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“Using Chants and Songs for English Language Teaching (ELT) in Primary Education”

A Practical Proposal

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¹ Adapted from the poem "*Funeral Blues*" by W. H. Auden.

ABSTRACT

Many educators have repeatedly written on the benefits of songs in an English Language Teaching setting. In this Undergraduate Dissertation, we will tackle the main grounds why we share this opinion.

We also intend to analyse why the use of chants and songs in an ELT classroom can help learners to communicate more effectively in this language. This use complies with the parameters of the Communicative Language Approach that goes beyond the more conventional mastery of grammar rules, structures and writing skills, (although we would like to stress that a knowledge of grammar remains essential for effective communication) and opens up a wider perspective on language as a means of communication by enhancing both the listening and speaking skills.

In order to complete what we understand learning a foreign language truly means, we will devote a chapter to the significance of the culture of the target language for students to achieve effective learning.

Finally we aim to put forward some examples of chants and songs in different contexts and for different levels of Primary Education bearing in mind the guidelines of the Communicative Language Teaching Approach and bring forward a practical proposal.

KEY WORDS

Chants, songs, tool, effective, learning, communicative, pedagogical, culture, skills.

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1. INTRODUCTION

“Language is a treasure that enriches my mind.
Music is a treasure that enriches my soul.
Teaching enriches my spirit”.
Veronika Rosová (2007)

There are many reasons why we regard chants and songs as a valuable pedagogical tool and why we have decided to centre our project on their use in ELT in Primary Education bearing in mind the communicative approach, away from the more traditional path of grammar textbooks and vocabulary learning by mere repetition.

Among other reasons chants and songs:

1. Favour the development of listening skills and pronunciation, therefore they potentially help students to improve their speaking skills (Murphey, 1992).

2. Help to enlarge the vocabulary background and expressions, useful sentences, sentence structure, and sentence patterns.

3. Facilitate learners to become familiar with word-stress and intonation, and the rhythm with which words are spoken or sung.

4. Reflect culture and so broaden the pupils' knowledge of the foreign culture and, consequently, contribute to the enrichment of their lives.

5. But, perhaps, the greatest benefit of using songs in the classroom is that they can be fun. As Richards (1969) maintains, pleasure for its own sake is an important part of learning a language, something which is sometimes overlooked by teacher. Most children enjoy singing songs, and they can often be a welcome change from the routine of learning a foreign language. Songs possess a festive/affective side that makes ELT fun and stress free learning which, without question, increases interest for the foreign language and motivates the learners.

At the stage of Primary Education it is fundamental to lay the foundation for the development and progress of the communicative competence as learners, at that age,

they are more cognitive predisposed to deal more effectively with new language learning challenges.

As Henry Wadsworth Longfellow states in *A Pilgrimage Beyond the Sea* (1835) " Music is the universal language of mankind" and so, we believe that using chants and songs as a resource in the classroom, not only reinforces grammatical competence, rules of the language, vocabulary, sentence structure, spelling and so forth in a relaxed and enjoyable way, but also, and just as important, it raises the learners cultural competence, that is, the ability to identify and understand other cultures.

2. OBJECTIVES

- To define and describe the concept of Communicative Approach with a well-founded theoretical support and its benefits in ELT.
- To formulate why integrating songs in the classroom as a resource in the development of ELT leads to both reinforcing the communicative skills of listening and speaking and increasing the grammatical competence as far as vocabulary and sentence structure is concerned.
- To analyse how the use of songs in a Primary Education classroom, can be at the same time, a source of interest, creativity, enjoyment and fun.
- To provide with different examples and different uses of chants and songs that can be integrated in ELT both in the classroom according to level of maturity, age and previous knowledge of Primary students.

3. JUSTIFICATION

Our starting point is the Real Decreto 1393/2007, Octubre 29th that establishes the planning of official university education and the general objectives and competences of the Degree in Primary Teacher Education

The following objectives can be found in the official document ORDEN ECI/3857/2007, December 27th. In this document we can find the objectives that teachers of English should develop during the four years of their training. We recollect the following:

1. To identify the cognitive, linguistic and communicative bases of the acquisition of new languages; English in our case.
2. To use body expression and dramatization as communicative resources - The use of the body will be an important support when working with songs in a classroom. Dramatization and body movements will be introduced in the lesson to help pupils understand and remember new language.
3. To plan what is going to be taught and evaluated, and select different teaching strategies and varied types of activities.
4. To know the curriculum for Primary Education and the curricular development of English as a Second Language.
5. To work with both, the oral language as well as with the written language, bearing in mind the Communicative Approach.
6. To take into account the diversity of the students and their contexts when planning the activities - Knowing the pupils' individualities will allow the planning of the lesson to be more personal and accurate.

This paper must also be linked with the Primary Education Curriculum, BOCYL, Friday, 20th of June 2014, the theoretical framework in which this paper is based on and which, in reference to the Foreign Language Subject, states the following:

"The improvement of communicative competence in a foreign language is a requirement of the current society. The evolution of information and communications technology attends a progressive internationalization of relationships. This new society demands students to function in a multicultural and multilingual context. The present school must take these requirements and respond to them, enabling the students to live in an environment of mobility".

Furthermore, regarding the possible use of chants and songs as a valuable input when teaching English, the Common European Framework for Languages, Chapter 4, makes reference to the Aesthetic uses of language: "Imaginative and artistic uses of language are important both in Education as themselves. Aesthetic activities may be expression, understanding, interactive or mediating".

They include activities such as:

- Singing nursery rhymes, folk songs, pop songs, etc.
- Retelling and writing stories, etc.
- Listen, read, count and write imaginative texts (stories, songs, etc.), including audio-visual texts, cartoons, stories, pictures, etc.

This strategy, that has traditionally been an important aspect, and often predominant in modern language studies, may seem superficial, but it is, definitely, not so. National and regional literatures make a major contribution to the heritage European culture, which the Council of Europe considers a valuable common heritage which must be protected and developed. Literary studies serve educational, intellectual, moral, emotional, linguistic and cultural significant aspect of a language".

4. THEORETICAL FRAMEWORK

4.1. THE COMMUNICATIVE LANGUAGE TEACHING APPROACH

In this Undergraduate Dissertation, we will attend to the Communicative Language Teaching Approach, the framework within which the teaching-learning process takes place when designing activities using chants and songs in ELT, in order to prompt students for real communication.

The theoretical framework that has been followed is also based on the following principle (McLaren and Madrid, 2004: 154-156): “*Language is considered, fundamentally, an instrument of communication, so teaching the English language implies teaching how to communicate in English*”.

We understand that a communicative activity is a learning activity designed for students to learn to communicate, using the language given, their true needs and interests. A communicative activity has a clear pragmatic goal: to use language to get something. We contemplate communication not as a mere product, but rather a process that is carried out for a specific purpose. Here, the language is a means to an end, not an end in itself.

The so-called communicative movement has been influential in foreign language teaching since the early 1970s assuming the idea that the main goal of language learning is to gain the communicative ability.

Communicative Language Teaching rose to prominence along the 1970s and early 1980s due to the need to find different approaches to foreign language teaching along with changing educational realities in Europe. With the increasing interdependence of European countries came the necessity for greater efforts to teach students the major languages of the European Common Market and the Council of Europe, a regional organization for cultural and educational cooperation. Education was one of the Council of Europe's major areas of activity. It sponsored international

conferences on language teaching, published monographs and books about language teaching. The need to articulate and develop alternative methods of language teaching was considered a high priority.

Many of the audio-lingual drills produced up to the end of the 1960s were orientated in linguistic structure and vocabulary repetition drill-controlled activities rather than prompting conversation and communication, leading students to focus almost exclusively on the performance of structural operations.

Unlike the Audi-Lingual Method, the Communicative Approach requires considering language not only in terms of vocabulary and grammar structures, but also in terms of its communicative functions and purposes. We should, therefore, combine this newer functional view with the traditional structural view in order to achieve a more complete communicative perspective.

David Nunan (1991) listed five key elements to the communicative approach:

- An emphasis on learning to communicate through interaction in the target language.
- The introduction of authentic texts into the learning situation.
- The provision of opportunities for learners to focus, not only on the language but also on the learning process itself.
- An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.
- An attempt to link classroom language learning with language activation outside the classroom.

The development of Communicative Language Teaching was also helped by new academic ideas. In the United States, the linguist and anthropologist Dell Hymes (1971) fostered the concept of Communicative Competence. This was a reaction to Noam Chomsky's (1928), concept of the linguistic competence of an ideal native speaker. Communicative competence redefined what it meant to "know" a language; in addition to speakers having mastery over the structural elements of language, they must also be able to use those structural elements appropriately in different social situations. This is summed up by Hymes's statement, "There are rules of use without which the

rules of grammar would be useless". Hymes (1971), and Canal and Swain (1980) support our view that the communicative approach complements the grammatical competence.

