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JAZYKA NA ZÁKLADNÍ ŠKOLE**

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Thesis

**USING MUSIC AS A TEACHING TOOL IN ENGLISH
LANGUAGE CLASSES**

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3. Ludwig, N., (2003), How primary school children can benefit from games, songs and rhymes when learning English and how to organise and realise it best in the classroom, University of Erfurt
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ABSTRACT

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This work deals with the idea of incorporating music into the English learning process, more precisely connection of English pop/rock songs with teaching and learning certain grammatical points. There are two main objectives of this thesis. First, it is to create a sufficiently extensive list of pop/rock songs that can be easily used in English classes concentrating on different grammatical features and second it is to find out what songs, with regard to their age, intelligibility of lyrics, rhythm, and performers, are favourite with teenage students themselves.

The most theoretical opinions of different educational experts on choosing a proper song to use in English class appeared to be well-founded. Nevertheless a fact that students are more impressed by songs with fast or catching rhythm than with intelligible lyrics came out. Also the author's predictions of students' song favourability largely came true and besides the fact that teenagers reacted more positively to songs that are well known to them (from films, radio, or even sport events), they also preferred music with fast rhythm, made in 90's (around the time they were born, although this fact about age isn't so much provable). Concerning the song performers, students put more songs sung by a group of singers than by an only performer at the top of the ranking.

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INTRODUCTION

Using music in English classes, whether talking about English as a native, foreign (EFL) or the second language (ESL) isn't any new trend in teaching languages. Music has always been an important and also natural part of human life; developing social relations and bringing people together are some of its original features that endure till these days. That is one of the reasons I have chosen this topic. Socializing belongs to any learning process as well and music could definitely help to enhance this process.

As the title of the thesis suggests, this thesis deals with the interconnection of music and English language. More precisely its aim is to point out the influence of music on society, human itself, and the learning process. Nevertheless the central topic is the elaboration of the way of using English pop/rock songs in learning particular English grammar points. The thesis consists of two main parts. The first one provides the theoretical basis for the following research that inquires the students' real musical tastes in pop/rock songs. Thanks to the numerous songs list and future results of the research teachers should be able to choose a suitable song which will satisfy both the teacher and students.

Firstly, the Theoretical Background Chapter contains information about the influence of music on society, human mind, and language learning. Then it mentions the topic of musical intelligence and analyses using music in class appropriately. Another important point there is the definition of characteristics of the songs to use in EFL closely connected with listening comprehension and song selection criteria. The idea of teaching English grammar through songs is presented and the connection of English grammar and The Beatles is introduced in the last part of the Theoretical Background as a matter of interest.

Secondly, the Methodology Chapter provides information on the process of the research in one of the Czech secondary schools. There is a description of the research background and this chapter answers the questions of place, respondents, used research tools, and carrying out the research.

Thirdly, the Results Chapter presents results of the research. The overall songs popularity ranking is presented in different aspects. The "TOP 5" popular songs are analysed from the point of view of the four main aspects (performer, age of the song, rhythm, and the intelligibility of the lyrics) and shown in the form of diagrams that show the students' likes

and dislikes of particular songs. Of course there is also a comparison of the results with my expectations and summary of the results in terms of my research questions.

Fourthly, the Implications Chapter consists of ideas for teachers who decide to incorporate pop/rock music into the process of English grammar teaching. The ideas are based on the research results. Then issues of the generalization of the research are explained and the last part is dedicated to presenting suggestions for possible further research.

Finally, the Conclusion Chapter gives a brief summary of the theoretical ideas in this thesis, highlights the results of the research, and concludes the whole thesis.

2. THEORETICAL BACKGROUND

The chapter offers background information on learning English grammar through pop and rock songs in the English classes. Firstly the influence of music on society and subsequently on the human mind and body is explained with the respect to various perspectives within individual authors. Secondly, the effects of music on learning language are discussed. This is closely connected with the third topic of musical intelligence and the fourth one which deals with music, body, and creativity. Then one of the basic themes concerning using music in class appropriately is introduced. Subsequently the song selection criteria are discussed from different points of view. Developing the idea of teaching English grammar through songs is another topic and the Beatles' songs are proposed to be used.

