing the topics of the song or its interpreter. Thus, the three activities were considered successful in motivating the students to speak. The authentic context, living language, tempting content, good atmosphere and change are the characteristics that justify the position of music amongst the effective teaching tools.

The outcome of the Professional Project verified the hypothesis that music should be exploited for the speaking development as long as the teacher ensures a meaningful communication gap for the students. It is proposed the teachers include authentic modern music into their lessons not only for the listening development as being largely used but also for integrating other skills, e.g. speaking. Contrary to the plain text, the songs are motivating because of emotional power conveyed by the instruments and the singer's performance.

The mystery of overcoming the barriers to speaking a foreign language is a long distance run. Five weeks time was closely focused on the immediate effects of music on the fluency. The influence of modern music on the language learning covers a wide range of areas and a long-standing experiment might bring interesting results.

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Appendix

Dotazník je anonymní a bude zpracován jako podklad pro diplomovou práci na pedagogické fakultě Technické univerzity v Liberci. Vyplň, prosím, pouze tyto údaje:

Věk: 14

Ročník: 9. ročník

1. Kolik času denně věnuješ výhradně poslechu hudby?

- ☒ a) méně než 1 hodinu
☐ b) 1-2 hodiny
☐ c) více než 2 hodiny

2. Existují činnosti, při kterých využíváš hudby jako kulisu, tzn. nesoustředíš se moc na poslech? Pokud ano, vyjmenuj je: *při cvičení*

3. Podněcuje hudba fantasií, inspiruje Tě, např. když přemýšlíš anebo spíše ruší? *inspire mě, když mě hudba ruší*

4. Zajímáš se hlouběji o obsah anglických písniček? Pokud ano, klidně zakroužkuj i více možností nebo připiš své vlastní:

- ☐ a) čtu si booklety (obaly na CD)
☐ b) překládám si do češtiny
☐ c) sbírám texty (z časopisů, internetu)
☐ d) povídám si o textech s kamarády
☒ e) sleduji videoklipy
☐ f) jen poslouchám

5. Jaký hudební žánr z anglo-americké produkce nejraději posloucháš? *pop music*

6. Setkali jste se při hodinách angličtiny s původními hudebními nahrávkami?

Pokud ano, uveď s kterými:

Pokud ne, navrhní, se kterými by sis přál na hodinách pracovat: *NE o populárnímu*

7. Uvítal by si anglo-americkou populární hudbu v hodinách angličtiny? Pokud ano, proč? *ano bylo by to pěkné cvičení*

8. Myslíš si, že anglická hudba doposud měla nějaký vliv na Tvoji znalost angličtiny?

asi málo



Děkuji za pravdivé vyplnění otázek a přeji Ti pěkný den!

Markéta Nováková

Dotazník je anonymní a bude zpracován jako podklad pro diplomovou práci na pedagogické fakultě Technické univerzity v Liberci. Vyplň, prosím, pouze tyto údaje:

Věk: 15

Ročník: 9

1. Kolik času denně věnuješ výhradně poslechu hudby?

- ☐ a) méně než 1 hodinu
☐ b) 1-2 hodiny
☒ c) více než 2 hodiny

2. Existují činnosti, při kterých využíváš hudby jako kulisu, tzn. nesoustředíš se moc na poslech? Pokud ano, vyjmenuj je: *učení, četba knížek*

3. Podněcuje hudba fantasií, inspiruje Tě, např. když přemýšlíš anebo spíše ruší? *ruší mě, např. hudby, při pomalých spáncích, když mě ruší, ale při rychlých se to jeví*

4. Zajímáš se hlouběji o obsah anglických písniček? Pokud ano, klidně zakroužkuj i více možností nebo připiš své vlastní:

- ☒ a) čtu si booklety (obaly na CD)
☒ b) překládám si do češtiny
☐ c) sbírám texty (z časopisů, internetu)
☐ d) povídám si o textech s kamarády
☒ e) sleduji videoklipy
☐ f) jen poslouchám

5. Jaký hudební žánr z anglo-americké produkce nejraději posloucháš?

pop, rock, beat

6. Setkali jste se při hodinách angličtiny s původními hudebními nahrávkami?

Pokud ano, uveď s kterými: *Beats, na hodině pouze 2x*

Pokud ne, navrhní, se kterými by sis přál na hodinách pracovat:

7. Uvítal by si anglo-americkou populární hudbu v hodinách angličtiny? Pokud ano, proč?

Ano, myslím si, že by se spolekvali s naší více než jen o zeměpisu angličtiny, ale více rozuměli hudbě.