In this context, it is our duty as teachers of English to be a provider for our students of plenty of opportunities to use the language for communicative purposes in real situations and real time, giving priority to communication effectiveness rather than grammatical accuracy. The teacher must be a supplier of resources, a facilitator of the learning and language input, authentic and/or real materials, monitoring the performance of the pupils in the learning process.

Our choice of chants and songs in ELT is grounded on the principle that they are an excellent input that meets and maximises the goals of the aforementioned Communicative Approach as gives the teacher a broad range of possibilities for teaching various aspects of English.

In relation to this, Larry M. Lynch (2005) offers some key reasons why songs can work exceedingly well in a foreign language classroom, which include the following:

- Songs almost always contain authentic, natural language.
- A variety of new vocabulary can be introduced to students through songs.
- Grammar and cultural aspects can be introduced through songs.
- Songs can be selected to suit the needs and interests of the students.
- Time length is easily controlled.
- Students can experience a wide range of accents.
- Song lyrics can be used to relate to situations of the world around us.
- Students think songs are natural and fun.

Subsequently, achieving complete communication in a foreign language is a complex construct that involves the four basic following skills: listening, speaking, reading and writing, in various combinations, in different settings and on different occasions.

We will, next, lay out a brief description of each of the four skills of language learning aforementioned that contribute to develop the communication competence in a Primary Education classroom.

4.1.1. The Listening skill

Listening skills are vital for young learners of a foreign language. When we speak of listening what we really mean is listening and understanding what we hear. It involves identifying the sounds of speech and processing them into words and sentences that become a message that means something to us.

Listening in any language requires focus and attention. We learn this skill by listening to people who already know how to speak the language. This may or may not include native speakers. Only through practice can the learners improve their listening comprehension. It is important to listen to a variety of voices and accents to develop strong listening skills, intonation and stress in words and sentences that help not only to understand what people are saying but also to speak clearly to other people.

4.1.2. The Speaking skill

Communication implies interacting with others which involves not only listening, but speaking too. Speaking is also known as the productive skill in the oral mode and represents the second step in learning a language; it also derives from undergoing language exposure over a period of time.

The speaking skills involve more than just pronouncing words. However, if the aim of speaking is communication it does not require perfect English. We, teachers must encourage quantity in the classroom. Break the silence and get students to communicate with whatever English they can use, correct or not and only selectively address pronunciation and grammar errors that could block communication.

4.1.3. The Reading skill

Reading is a key component of learning a second language and it is, without a doubt, important, as a language does not consist solely of the spoken word. Reading is the receptive skill in the written mode. It can be developed independently from the listening and speaking skills, but it often develops along with them.

There are many benefits to developing reading skills in a foreign language. One benefit is the culture that one gains by reading in that language. Through reading, students gain access to literature written in the target language which provides them with insight into the cultural beliefs and values.

Among the strategies that are put into practice for effective reading comprehension, two of them stand out: skimming (fast reading to get the overall idea) and scanning (slowly reading to find information or specific details) and also, infer or perceive the intended meaning.

4.1.4. The Writing skill

Writing is the productive skill in the written mode to communicate thoughts and ideas in a readable and structured way and complements the other language skills.

It must be the last language skills to develop in a pupil that is in the process of language acquisition, not because we consider it of less importance but because, among other reasons, given its nature, it requires to resort to the other language skills. To write clearly it is essential to have a fairly good knowledge of grammar, punctuation and sentence structure.

When expressing oneself in a language, this is not only done in an oral fashion; written communication is extremely important in language learning. For many students, writing is a less stressful activity than speaking as the audience for any mistakes is more selective; on the other hand, written work is concrete and is therefore open to closer

examination and correction. Teachers must develop the students' sense of self-efficacy related to their writing skills.

Taking all these elements into consideration, it is our belief that by using chants and songs in the Primary Education ELT classroom we can reinforce the four basic language skills of the students as well as make them have fun while learning through more dynamic, well structured, and pleasant classes.

We do not intend in any way this paper to be seen as a grammar versus communication dichotomy. All four skills support each other and are interconnected. They cannot be, therefore, taught independently quite the contrary; one skill will reinforce another to facilitate language learning.

At the end of this Paper, we will offer various examples of how to work with chants and songs to strengthen the young students' either skill according to the aim we finally want to achieve.

4.1.5. The Cultural skill

Having said that, and bearing in mind the communicative approach, we feel compelled to go a step further and point out that, it is our opinion, that, bearing in mind the communicative approach, ELT will not be altogether accomplished unless, we aim to a wider goal in communication and, to the four aforementioned skills, we add, yet, a fifth skill, that is, the cultural skill.

My point is that chants and songs are useful tools also to convey and develop the country or countries cultural sensitivity and cultural aspects related to the target language that reinforce and enrich proper communication.

Next, we will extend on the role of this fifth skill in ELT that we believe deserves a separate chapter.

4.2. THE ROLE OF CULTURE IN ELT

As argued earlier in this paper, we consider that culture and language are inseparable in ELT. Regarding this, Krasner (1999), notes that linguistic competence alone is not enough for learners of a language to become competent in that language. Learners of a foreign language need to be aware of the culturally appropriate ways such as to address people, disagree with someone, express gratitude or make requests on that target language.

In relation to socio-cultural aspects and intercultural awareness in ELT, the Spanish Curriculum for Primary Education, Block 4, states the following:

- Recognition and valuation of the foreign language as a communicative instrument either in and outside the classroom, or with people from other cultures.
- Identification of customs and features that characterize the everyday life of other countries and cultures where this language is spoken.
- Use of suitable polite formulas in social exchanges.
- Knowledge of some historical and geographical features of the countries where the foreign language is used, obtaining the information by different means (among them, Internet and ICTs).
- Awareness of the personal enrichment represented by the relationship with people coming from other cultures.

In reference to the cultural aspects of ELT, the Common European Framework for Languages (Chapter 2.1.2) states the following:

“The empirical knowledge about everyday life (organization of the day, meals, transportation, communication and information), in the public or private sectors, it is, in turn, equally essential for carrying out activities language in a foreign language. Knowledge of the shared values and social groups from other countries and regions, religious beliefs, taboos, assumed common history, literature, etc., is essential for intercultural communication. These multiple areas of knowledge vary from one individual to another, they may be specific to one culture, but they can also be related to more universal parameters and constants”.

Attending to the above as well as to our experience, we share the view that context based and meaningful language learning must contain a lot of cultural instruction, without the study of culture, foreign language instruction is inaccurate and incomplete.

Next, we will attend to some background on this issue. Even though the primary reason for second language study in the first part of the past century was to access to the great literary masterpieces of civilization, as Flewelling (1993, p. 339) notes, "It was through reading that students learned of the civilization associated with the target language"; at present, learning a foreign language, mainly English, is linked basically, not only to mere interest in the language as such, but more to the necessity of being prepared to face the increasing challenges of globalization. Young students are increasingly interchanging experience and information through travelling abroad, key pal schemes, television, music and songs and networks, like YouTube or Facebook.

ELT Primary Education classroom becomes the perfect context where to develop, the intercultural skills that will serve pupils in adult life. However, to be able to build the cultural skills in ELT, teachers also have to raise their students' awareness of their own culture. Learners must be aware of their own culture to be able to deal successfully with other believes, habits, customs, ways of thinking, behaving and so on.

Regarding our choice of topic in this Undergraduate Dissertation, chants and songs to develop the Communicative Approach in the classroom, as far as cultural awareness goes, Jolly (1975) states that "using songs can also give learners the opportunity to acquire a better understanding of the culture of the target language. Songs reflect culture". This is applicable to songs for older learners as well as young learners who can be given the opportunity to learn about current or historical events in the target language through songs.

4.3. CHANTS AND SONGS AS MOTIVATORS IN ELT

Regarding the Communicative Approach, it is important to stress that motivation is one of its key elements. The development and accomplishment of the communicative skills can only take place if learners are motivated and that requires a stress free learning atmosphere that gives them a sense of positive learning. This is the reason why we wish to give motivation and how chants and songs can motivate language learning its rightful place in this Undergraduate Dissertation.

We believe that songs and music are great motivators in ELT, for they enable young students to take a leading role in actively participating in their learning experience in a stress-free context. As music helps to enhance the learners' involvement in a fun way it also improves their overall view of the language and their feelings about learning English and pupils become more willing and able to take in new information.