The influence of music on society

Music is without question any unexceptionable part of the human life. It is interesting at least to outline the positive influence of sound and music on the development of the mankind. In accordance with the title of this chapter it is also quite important to realize its functions and usage in different historical periods because nowadays these are two of the matters that can help to think about music as a useful tool for working with people. Many researches have proved the healing power of sound as well. Music is everywhere so why should it be omitted at places where people spend quite a big part of their lives - schools?

Campbell says the following:

In modern Western civilization we pursue 'the centering and unfolding of the individual in integrity'. We create our own individual variations on the themes of life's journey. The formerly dominant sphere of theology has been supplanted by 'a totally new type of non-theological revelation' which has come from literature, secular philosophy and the arts, and has become 'the actual spiritual guide and structuring force of the civilization.' Here are the sources of our myths: the poetic imagination as prophetic utterance; music as the art nearest to the divine; literature as descriptor of cultural possibilities and scrutiniser of the soul. (as cited in Jewitt, 2001, para. 9)

It's obvious that Campbell and his statement bears some truth - the Church and its ideas don't have as big influence on people's life today as it had for example in the Middle Ages. During that time the Church affected most of the human activities nearly all over the world and it has never achieved such power since then. However, the religion is still one of the heading life principles in some countries of Asia for instance.

As it is mentioned above, besides the religion the art has become a significant force that has influenced the development of the civilization and the individual as well, of course. Zeleiová (2007) says the art is an everlasting guide to mankind during its metamorphosis in time and besides this it's the manifestation of the human activity and thinking, enthusiasm and reflexion, intuition and logic.

Let's return directly to music now. According to Jewitt (2001), a composer, improviser and all-round interested-in-everything man who is passionate about the role of sound and music in a balanced and grounded life ("Sound Travels", n.d.) every age had music representing its spirit. Jewitt (Jewitt, 2001, para. 11) introduced Bach and his soaring aspirations towards a transcendent Christianity, spoke about Handel's confrontation of newly becoming that aware audience with the power of his invention, the oratorio, and performed Mozart as the master of kaleidoscopic half shades of emotion, prefiguring the following century when man the all-possible was delineated by Promethean Beethoven (Jewitt, 2001, para. 11). As one can see the music had developed in the light of the relation to God. At the beginning the themes of music production concentrated rather on understanding of the transcendental - God - and later it began to be concerned more with the reality - connected with a man. Jewitt (2001) summarizes it by these words: "All the strands that make up the western collective soul are represented and reinforced by performances of the great musical works" (para. 11).

However the music has not been only affecting human senses but it has being created in dependence on the development of human thinking. There is an idea that, besides psychology, it is worth to include music, sounds and art – especially music, into the learning process. It actually supports the idea of this essay. Leonard Shlain argues persuasively that the invention of writing in general and the abstraction of that into the alphabet in particular - was instrumental in encouraging the development of left brain thinking (as cited in Jewitt, 2001, para. 14). The beginning of the intercommunication through writing was definitely important for the mankind and naturally the whole process of developing it was long and heterogeneous.

Shlain expresses an apprehension that the development of left brain thinking caused the rise of the masculine dominated culture, demand on the analytical mode of thinking, and divorce of soul and spirit from materiality (as cited in Jewitt, 2001, para. 16). And according to Zuckerkandl (1973) this is the reason for a rise of the modern arts and therapies of psychology and psychiatry, reason “needed to help heal this breach in the fabric of our being, and a rapidly growing perception of the value of sound, and music, as energies wonderfully proficient in the task of bringing into connection and harmony” (as cited in Jewitt, 2001, para. 17).