8. Myslíš si, že anglická hudba doposud měla nějaký vliv na Tvoji znalost angličtiny?

Myšlím si, ano. Občas si nějaký text přeložím.



Děkuji za pravdivé vyplnění otázek a přeji Ti pěkný den!

Markéta Nováková

App. I.

Dotazník je anonymní a bude zpracován jako podklad pro diplomovou práci na pedagogické fakultě Technické univerzity v Liberci. Vyplň, prosím, pouze tyto údaje:

Věk: 17

Ročník: 2008 8. ročník

1. Kolik času denně věnuješ výhradně poslechu hudby?

- a) méně než 1 hodinu
b) 1-2 hodiny
c) více než 2 hodiny

2. Existují činnosti, při kterých využíváš hudby jako kulisu, tzn. nesoustředíš se moc na poslech? Pokud ano, vyjmenuj je: *učení, práce, sportovní, koncerty*

3. Podobňuje hudba fantasi, inspiruje Tě, např. když přemýšlíš anebo spíše ruší? *inspire*

4. Zajímáš se hlouběji o obsah anglických písniček? Pokud ano, klidně zakroužkuj i více možností nebo připiš své vlastní:

- a) čtu si booklety (obaly na CD)
b) překládám si do češtiny
c) sbírám texty (z časopisů, internetu)
d) povídám si o textech s kamarády
e) sleduji videoklipy
f) jen poslouchám

5. Jaký hudební žánr z anglo-americké produkce nejraději posloucháš? *Pop, Hip-Hop*

6. Setkali jste se při hodinách angličtiny s původními hudebními nahrávkami? *ANO*

Pokud ano, uveď s kterými: *MY BONIE IS OVER THE OCEAN*

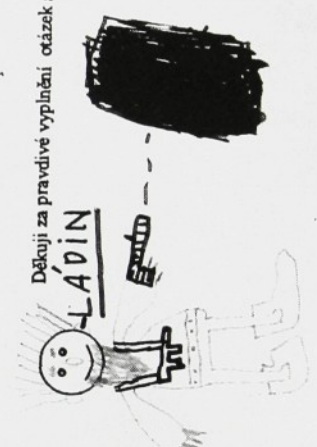
Pokud ne, navrhní, se kterými by sis přál na hodinách pracovat:

7. Uvítal by si anglo-americkou populární hudbu v hodinách angličtiny? Pokud ano, proč? *ANO*

8. Myslíš si, že anglická hudba doposud měla nějaký vliv na Tvoji znalost angličtiny? *ANO*

Děkuji za pravdivé vyplnění otázek a přeji Ti pěkný den!

Markéta Nováková



Dotazník je anonymní a bude zpracován jako podklad pro diplomovou práci na pedagogické fakultě Technické univerzity v Liberci. Vyplň, prosím, pouze tyto údaje:

Věk: 15

Ročník: 9.

1. Kolik času denně věnuješ výhradně poslechu hudby?

- a) méně než 1 hodinu
b) 1-2 hodiny
c) více než 2 hodiny

2. Existují činnosti, při kterých využíváš hudby jako kulisu, tzn. nesoustředíš se moc na poslech? Pokud ano, vyjmenuj je: *ANO, učení*

3. Podobňuje hudba fantasi, inspiruje Tě, např. když přemýšlíš anebo spíše ruší? *Pomáhá mi, když přemýšlím*

4. Zajímáš se hlouběji o obsah anglických písniček? Pokud ano, klidně zakroužkuj i více možností nebo připiš své vlastní:

- a) čtu si booklety (obaly na CD)
b) překládám si do češtiny
c) sbírám texty (z časopisů, internetu)
d) povídám si o textech s kamarády
e) sleduji videoklipy
f) jen poslouchám

5. Jaký hudební žánr z anglo-americké produkce nejraději posloucháš? *POP, HIP-HOP*

6. Setkali jste se při hodinách angličtiny s původními hudebními nahrávkami?

Pokud ano, uveď s kterými: *NE*

Pokud ne, navrhní, se kterými by sis přál na hodinách pracovat:

7. Uvítal by si anglo-americkou populární hudbu v hodinách angličtiny? Pokud ano, proč? *OD SOUVISE VECY*

8. Myslíš si, že anglická hudba doposud měla nějaký vliv na Tvoji znalost angličtiny? *Mohl by vlivem se zlepšit o angličtině*

Uvědom

Děkuji za pravdivé vyplnění otázek a přeji Ti pěkný den!

Markéta Nováková



Dotazník je anonymní a bude zpracován jako podklad pro diplomovou práci na pedagogické fakultě Technické univerzity v Liberci. Vyplň, prosím, pouze tyto údaje:

Věk: 13 let

Ročník: 8. ročník

1. Kolik času denně věnuješ výhradně poslechu hudby?

- a) méně než 1 hodinu
b) 1-2 hodiny
c) více než 2 hodiny

2. Existují činnosti, při kterých využíváš hudby jako kulisu, tzn. nesoustředíš se moc na poslech? Pokud ano, vyjmenuj je: *hdyz se ucim, chci*

3. Podněcuje hudba fantasi, inspiruje Tě, např. když přemýšlíš anebo spíše ruší? *inspireuje me*

4. Zajímáš se hlouběji o obsah anglických písniček? Pokud ano, klidně zakroužkuj i více možností nebo připiš své vlastní:

- a) ☐ čtu si booklety (obaly na CD)
b) ☐ překládám si do češtiny
c) ☐ sbírám texty (z časopisů, internetu)
d) ☐ povídám si o textech s kamarády
e) ☐ sleduji videoklipy
f) ☐ jen poslouchám

5. Jaký hudební žánr z anglo-americké produkce nejraději posloucháš? *pop, hip hop, rap*

6. Setkali jste se při hodinách angličtiny s původními hudebními nahrávkami? *ne*

Pokud ano, uveď s kterými:

Pokud ne, navrhní, se kterými by sis přál na hodinách pracovat: *Britney Spears,*

7. Uvítal by si anglo-americkou populární hudbu v hodinách angličtiny? *nebo, Shakira, Shaggy, Braggan*

Pokud ano, proč?

8. Myslíš si, že anglická hudba doposud měla nějaký vliv na Tvoji znalost angličtiny? *ano, protože mě to baví a baví mě to*

Děkuji za pravdivé vyplnění otázek a přeji Ti pěkný den!



Markéta Nováková

Dotazník je anonymní a bude zpracován jako podklad pro diplomovou práci na pedagogické fakultě Technické univerzity v Liberci. Vyplň, prosím, pouze tyto údaje:

Věk: 13 let

Ročník: 8.

1. Kolik času denně věnuješ výhradně poslechu hudby?

- a) ☐ méně než 1 hodinu
b) ☐ 1-2 hodiny
c) ☐ více než 2 hodiny

2. Existují činnosti, při kterých využíváš hudby jako kulisu, tzn. nesoustředíš se moc na poslech? Pokud ano, vyjmenuj je: *poslouchám např. když se učím*

3. Podněcuje hudba fantasi, inspiruje Tě, např. když přemýšlíš anebo spíše ruší? *ano inspireuje me*

4. Zajímáš se hlouběji o obsah anglických písniček? Pokud ano, klidně zakroužkuj i více možností nebo připiš své vlastní:

- a) ☐ čtu si booklety (obaly na CD)
b) ☐ překládám si do češtiny
c) ☐ sbírám texty (z časopisů, internetu)
d) ☐ povídám si o textech s kamarády
e) ☐ sleduji videoklipy
f) ☐ jen poslouchám

5. Jaký hudební žánr z anglo-americké produkce nejraději posloucháš? *hudby od Britney Spears*

6. Setkali jste se při hodinách angličtiny s původními hudebními nahrávkami? *Yes, Britney Spears, The Beatles*

Pokud ano, uveď s kterými:

Pokud ne, navrhní, se kterými by sis přál na hodinách pracovat:

7. Uvítal by si anglo-americkou populární hudbu v hodinách angličtiny? *ano, protože se mi líbí*

Pokud ano, proč?