Motivation is a vital element in affective learning. Williams and Burden (1997), define motivation as “a state of cognitive and emotional arousal, which leads to a conscious decision to act, and which gives rise to a period of sustained intellectual and/or physical effort in order to attain a previously set goal”. Motivation can be triggered by either internal causes like the learner's interest, enthusiasm and desire or by such external influences as peer pressure.

Many English chants and songs are quite popular among young students. Besides, these songs employ the topics that appeal to young people, like holiday celebration, memories of childhood, their feelings, love and friendship which turns listening to them into a very motivating and engaging activity. Apart from that, many students desire to learn these English songs, because they want to model themselves on the celebrities, stars, bands and singers they may feel identified with or, simply, belong to, or just improve, their status among their peers.

The greater their motivation is, the faster the students learn. When they are learning fast and continuously making progress, they will, consequently, be more confident, highly motivated and devoted to the learning task.

Our own experience during our Practicum revealed that students who listen to English songs pay more deliberate attention to pronunciation, phonological rules, stress and intonation than those students who do not and, therefore, they pronounce more correctly and speak English more fluently. Also retention is increased greatly when the language is taught as part of a song. The natural melody, rhythm and repetition lead to better retention of language.

Songs help teachers to promote a positive learning environment for their students. This happens because music is fun. Music adds the element of fun while helping to maintain - or even provide - the focus of the lesson. Songs help create a nice atmosphere as pupils do not feel them as typical classroom work, thus engaging learners and stimulating their imagination.

In 1982, Dulay suggested that e learning depends very much upon affective factors such as the learner's motivation, attitude and emotions. Krashen (1985) developed the Affective Filter Hypothesis based on Dulay's point of view. Krashen argued that affective learning will take place when the learner is highly motivated, self-confident and at ease. Resourcing to chants and songs in ELT implies reducing the affective filter and thus, ensuring a positive attitude towards learning and an optimum state of language learning; so, pupils will be ready to take in plenty of input.

Moreover, singing together is a shared social experience which adds another unquestionable element of motivation for young students and helps to develop class and group identity.

5. SELECTING SONGS

5.1. PREVIOUS CONSIDERATIONS

Fortunately, with the expanding popularity of the Internet and the World Wide Web into both the classrooms and the lives of students, music and lyrics have been made extremely accessible. Thousands of English songs suitable for young learners are now available on the Web. We can download them anytime and use them to support the teaching and learning process. One popular website that allows teachers to access to songs is www.youtube.com, where learners can visualize videos with interactive subtitles and support chants and songs as an exceedingly useful tool in ELT.

However, we teachers cannot just take any song to the classroom. Before using songs, we must select a suitable one. First of all, it is necessary to decide the teaching and learning syllabus as well as the previous knowledge, level of maturity and the age target of the students the songs are addressed to.

In order to comply with these elements we may very well take Piaget's *Theory of Cognitive Development* (1970) as a reference. Piaget's theory is guided by assumptions of how learners interact with their environment and how they integrate new knowledge and information into existing knowledge and he proposes that children should proceed through four stages based on their maturation and experience.

Briefly, he implies that:

- Children are active learners who construct knowledge from their environment.
- They learn through assimilation and accommodation, and complex cognitive development occurs through equilibration.
- The interaction with physical and social environment is a key factor for cognitive development.
- Development occurs in four stages.

Later, Vygotsky's (1960), perspective of literacy acquisition, added a new element and emphasized the factor of young learners' social interaction with adults and peer to peer. This, leads to continuous step-by-step changes in children's thought and behaviour. What Vygotsky basically suggest is that learning development depends on interaction with people and on the tools that the culture provides to help students form their own view of the world.

Taking into consideration these pedagogical perspectives, a given suitable selection of chants and songs for ELT classroom must meet the following criteria:

- The selected song must serve specific teaching purposes. We may settle for classical chants that contain just vocabulary and very simple grammar structures in the first cycle of Primary. From there, we may increase the complexity of the songs gradually and accordingly for the following second and third cycle with up to date pop songs that teenagers may identify with and which form part of the range and kind of music they listen to in their daily lives as well as being more challenging language wise.
- In any case, songs are always well suitable for practising reading, teaching structures and pronunciation.
- If a song is going to be used as an input text, we should check whether it provides sufficient and good language model for the students and make sure the lyrics are clear. It can be very frustrating to students not to understand any word. In contrast, being able to understand songs in another language is a great achievement for most learners.
- Another very important component to consider when selecting a song for ELT is the emotions and meanings it conveys, consequently, we have to check it meets the students' expectations. In the English language, as in all languages, certain features like tune, intonation, stress, rhythm and accentuation, have an enormous impact on the actual meaning.

- One unquestionable advantage of using songs in the young learners' classroom from which we can benefit is their flexibility. Songs can be used for any number of purposes: as warmers, as activity transition filler and as closers. They can also be used to introduce new language, to practice language, to revise language, to change the mood, to get everyone's attention, to revise language, to channel high level of energy or to integrate with storytelling, topic work or cross-curricular work.

Songs can be used in a lot of various ways. All the skills, i.e. listening, reading, writing and speaking can be practised, the same way as linguistic areas starting with vocabulary, grammatical structures, rhythm, stress, fluency and pronunciation. The rhythm of the verse helps the learner to put the stress in the right places, creating a natural flow of language and building up fluency. From a grammatical point of view, they provide a natural context for the most common structures such as verb tenses and prepositions.

In this Undergraduate Dissertation we outline some of these many purposes that can be fulfilled in the ELT classroom using chants and songs as a learning tool. We intend to cater for different age groups of learners as well as their musical interest and proficiency level.

5.2. CHANTS AND SONGS FOR 6 TO 9 YEAR OLD PUPILS

Children have a reputation of being natural language learners for a very good reason: They have learned their native language with apparent ease. At this age, they are starting to think logically and they can see patterns in the language they hear and use. They need to play with the language and experiment as much as possible. They like to be noisy and they learn English in this way. These could be some of the reasons why introducing song in the ELT classroom is so effective. Their reading and writing skills in their first language are beginning to get gradually acceptable. The teacher must help and support them when doing writing and reading activities.

The teacher has to choose songs with interesting topics when teaching them. Some interesting topics for this kind of learners might be: animals, daily routines, stories...Games, role-plays, and partner and small-group activities motivate learners and, at the same time, they enhance their learning.

Selecting songs for this Undergraduate Dissertation proves but a tough task. The choice is endless; however, we have finally settled for the following English songs to enhance different items of the language:

1. Vocabulary

Chants and songs can, undoubtedly, provide the opportunity for vocabulary practice. Most children's chants are characterized by monosyllabic words, many of which are frequently repeated. This repetition offers greater exposure to these words and can help to improve vocabulary acquisition. In general, they use simple conversational language with a lot of repetition (Murphey 1992: 7). Therefore songs and rhymes stick in the learner's mind and the words and expressions used are memorized more easily. Besides, songs and rhymes provide many possibilities for constant repetition and revising as important mechanisms of the language acquisition. They are usually based around a theme or topic that can provide the context for vocabulary learning and are best suited for six to nine-year-old pupils.

We can also add some extras to make the exercise more interesting and easier to memorize. Facial expressions, hand and body actions and movements help to convey the meaning of the words. Clapping, dancing and playing instruments stimulate memory. As Howard Gardner (1983), says: "When the body moves, the brain remembers"

Here we offer some examples:

- "*Head and shoulders, Knees and Toes*". To learn the parts of the body. Children might dance while they sing the song, and touch their head, shoulders, knees and toes, in sequence while singing each word.

<https://www.youtube.com/watch?v=ZanHgPprl-0>

- “*Old McDonald had a Farm*”. To learn vocabulary related to animals that can be extended to suit our particular needs. Old MacDonald may be one of the most famous fictitious farmers, if not the most famous farmer, in the world.

<https://www.youtube.com/watch?v=5oYKonYBujg>

- “*My Clothes*”. An easy and fun song, perfect for enlarging vocabulary regarding clothing and colours that can be played at different speeds. It can also be useful to practice verbs such as: have, wear, buy...

<https://www.youtube.com/watch?v=taoCF1cKZSY>

- “*Do you like...?*” To practice talking about likes and dislikes of food and fun combinations. It can be enlarged as much as we wish to. We can set a dramatization role-play as in a restaurant, for example.

<https://www.youtube.com/watch?v=frN3nvhIHUk>

- “*The Big Numbers Song*”. An awesome way of learning how to count, from 1 to 10 and up to a million. We can make a Bingo game in which pupils are selected at random to read out the numbers.