Music’s effects on the human mind and body

People meet music at many places – at home, in the streets, at shops, perhaps at work, and at school as well. It needn’t be the instrumental music or songs but they’re simply the sounds that encompass and influence people all the day, all their life. Speaking about relaxing effects of music, a certain essay states that countless studies have shown that music’s relaxing effects can be seen on anyone, including newborns (“Music’s Effects On The Human Mind and Body,” n.d.). A research study of the music therapist Janel Caine (as cited in “Music’s Effects On The Human Mind and Body,” n.d.) proved that the babies who listened to music became more relaxed and as a result, they left the hospital earlier and healthier than the babies who didn’t listen to music. According to the neurologist Gottfried Schlaug of the Heinrich Heine University in Düsseldorf and his team research (as cited in “Music’s Effects On The Human Mind and Body,” n.d.), one can surmise that music can effect three of the brain’s supreme objectives: learning, thinking and remembering. It is obvious that this idea shouldn’t be omitted in the learning process – process of learning English.

Sound versus music

The close relation between music and human thinking is apparent. However do people know what the difference between the sound and music is? Does any satisfactory explanation exist? It is possible to learn it from the Dempsey’s (1999) words, “In sound and much of voice healing, it is the notion of sound as a natural vibration force which is considered healing, as opposed to the musical arrangement of sound, prescribed by culture (para. 42). In other words the sound is a natural exposure and music is understood as something made by people. Bunt stated more precisely that sound is considered a natural phenomenon, whereas music is the result of human enterprise and an expression of a particular cultural reality” (as cited in Dempsey, 1999, para. 42).

The effects of music on language learning

It has already been said that music influences the human and people can meet it almost everywhere. Concerning meeting music during the learning process, process of language acquisition, many scientists have researched this process and stated its impacts. For example Jackendoff and Lerdahl (1982), who were two of the earlier theorists regarding general structural parallels, compared the syntax and prosody of music and language. Sloboda (1990) continued to examine this subject and noticed that both music and language consist of phonological building blocks, or small, individual sounds. In a language, these sounds are phonemes; in music, they are notes. In either situation the syntax orders and structures these sounds, creating recognizable and meaningful patterns of sound. According to Sloboda, semantics, or the meaning of language, may be extended to music through the emotional experiences people have in response to music, as well as listeners' abilities to identify general characters of music (happy or sad, restful or agitated) (as cited in Stokes, "The Effects of Music on Language Acquisition", n.d.).

According to Stokes the cognitive processing of music and language may also increase language acquisition. It is closely connected with memory and Stokes says that memory is an important aspect of language learning, and many studies have linked musical support with improved memorization. In his book, *Introduction to the Musical Brain*, Campbell (1992) notes that the more connections that can be made in the brain, the more integrated an experience becomes within memory (as cited in Stokes). Stokes adds that combining music with language creates many connections, as language, in general terms, is primarily processed in the brain's left hemisphere and music in its right hemisphere.

The positive interconnection of music and language has already been outlined. Nevertheless, the concepts of how to integrate music into the learning process and what kind of music is the most effective are yet to be explored. Dr. Lozanov was the first one who successfully addressed this question. He developed Suggestopedia, which involves the use of background baroque music to holistically enhance language acquisition (as cited in Stokes). Of course Lozanov has had continuators who have searched and developed his idea such as Quast. In his doctoral dissertation, Quast (1999) set out to explore the effects of

Suggestopedic learning on students with technical giftedness. There were two main aims to his study: 1) to demonstrate the effect of various background conditions on group learning, and 2) to explore the specific background effects in relation to certain student characteristics. Quast (1999) began with the hypothesis that baroque music would be most beneficial to all students' language acquisition (as cited in Stokes).

Results from the study show a significant effect of music on both affective and cognitive variables. Overall, baroque music and rap came across as the most beneficial musical genres for both cognitive learning and affective states in nearly every personal characteristic group - though baroque music appeared to be more beneficial for longer durations because it caused less fatigue than rap. The one exception to this pattern was the musical group of study subjects - who preferred silence or meditative music. Quast (1999) suggested that this may be because the musical subjects had a tendency to analyze music. Students in Quast's study exhibited more positive attitudes and less fatigue when music was played in the background. Interestingly, different musical genres had different effects on different students (Baroque came across as most beneficial overall, women did better with rap for short durations, and musical students preferred meditative music or silence) (as cited in Stokes).