8. Myslíš si, že anglická hudba doposud měla nějaký vliv na Tvoji znalost angličtiny? *trochu*

Děkuji za pravdivé vyplnění otázek a přeji Ti pěkný den!



Markéta Nováková



Imagine there's no _____, it's _____ if you try,
no _____ below us, above us only _____.

Imagine all the people living for today.

Imagine there's no _____, it isn't _____ to do,
_____ to kill or die for, and no _____, too.

Imagine all the people, living _____ in _____.

You, you may say I'm a _____,
but I'm not the only one,
I hope _____ you'll _____ us
and the world will be as one.

Imagine no _____, I wonder if you can,
no _____ to grieve, no _____,
a brotherhood of men.

Imagine all the people _____ all the world.

You, you may say I'm a _____,
but I'm not the only one,
I hope _____ you'll join us
and the world will live as one

App. III.



App. IV.



App. V.

I'm not a girl, not yet a woman

(the song by ??????)

I used to think I had the answer to everything

But now I know

That life doesn't always go my way.

Feels like I'm caught in the middle

That's when I realize

CHORUS: I'm not a girl, not yet a woman

All I need is time, a moment that is mine

While I'm in between

I'm not a girl

There is no need to protect me

It's time that I

Learn to face up to this on my own

I've seen so much more than you know now

So don't tell me to shut my eyes

CHORUS - *repeat*

But if you look at me closely
You will see it in my eyes
This girl will always find her way

CHORUS

(I'm not a girl) I'm not a girl, don't tell me what to believe
(Not yet a woman) I'm just trying to find a woman in me,
yeah

(All I need is time) oh, all I need is time

(A moment that is mine) That's mine

While I'm in between

I'm not a girl, not yet a woman, no no

All I need is time, a moment that is mine

While I'm in between

I'm not a girl, ooh

Not yet a woman

7.3 Write positive or negative short answers (Yes, he does / No, I don't etc.).

- | | |
|--------------------------------------|--------------------|
| 1 Do you smoke? | No, I don't. |
| 2 Do you live in a big city? | |
| 3 Do you drink a lot of coffee? | |
| 4 Does your mother speak English? | |
| 5 Do you play a musical instrument? | |
| 6 Does it rain a lot where you live? | |

App. VI.

App. VII.

... ..back to me

Last night I said to her
I didn't want to live inside a lie
If she wants him more than she wants me
Let this be

..... back to me

..... back to me

.....

All day I wait and wait
To hear her footsteps on my walkway
She never came
She never even called

..... back to me

..... back to me

.....

Somehow I know it last
Somehow I know it last too long

..... back to me

..... back to me

.....

App. VIII.

Just a Perfect Day

Just a perfect day
Drink Sangrea in the park
Then later when it gets dark
we go home

Just a perfect day
Feed animals in the ZOO
Then later a movie too
And then home

Oh such a perfect day
I'm glad I spent it with you
Such a perfect day
You just keep me hanging on, you just keep me hanging on

Just a perfect day
Problems all left alone
Weekender on our own
Such fun

Just a perfect day
You made me forget myself
I thought I was someone else
Someone new

Oh such a perfect day
I'm glad I spent it with you
Such a perfect day
You just keep me hanging on, you just keep me hanging on

You're gonna reap just what you sow, you're gonna reap just what you sow
You're gonna reap just what you sow, you're gonna reap just what you sow
You're gonna reap just what you sow, you're gonna reap just what you so
You're gonna reap just what you sow