<https://www.youtube.com/watch?v=e0dJWfQHF8Y>

2. Sentence Structure

Many children's songs have a simple sentence structure or sentence pattern that can get stuck in the mind of the learner. Songs could be used to reinforce sentence patterns taught in the classroom. Songs provide hundreds of lyrics for teachers to use. The length of a phrase in a typical children's song is short and often uses simple conversational language. Murphey (1992) states that the pauses after each phrase are typically longer in comparison to the phrase itself, which can allow learners to process the language and shadow in real time.

- “*Here we go round the Mulberry Bush*”. Very suitable to learn certain routines and different actions that children can extend significantly with our help by changing either the action or the part of the body or both.

<https://www.youtube.com/watch?v=zoJjUHBNUfY>

- “*The Wheels on the Bus*”. Introducing means of transport and action verbs. Ideal to be accompanied by dancing.

https://www.youtube.com/watch?v=v_6KuYtc0Z8

- “*If you are Happy*”. It is a popular repetitive children's song, perfect to rehearsal the parts of the body and action verbs. It allows our pupils to introduce as many changes as they like following the established structure pattern.

<http://www.anglomaniacy.pl/song4.htm>

- “*Yellow submarine*”. We find The Beatles an excellent choice of music to help our English in the classroom. They are easy to understand and their pronunciation is not difficult to imitate. This particular song is very much like a musical story for pupils beginning to study the simple past. We can take the opportunity to revise some British late 20th century history regarding trends and music, for instance.

https://www.youtube.com/watch?v=pbTjah_VJw8

3. Traditional songs

These songs are representative of all languages. They are songs that parents sing to their children when they are small, and then children sing with other children on the street, in the park or schoolyard. Its melody is usually simple, easy to learn, so it is fun for them. They constantly repeat words or grammatical structures, so that pupils find them easy to memorize, emphasizing and practicing their pronunciation. They also provide access to the characteristic sounds of the language, so they are first hand material to access to English culture.

By getting familiar with songs and rhymes in a foreign language pupils feel closer to the foreign culture and its language. If the pupils hear the same melodies or similar rhymes they are astonished at the parallels between their own culture and the foreign one.

- “*We Wish You a Merry Christmas*”. A popular English carol from the West Country of England. The origin of this Christmas carol lies in the English tradition where wealthy people of the community gave Christmas treats to the carollers on Christmas Eve, such as "figgy pudding" that was very much like modern-day Christmas puddings.

<https://www.youtube.com/watch?v=WOe1RVuDJDk>

- “*Happy Birthday*”. It is traditional, among English-speakers, that at a birthday party, the song “*Happy Birthday to You*” be sung to the birthday person by the other guests celebrating the birthday. It is probably the most recognized song in the English language.

We can give it a twist and play with the lyrics for funny versions of the Happy Birthday song such as: "You look like a monkey and smell like one too..."

<https://www.youtube.com/watch?v=qCJSNMqub8g>

- “*The Grand old Duke of York*”. A Scottish children's nursery rhyme, often performed as an action song. Frequently, the pupils are asked to "act out" the rhyme by standing up, sitting down, and standing halfway up at the appropriate points in the verse.

http://www.bbc.co.uk/schoolradio/subjects/earlylearning/nurserysongs/F-J/duke_of_york

5.3. CHANTS AND SONGS FOR 10 TO 12 YEAR OLD PUPILS

At the age of ten onwards, students love listening to music. Music articulates a sense of social meaning, a way in which it facilitates belonging to a certain group, solidarity and consensus.

Domoney and Harris (1993) investigated the prevalence of pop music in the lives of EFL students. Both studies found that music is often the major source of English outside of the classroom. The exposure to authentic English is an important factor in promoting language learning. It relates directly to both the affective filter and automaticity. If students are exposed to songs which they enjoy, more learning is likely to occur since they may seek out the music outside of the classroom. The repetitive style of songs then helps to promote the “stuck in my head” effect of colloquial language.

Music is often an escape for teens and a way for them to express and explore emotions they are uncomfortable to talk about. Teens may choose music by an artist they identify with or one who seems to embody their generation’s trials and tribulations. In some cases, teens use music as a safe way to develop their own separate identity within a group.

Most of the students that age spend a significant amount of time listening to music in their day-to-day lives. In fact, most teens have a few favourite singers or bands, and they often have a similar taste in music as their friends. Social acceptance is always important for teens, and peers can influence the type of music teens listen to regularly.

We, teachers, can profit from this interest in songs in the ELT classroom. With an already fairly good amount of previous grammar knowledge assumedly consolidated by our pupils in previous courses, as well as their having a higher degree of potential emotional and cognitive needs and demands, we strongly believe that the focus should be put, more than ever before, on songs and music that meet the learners' strong personal preferences about what they like and the things going on in their own personal lives, hence, achieving at the same time, a sense of group cohesion. Songs can also serve as a stimulus for new ideas. When teens listen to the new things out there, they learn different things going on in the world and they become more open-minded because they are exposed to different topics and different treatment of them.

Moreover, practically every song we can think of is nowadays available to download on the internet. Internet has drastically changed the way we listen to music. It also gives us a choice not only on what we want to hear but also when we want to hear it. The internet is an amazing tool for teachers when it comes to using songs as a tool to learn English. Students can listen to many different bands and experience a wide range of music of different genres thanks to it.

Finally most learners at this age are eager to take a further step- to understand what the singers are expressing and to sing it by them. With such a motivation, learners will feel surprised they can remember all the words that appear in the lyrics, even difficult ones and incorporate them to more informal contexts outside the classroom.

So, Why not let learners decide which song they want to listen to and analysed in class? That will not only promote very enriching arguing but also will trigger the personal, pedagogical and social tool of reaching consensus. So we would suggest that before a music lesson a contribution of suggestions should take place.

During my Practicum as a teacher of English in a bilingual School I had the opportunity of checking on the likes and preferences of teenagers regarding songs, styles and music bands. The outcome was that, despite the array of songs and bands being huge, there is a point in which most young students also coincide. This is due to the influence of the publicity, commercials, trends and also peer to peer learning to which teenagers are so exposed and vulnerable.

We would like to sum up this reflexion about the importance of using songs in language teaching with Dale Griffie's (1992) statement:

“Songs are part of what makes a generation a generation and the current generation is a global generation rather than a parochial one. The world is evolving a common culture and pop songs are its backbone. By using pop songs in your classroom, you and your students are participating in the emerging world culture.”

The amount of songs ready and easily available in the web is so massive that it becomes an impossible and too thorough a task to list them all. We cannot but offer a few examples. We could have selected many others among the thousand, million songs accessible but let us, then, make a short listing of youngsters' favourite songs provided

and collected from my experience in a real context during my Practicum with pupils aged 10 to 12 that we understand may cover the main points discussed in this paper.

- “*Another day in Paradise*” by Phil Collins (1989). To revise the Present Simple. It is a wonderful song that deals with help, solidarity, poverty..., it stimulates questioning and reflexion, so we can also bring up some cross-curricular syllabus into the classroom and promote discussion.

<https://www.youtube.com/watch?v=YiUQE5bJKFU>

- “*If I were a rich man*”, from the musical and film “*The Fiddler on the Roof*” (1964). Focussing on Conditionals. The structure of this song deals with the grammatical use of the second conditional and prompts students to conversation and practice through their own examples. We can ask the students to rewrite the lyrics altering the vocabulary, grammar, or sentence structure while maintaining the original rhythm. This can be easily done with a little initiative and imagination.

<http://www.stlyrics.com/lyrics/fiddlerontheroof/ifiwearerichman.htm>

- “*Que sera, sera (Whatever will be, will be)*” by Doris Day (1956). To help students talk about the future and develop students’ communication skills. Students will have a chance to speak freely about different aspects of their future plans in the short as well as in the long run in their lives, while we guide them.

<http://www.lyriczz.com/lyrics/doris-day/12960-que-sera-sera>

- “*Paradise*” by Coldplay (2011). This song is perfect for tackling the simple past. It precisely retails the events that happened in the past to a teen girl when he meets a boy and falls in love. The lyrics are very simple and contain a great number of verbs in the past, both, regular and irregular such as: expected, flew, ran, closed, dreamed, could...The fact that Coldplay is a very well-known band and that the song is frequently played on the web and even in commercials makes this choice a very appealing one for eleven-twelve year old pupils.

https://www.youtube.com/watch?v=jD_53cqpSm4

- "*Love Story*" by Taylor Swift (2008). Taylor Swift is currently an extremely popular singer who attracts the interest of a great deal of young people, what they call now "followers". This song is a romantic tale based on Romeo and Juliet. Starting from this song we could take the chance to revise some Romantic English Literature, such as the very well-known Shakespeare's *Romeo and Juliet* (1597) or *Frankenstein* (1818), written by Mary Shelley, one of the greatest of the Gothic romances. We can also encourage our pupils to write their own love story.

https://www.youtube.com/watch?v=8xg3vE8Ie_E

- "*Whatever*". Oasis (1994). A popular song about freedom. Even more popular since Coca-Cola used it for its commercial "Reasons to Believe". We can use it for further speaking/writing activities on Individual Freedom Vs. Commitment or Society for more advanced groups.

<https://www.youtube.com/watch?v=zPEhFwCYxHM>

We would like to point out that listening and singing a song in English will always provide students with pronunciation, intonation and fluency in that language. We have seen teenagers able to sing the lyrics of some songs even though they did not know their meaning.

Apart from that natural learning, we teachers can introduce in the classroom through the use of songs an endless number and types of activities to review and practice the five skills aforementioned. In the next chapter, we offer some overall suggestions that, we hope, will, somehow, be the frame for many more that will only depend on the limits of teachers' imagination to play with such a versatile and enriching tool as they are songs.

We attend, mainly to the listening and speaking skills as recommended by the Communicative Approach but also we will, of course, propose some grammar activities depending on the particular aim we want to achieve in a given session.

6. TYPES OF ACTIVITIES

Even students who are not fluent in English often know the words of popular songs phonetically, which makes activities through songs ideal resources for teaching our students certain forms of grammar, as well as vocabulary. Many students are happy to work with phrasing of song lyrics, because they're learning new meanings for a piece of music that already has meaning in their lives. Popular English songs can serve as a stimulus not only to increase students' interest, motivation and self-confidence in language learning, but also to maximize their connection (involving themselves in classroom activities), interaction (talking to each other), production (using their own language).

I have tried the following selection of activities to be varied enough, stimulating and able to cater for the practice of all the different skills, hoping, always, that the students will have fun with them:

- ***To practice translation***

A great activity for young learners to wise up on the ropes of a language and its twists, such as false friends, idioms... This task requires the students to have a higher language skill. They should work at least in pair to compare different suggestions while translating. On completion of this task, the students are asked to compare their peers' work with their own. This task helps to make the students aware of their own strengths and weaknesses in language learning so that they can reinforce certain exercises in their later English study.

- ***Brainstorming***

Evocative titles can be used for brainstorming vocabulary. Students can make up a story given the keywords from the song.

- ***Amend the song***

Insert wrong words into the song. This can be used with synonyms or antonyms. We can make two versions changing different words in each so that students can check with a partner.

- ***Add extra words into the song***

Students must listen and strike out the extra words.

- ***Fill-in the blanks***

Leave out some of the words of the lyrics for Students to complete it.

- ***Ordering the song***

Cut up the song into manageable chunks and students can reorder as they listen.

Students order the pictures representing the song.

Split sentences in two so that students must match up the first and second half of the sentences.

- ***Using the text of the song***

Give the students true or false sentences from the text of the song.

Students find synonyms and antonyms in the song to words given on a handout.

- ***Bingo***

Students select 9 keywords from a selection of about 20 on the board and insert them into a 3 by 3 grid. When students listen to the song they tick the words off until they have 3 in a row and then a full house.

Using keywords the students retell the story of the song in a narrative.

- ***Expand the song***

Students can write an extra verse for the song.

Students can compose a verse perhaps using keywords from an original verse and then compare it with the original.

Students can write a letter from or to the singer or a character in the song.

- ***Pronunciation***

Rhyming words can be extracted from the song.

Weak forms, contractions and unstressed words are commonplace in song lyrics.

- ***Make out a survey for students to rate the song***

We can include questions like: Does this song make you feel happy? Does it make you feel sentimental? Would you want to listen again? etc.

- ***Song Review***

We need at least 5 questions. Students answer the question while or after they listen. As a homework exercise they can write their own song with the same topic.

- ***Grammar Practice***

Structures (especially modals and conditionals) and tenses are often repeated in the song. Blank these out as reinforcement of the grammar.

Transfer lyrics from direct to reported speech.

- ***Colloquial***

'Ain't' and 'gonna' and other colloquial words which are often neglected in lessons, frequently come up in songs.

- ***Cloze Activities***

Blank out all the verbs, adjectives, rhyming words, etc.

Give students a chance to predict the missing words before they actually listen.

Students must choose from a multiple choice which could be used for synonyms or confusing words.

Give the students the missing words in a jumble on the whiteboard.

- ***Music without lyrics***

Play a piece of music and students write down any words that come into their heads and explain this to the group afterwards. Students draw as they listen and afterwards explain their picture.

- ***Games to play***

In pairs students listen for words ending in '-ing', rhyming words, adjectives etc
Play charades using song titles.

- ***Dramatization***

Students can act out the story of the song. We need a suitable song and give them time to prepare for this.

- ***Sing along***

Play the song in small groups as in a band. We can propose a talent show, similar to The Voice or America's Idol. It can be done individually or in groups. It encourages collaboration and it is very challenging and great fun. We can record all the performances for them to watch later.

- ***Change the style***

Students can turn a song with a certain tune into something else. For example: a romantic ballad can be turned into a rap or a rock song into a love song. It has been done before with some classics such as "My Way" by Frank Sinatra, sung later by The Sex Pistols as a punk song.

This type of activity promotes the learning of the song, pronunciation, intonation, creativity and it is, in my experience, great fun. We can record all the performances for them to watch later.

- ***Karaoke***

Lyrics are displayed on the screen and students can hear just the music. They have to sing the song. This activity can allow learners to practice new sounds following a natural rhythm and the stress patterns of spoken English.

- ***Create your own song***

Another alternative is to use familiar songs and change the words, using the vocabulary or structures that we need to work at that time according to the aim we are pursuing. We can, for instance, pick a song that is typical of childhood world of English culture and adapt the vocabulary from the lesson, avoiding more complicated structures that do not belong to the level that we are working with. We can record all the performances for them to watch later.

Writing lyrics by imitation might be an effectual way of digging out EFL learners' creativity in language.

7. A PRACTICAL PROPOSAL

A LESSON PLAN

“IMAGINE” (1972) by John Lennon

► A BRIEF INTRODUCTION

For this lesson I have chosen the song “Imagine” by John Lennon. We will be using the web, in particular the video-sharing website YouTube as an audio-visual support.

This is the link I will be mainly working with:

<https://www.youtube.com/watch?v=L7IP4UIXvG8> Imagine (UNICEF: World Version).

This is a very special video since the song includes not only John Lennon himself and his wife Yoko Ono but also a good range of worldwide known singers, artists and sportsmen, such as Katy Perry, Nicole Scherzinger, David Guetta or Paul Gasol among others which should make the watching of the video and so the listening of the song extremely attractive and appealing to begin with for the classroom.

It also features fantastic and very evocative images regarding the topic of the song that, no doubt, will help pupils to understand this particular proposal and later comply with the activities they will be requested to undertake. It is also a brilliant sing along by people of different ages and races, that later will help students to create their own.

Given the nature of the song, “Imagine” is considered an international peace ballad that transcends age, culture, religion and race. I will start working with it in the ELT classroom approximately two weeks before the 30th of January, the date in which Spain celebrates **El Día Escolar de la No Violencia y la Paz**. So, I will take the opportunity to bring into the classroom some cross curricular items such as multiculturalism, diversity, children’s rights making the students reflect on their own status and the status of other children.

Deciding which song to bring into the classroom always proves to be a tough task. Sometimes, I let students decide. Here are some of the reasons why I have settled for this particular song for this lesson:

- The lyrics of this song are meaningful and easy to understand and yet very profound and provide plenty of room for recycling previous knowledge and, at the same time, build up new vocabulary, sentences and expressions.
- The topic is close to the pupils so it should be motivating and can be easily handled.
- It has moral values, which will encourage conversation and discussion among students.
- It will develop their listening skills for there are plenty of repetitions and varied accents, intonation and emphasis.

► **THE GENERAL OBJECTIVE** intended with this lesson is the use of a song as a means for ELT in the classroom and at the same time foster respect for others, and the improvement of relationships between people of differing cultural traditions.

► We itemize the general objective into several **SPECIFIC AIMS**:

1. To extend the use of oral and written vocabulary and expressions presented in the song and to consolidate the grammatical structures studied along the previous term.
2. To strengthen language skills: listening and comprehension through listening to the song provided; understanding by submitting written songs in form of texts; oral expression, through discussion, contribution of ideas and singing songs in English, improving also their pronunciation.
3. To promote creativity through the production of their own song and perception of language as a fun task by all students.

4. To create an atmosphere of trust and students' self-confidence so that they feel free to speak or sing and not afraid of making mistakes and consequently improving their self-knowledge and self-esteem.
5. To develop knowledge and understanding of themselves and others as individuals – their personal qualities, interests, abilities, values, motivation and needs and so learn to respect and value themselves and others and appreciate the interdependence of people within society.
6. Use the information and communications technology (ICT) as a tool.

► SETTING

The sessions are aimed to a group of 20 pupils aged 11 and are based on my experience as a Practicum teacher of English in a State School as part of my Degree on Primary Education. I am aware that there will be a high demand of the cognitive level of the students as to stimulate personal effort.

The lesson consists of 4 of 50 minute sessions.

I will, needless to say, encourage students at all times and celebrate their achievements appropriately and prompt participation and collaboration all along the completion of the tasks. I will try to be a guide and help them with any difficulties they may encounter during the lesson.

SESSION 1

Pre-listening

A DREAM YOU DREAM ALONE MAY BE A DREAM, BUT A DREAM TWO PEOPLE DREAM TOGETHER IS A REALITY.

Brainstorming:

With this sentence written on the smartboard we will trigger some previous clues regarding the song to come.

We will ask pupils at random some questions such as: What is a dream? Do you dream when you are not sleeping? Do you dream when you are awake? Tell us one of these dreams regarding you? Can you imagine one dream for this class?, and for the world? What do you think the sentence means?

I will try and involve all the pupils. This should be done at a fairly good speed and I do not require or expect very thorough answers.

While-listening

Presenting the song:

The lay out of the classroom will be in U, aka, the horseshoe. This is great when doing board work and speaking activities. This kind of lay out encourages participation as all the pupils face each other.

I will not give the class any introduction on the song they are about to listen to. It is so popular that I expect many of the students to have already heard it in the past (maybe at home, in an informal situation in a commercial or even in a documentary).

I will play the song in the smartboard and ask students to close their eyes when they listen, what they see in their mind, how they feel.



IMAGINE

<https://www.youtube.com/watch?v=L7IP4UIXvG8>

I expect some of the students will recognize the song. I will tell them it is by John Lennon and show a picture of him (always on the smartboard).

If the subject of the singer comes out spontaneously, we will, naturally, allow a few minutes of the session for the pupils to instruct us on him.

More than that, we will encourage, in fact, interest from other classmates with questions such as: Which legendary pop band did John Lennon belong to? Is he/ are they British or American? Do you know any other song by the Beatles? Do you know anybody who likes the Beatles very much?... We do not want to be too exhaustive, though, for later they will be asked to write a biography on Lennon.

Attentive listening: stress and intonation, pronunciation and meaning.

Back to the song. I will play the song a second time and this time I will ask the students to pay attention to vocabulary, sentences and if possible the meaning of the lyrics.

I will, then, ask the students what they have picked up from the song, vocabulary wise, expressions, general meaning...I will praise and value every single contribution.

We will listen to the song yet one more time, but this time with subtitles and ask the pupils to sing along as best as they can. I will, of course, sing together with them.

<https://www.youtube.com/watch?v=TKeI-PO6ttQ>



*Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today...*

*Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace...*

*You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one*

*Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world...*

*You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one*

It may be convenient that they listen to the song one more time while they sing along in order to secure some adequate post-listening memorization of the lyrics and music.

I will allow a few minutes of free comments and spontaneous singing to relax before undergoing the next task.

After-listening

Fill-in the blanks

I will hand over a work-sheet of the song with some missing words they will have to complete in pairs. When they finish they will decorate it with a picture evocating the message of the song.

The missing words appear on the following Wordle of which they will have a copy too:



Imagine there's no.....
It's if you try
No below us
Above us only

Imagine all

Living for today

Imagine there's

..... hard to do

Nothing to kill or die for

And no too

Imagine all

Living life

You may say I'm

But I'm not the only one

I hope someday you'll join us

And the world will be as one

..... no possessions

I wonder if you can

No need for greed or hunger

A brotherhood of man

Imagine all

Sharing ally say

.....

But I'm not the only one

I hope someday you'll join us

And the world will live as one



SESSION 2

For this session pupils will be working in groups of four.

Warm up activity

Listen to the song again and, this time, follow it with the lyrics to refresh the previous lesson.

I will check with the students the vocabulary they do not understand and let their classmates explain the meaning if they know it, otherwise, I will explain it myself. English will be used at all times giving the chance to practise questions such as: What's the meaning of...? Or I don't understand what...means...This task will give them the opportunity to practice listening and speaking.

They will be asked to find opposites in the lyrics such as: heaven, hell; above, below...and others that do not appear such as: hard, in peace...

Activity 2: Translation

Listen to the song another time with the lyrics.

First of all, I will check the understanding of the general meaning of the song with questions such as: What do you think John Lennon is telling us with this song? How does the song make you feel?...

Next, in groups of four, students will have to translate the song freely in order to practise language awareness when translating. They will have a limited time of 20 minutes. Then, every group will read their version of their translations.

I will, of course, tell them to find the whole meaning of the verses rather than going word by word. I will, indeed, be helping around the classroom. These students have previously done translation activities so they know how to approach the task.

When the time is over, all the groups will put their outcome in common and together will decide which translation is the best, getting chunks from the different teams. A copy of the final outcome will be made and hung in the classroom.

Closing activity

To finish the session, I will ask them to stand up and walk about the classroom singing the song to a partner while they listen to it. They will move about so they will change partner with every new verse. I will be performing the task with them.

SESSION 3

Activity 1: Reading, culture and ITC

This session will take place in the computer room. Students will be practising the reading skill. They will have to find information in the web about John Lennon and the Beatles. They will be given a worksheet to complete in 30 minutes. The length may seem a little too long but I hope to rouse the pupils' interest and allow them to browse in the web for more information on the topic than the task actually require.



How much do you know about **John Lennon**? Complete the table with information about him.

Nationality:

Place of birth:

Name of the band he formed:

Other band members:

A famous song by the band:

Activity 2: Speaking

When the time of completion of the previous activity is over, I will ask one student to question a classmate at random about the information obtained with questions such as: Where was John Lennon born? When was he born?...I will try and get involved as many pupils as possible. Extended information will be welcome and praised.

SESSION 4: FINAL TASK

Activity 1: Production and Creativity

For this final activity, students' desks will be put against the walls of the classroom so there is sufficient room in the middle to work without space restrictions.

I will provide them with plenty of drawing and colouring material and a long roll of white paper on which they will have to capture the message of the song with "Imaging" and statements of their own about how to hope for a better world. As we mentioned formerly, "El Día Escolar de la No Violencia y la Paz" will be close so we will link this activity with such celebration. The outcome of this task will be, afterwards, hung up in one of the walls in the hall.



Activity 2: Karaoke, sing the song and have fun!

<https://www.youtube.com/watch?v=w2gKUr0xc50>

Sing the song!. As a closing activity with the remaining time, experience has proved me that the students love to sing the song they have been working on.

Karaoke is a fun way of doing it. Not only do pupils enjoy it a great deal but it also gives them an awesome sense of accomplishment. They have just learned some authentic material and are proud of it.

They can do it altogether and in teams singing each a verse in turns.

At the end it will be decided which team sang and commanded the lyrics best as in a contest.



8. CONCLUSIONS

- ❖ Most children enjoy singing Songs. Chants and Songs can, therefore, be used as a valuable teaching and learning pedagogical tool.
- ❖ They not only reinforce grammatical competence, helping to improve the four basic skills of a language and to raise the cultural awareness of the target language, but also they can often be a welcome change from the routine of learning a foreign language.
- ❖ Songs possess a festive/affective side that makes ELT fun and enjoyable and help create a positive, stress free learning environment. Listening to songs and singing is a social experience and help develop class and group identity which increases interest for the foreign language and motivates the learners. The greater their motivation is, the faster students learn.
- ❖ Another unquestionable benefit of bringing chants and songs in ELT is that they are flexible, adaptable to suit the needs and interests of the students and easily available to support the teaching and learning process. In addition to that, songs can be used for any number of purposes: as warmers, as activity transition filler, as closers, to channel high level of energy or to integrate cross-curricular issues.
- ❖ Finally, the number of potential activities to be proposed in the ELT classroom through chants and songs is endless. There is always one to accommodate any aim and it only depends on the creativity and enthusiasm of both, the teacher and the pupils.

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10. ANNEXES

Head and shoulders, Knees and Toes

Head, shoulders, knees and toes, knees
and toes

Head, shoulders, knees and toes, knees
and toes

And eyes and ears and mouth and nose

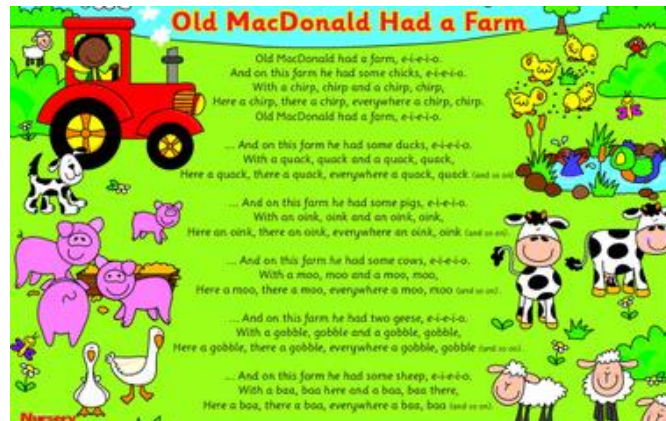
Head, shoulders, knees and toes, knees
and toes

And eyes and ears and mouth and nose

Head and shoulders, knees and toes.



Old McDonald had a farm



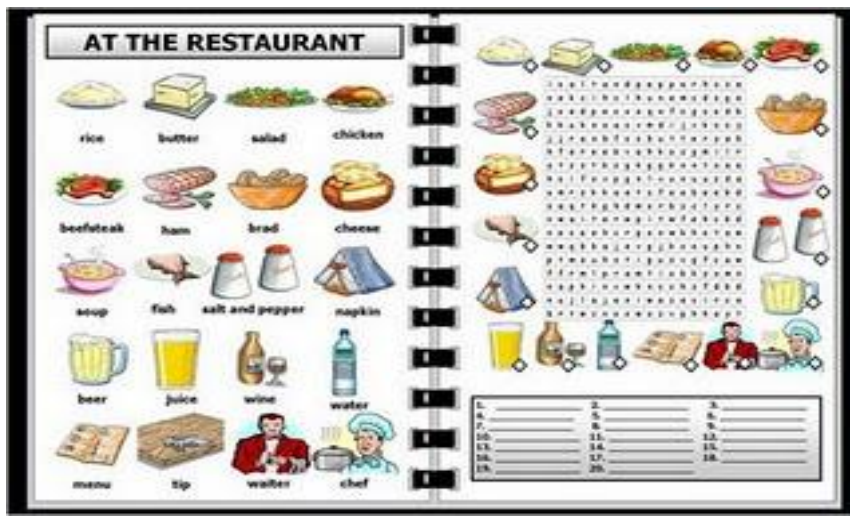
Old MacDonald had a farm,
Ee i ee i oh!
And on that farm he had some chickens,
Ee i ee i oh!
With a cluck-cluck here,
And a cluck-cluck there
Here a cluck, there a cluck,
Everywhere a cluck-cluck
Old MacDonald had a farm
Ee i ee i oh!

Old MacDonald had a farm,
Ee i ee i oh!
And on that farm he had some dogs,
Ee i ee i oh!
With a woof-woof here,
And a woof-woof-woof there
Here a woof, there a woof,
Everywhere a woof-woof
Old MacDonald had a farm
Ee i ee i oh!

My Clothes



Food



Numbers

one	hundred and	one	eleven
two		twenty	twelve
three		thirty	thirteen
four		forty	fourteen
five		fifty	fifteen
six		sixty	sixteen
seven		seventy	seventeen
eight		eighty	eighteen
nine		ninety	nineteen

Here go we round the Mulberry Bush



Here We Go Round The Mulberry Bush

www.Siyalla.com

Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
On a cold and frosty morning

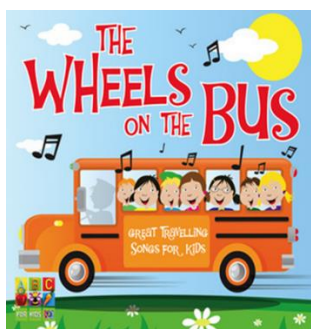
This is the way we wash our hands,
Wash our hands, wash our hands,
This is the way we wash our hands,
On a cold and frosty morning

This is the way we wash our face,
Wash our face, wash our face,
This is the way we wash our face,
On a cold and frosty morning

This is the way we comb our hair,
Comb our hair, comb our hair,
This is the way we comb our hair,
On a cold and frosty morning

This is the way we tie our shoes,
Polish our shoes, tie our shoes,
This is the way we tie our shoes,
On a cold and frosty morning

The Wheels on the bus



The wheels on the bus go round and round,
round and round,
round and round.

The wheels on the bus go round and round,
all through the town.

The wipers on the bus go Swish, swish,
swish;

Swish, swish, swish;

Swish, swish, swish.

The wipers on the bus go Swish, swish,
swish,

all through the town.

The horn on the bus goes Beep, beep,
beep;

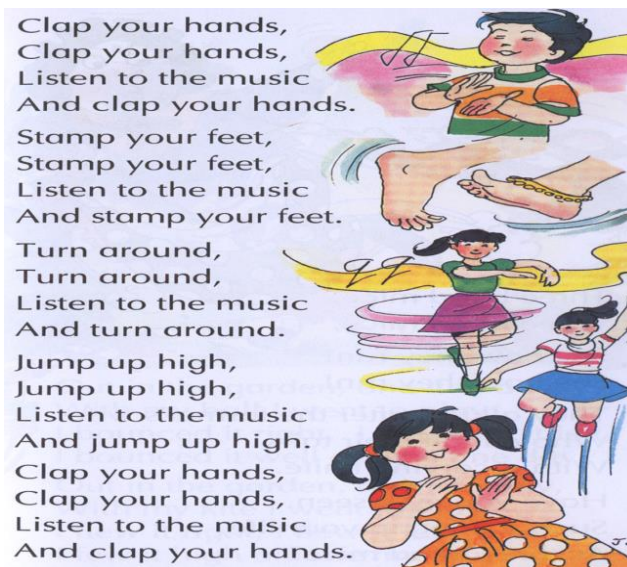
Beep, beep, beep;

Beep, beep, beep.

The horn on the bus goes Beep, beep,
beep,

all through the town...

If you are Happy



Yellow Submarine

In the town where I was born
Lived a man who sailed the sea
And he told us of his life
In the land of submarines
So we sailed on to the sun
Till we found a sea of green
And we lived beneath the waves
In our yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

And our friends are all aboard
Many more of them live next door
And the band begins to play

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

Full steam ahead, Mr. Boatswain,
full steam ahead
Full steam ahead it is, Sergeant
Cut the cable! Drop the cable!
Aye-aye, sir, aye-aye
Captain, captain

As we live a life of ease
Every one of us (every one of us) has
all we need (has all we need)
Sky of blue (sky of blue) and sea of
green (sea of green)
In our yellow (in our yellow)
submarine (submarine, ha-ha!)

We all live in a yellow submarine
A yellow submarine, yellow
submarine

We all live in a yellow submarine
A yellow submarine, yellow
submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine



Another day in Paradise

She calls out to the man on the street

"Sir, can you help me?

It's cold and I've nowhere to sleep,

Is there somewhere you can tell me?"

He walks on, doesn't look back

He pretends he can't hear her

Starts to whistle as he crosses the street

Seems embarrassed to be there

Oh think twice, it's another day for

You and me in paradise

Oh think twice, it's just another day for you,

You and me in paradise

She calls out to the man on the street

He can see she's been crying

She's got blisters on the soles of her feet

Can't walk but she's trying

Oh think twice...

Oh lord, is there nothing more anybody can do

Oh lord, there must be something you can say

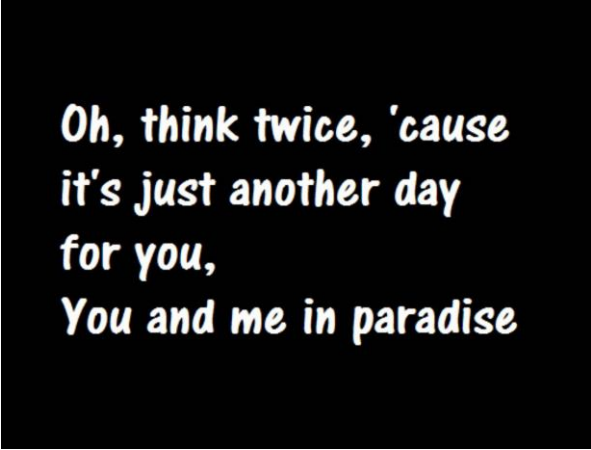
You can tell from the lines on her face

You can see that she's been there

Probably been moved on from every place

'Cos she didn't fit in there

Oh think twice...



*Oh, think twice, 'cause
it's just another day
for you,
You and me in paradise*

If I were a rich man

"Dear God, you made many, many poor people.
I realize, of course, that it's no shame to be poor.
But it's no great honor either!
So, what would have been so terrible if I had a small fortune?"

If I were a rich man,
Yubby dibby dibby dibby dibby dibby dum.
All day long I'd biddy biddy bum.
If I were a wealthy man.
I wouldn't have to work hard.
Ya ha deedle deedle, bubba bubba deedle deedle dum.
If I were a biddy biddy rich,
Idle-diddle-daidle-daidle man.

I'd build a big tall house with rooms by the dozen,
Right in the middle of the town.
A fine tin roof with real wooden floors below.
There would be one long staircase just going up,
And one even longer coming down,
And one more leading nowhere, just for show.



Que sera sera

When I was just a little girl
I asked my mother, what will I be
Will I be pretty, will I be rich
Here's what she said to me.

Que Sera, Sera,
Whatever will be, will be
The future's not ours, to see
Que Sera, Sera
What will be, will be.

When I was just a little girl, I asked my mother, "What lies ahead?"

will we have
RAINBOWS
day after day?

----- Here's what my mother said: -----

QUE SERA, SERA.

Whatever will be, will be. The future's not ours to see. Que sera, sera.

When I was young, I fell in love
I asked my sweetheart what lies ahead
Will we have rainbows, day after day
Here's what my sweetheart said.

Que Sera, Sera,
Whatever will be, will be
The future's not ours, to see
Que Sera, Sera
What will be, will be.

Now I have children of my own
They ask their mother, what will I be
Will I be handsome, will I be rich
I tell them tenderly.

Que Sera, Sera,
Whatever will be, will be
The future's not ours, to see
Que Sera, Sera
What will be, will be.

Paradise

When she was just a girl she expected the world
But it flew away from her reach
So she ran away in her sleep and dreamed of
Para-para-paradise, para-para-paradise, para-para-paradise
Every time she closed her eyes

When she was just a girl she expected the world
But it flew away from her reach and the bullets catch in her teeth
Life goes on, it gets so heavy

The wheel breaks the butterfly every tear a waterfall
In the night the stormy night she'll close her eyes
In the night the stormy night away she'd fly

And dream of para-para-paradise
Para-para-paradise
Para-para-paradise

(Oh oh oh oh oh, oh-oh-oh)

She'd dream of para-para-paradise
Para-para-paradise
Para-para-paradise

(Oh oh oh oh oh, oh-oh-oh-oh)

La-la-la-la-la-la-la
La-la-la-la-la-la-la-la-la-la
And so lying underneath those stormy skies
She'd say, "Oh, oh, oh, oh, oh, oh
I know the sun must set to rise"

This could be para-para-paradise
Para-para-paradise

Love Story

We were both young when I first saw you.
I close my eyes and the flashback starts:
I'm standing there on a balcony in summer air.

See the lights, see the party, the ball gowns.



See you make your way through the crowd
And say, "Hello, "
Little did I know...

That you were Romeo, you were throwing pebbles,
And my daddy said, "Stay away from Juliet"
And I was crying on the staircase
Begging you, "Please don't go"
And I said...

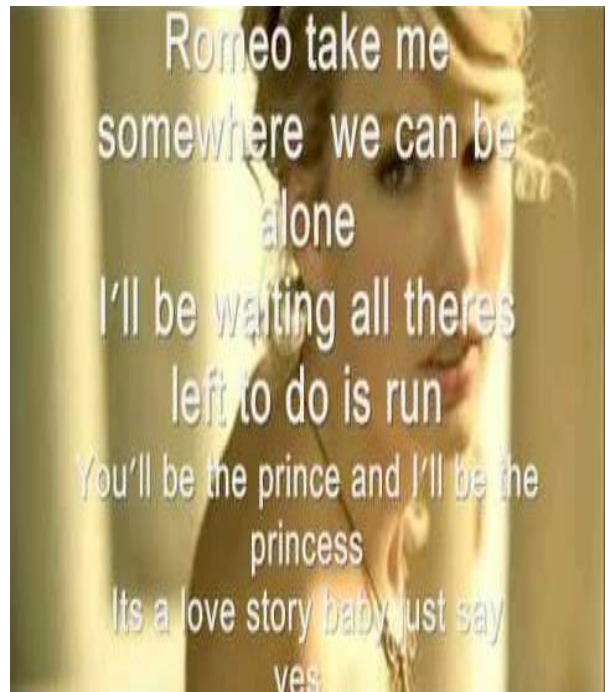
Romeo, take me somewhere we can be alone.
I'll be waiting; all that's left to do is run.
You'll be the prince and I'll be the princess,
It's a love story, baby, just say, "Yes".

So I sneak out to the garden to see you.
We keep quiet 'cause we're dead if they knew
So close your eyes...
escape this town for a little while. Oh, oh.

'Cause you were Romeo - I was a scarlet letter,
And my daddy said, "Stay away from Juliet"
But you were everything to me,
I was begging you, "Please don't go"
And I said...

Romeo, take me somewhere we can be alone.
I'll be waiting; all that's left to do is run.
You'll be the prince and I'll be the princess.
It's a love story, baby, just say, "Yes".

Romeo, save me, they're trying to tell me how to feel.
This love is difficult but it's real.



Don't be afraid, we'll make it out of this mess.
It's a love story, baby, just say, "Yes".

I got tired of waiting
Wondering if you were ever coming around.
My faith in you was fading
When I met you on the outskirts of town.
And I said...

Romeo, save me, I've been feeling so alone.
I keep waiting for you but you never come.
Is this in my head? I don't know what to think.
He knelt to the ground and pulled out a ring and said...

Marry me, Juliet, you'll never have to be alone.
I love you, and that's all I really know.
I talked to your dad - go pick out a white dress
It's a love story, baby, just say, "Yes".

Oh, oh, oh, oh, oh.

Whatever

I'm free to be whatever I
Whatever I choose
And I'll sing the blues if I want

I'm free to say whatever I
Whatever I like
If it's wrong or right it's alright

Always seems to me
You only see what people want you to see
How long's it gonna be
Before we get on the bus
And cause no fuss
Get a grip on yourself
It don't cost much

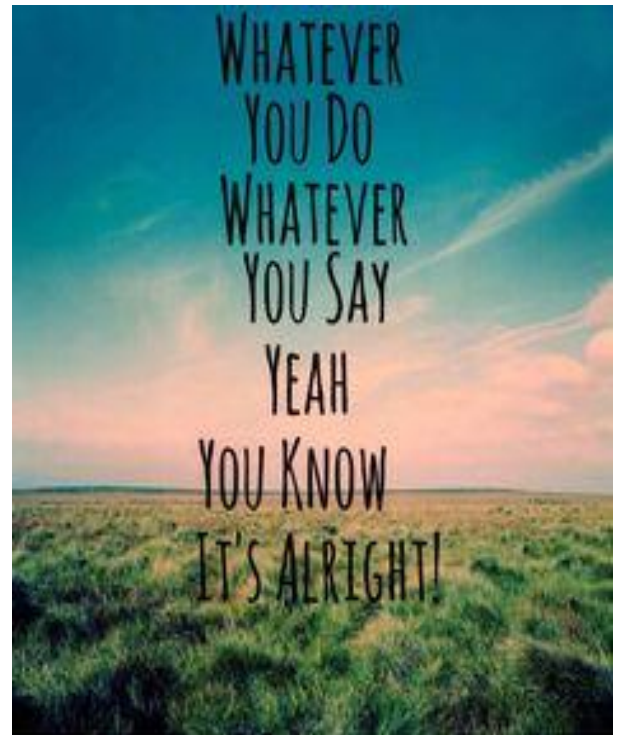
Free to be whatever you
Whatever you say
If it comes my way it's alright

You're free to be wherever you
Wherever you please
You can shoot the breeze if you want

It always seems to me
You only see what people want you to see
How long's it gonna be
Before we get on the bus
And cause no fuss
Get a grip on yourself
It don't cost much

I'm free to be whatever I
Whatever I choose
And I'll sing the blues if I want

Here in my mind
You know you might find
Something that you
You thought you once knew
But now it's all gone



And you know it's no fun

Yeah I know it's no fun

Oh I know it's no fun

I'm free to be whatever I

Whatever I choose

And I'll sing the blues if I want

I'm free to be whatever I

Whatever I choose

And I'll sing the blues if I want

Whatever you do

Whatever you say

Yeah I know it's alright