Musical intelligence

Intelligence is definitely bound up with learning. And there are many linguists in the world who are concerned with the learning process. According to the opinion of one of them, Howard Gardner, people are endowed by multiple intelligences. Dr. Thomas Armstrong briefly explains this term and introduces Gardner in his article *Multiple Intelligences*. The theory of multiple intelligences was developed in 1983 by Dr. Howard Gardner, professor of education at Harvard University. It suggests that the traditional notion of intelligence, based on I.Q. testing, is far too limited (Armstrong, T., *Multiple Intelligences*, n.d.). Instead, Dr. Gardner proposes eight different intelligences to account for a broader range of human potential. These are linguistic, logical-mathematical, musical, bodily-kinaesthetic, spatial, interpersonal, and intrapersonal. Musical intelligence influences the emotional, spiritual, and cultural development of a human more than the others types of intelligences. Music helps to build thinking and inchoation of an individual and helps him/her with managing mathematical, language, and spatial skills (as cited in Campbell, 2008). Campbell agrees that the more cognitive stimulation by the means of music, exercise, and art the child experiences,

the more intelligent the child ultimately is. He adds that it is obvious to intercut the musical stimulations by the silence and thinking.

It has already been mentioned above that music can affect three of the brain's supreme objectives: learning, thinking and remembering. This piece of knowledge could be certainly used in learning foreign languages, in this case English - it could be helpful for example in learning new words (e.g. lyrics), thinking of context (e.g. motif of the song), and remembering new phrases and idioms.

The actual use of music to enhance language acquisition was pioneered in the 1970s by the Bulgarian psychotherapist Georgi Lozanov (as cited in Stokes, "The Effects of Music on Language Acquisition", n.d.) . According to Dr Georgi Lozanov, the author of the idea of Suggestopedia/Reservopedia himself, our concept of suggestion is based on the conscious-paraconscious free, spontaneous absorption of information by the students through peripheral perceptions, in a directed, non-manipulative communicative process, and in opposition to dictating hypnotic and clinical suggestion. Reservopedia is a teaching system which makes use of all the possibilities this suggestion can offer.

As well as many teachers Cranmer (1992) recognises the value of soothing background music as a means of relaxing a tense class. He uses it for the following purposes:

- creating a relaxed atmosphere as the students come into class;
- helping the students to concentrate on written work and making exercises more bearable;
- breaking silence at the beginning of oral work done in pairs and groups;
- marking a brief pause in the lesson before moving onto another activity;
- ending the lesson in the same way as beginning was set.

Cranmer (1992) also notes that the music shouldn't be too loud and not directional, i.e. strongly directed to a certain part of the room, while in other parts there is too little sound.

Music, body, and creativity

Campbell (2008) claims that music can slow down and speed up the brain waves and says it was proved many times that the brain waves can be modified partly with help of music and partly with sounds made by a human being. The normal consciousness consists of beta waves vibrating within the limits from 14 to 20 Hz. The period of the supreme creativity, meditation, and sleep can be described by the means of theta waves (4 – 7 Hz). Consequently

listening to music at home, in the office, or at school can assist the rise of the dynamic balance between left and right hemisphere (logic is related to the left and intuition to the right one).

Besides the brain waves music has effects on heart rate, pulse, and blood pressure according to Campbell (2008) - the faster music is, the faster the heart beats; the slower music is, the slower the heart beats. The smaller number of heart beats generates the smaller physical tense and stress, calms the mind, and helps body in a self-treatment. Music is a natural cardio stimulator.

Using music in class appropriately

Each hemisphere of the brain serves a different purpose. Kenneth Beare explains that the left hemisphere is concerned with logical and analytical skills and the right hemisphere is the centre of visual, rhythm, "artistic" abilities ("Suggestopedia for ESL", n.d.). He says the use of music in the classroom can make the entire learning process more enjoyable and can stimulate "right" brain learning ("Music in the ESL Classroom", n.d.). He wrote this article six years after the researchers reported that people scored better on a standard IQ test after listening to Mozart. Beare acknowledged this idea of using instrumental music in the learning process and he dealt with it further. He maintained using music to introduce an exercise is a great way to activate vocabulary and get students thinking in the right direction.

However the most important point according to Beare is to remember when using music to accompany learning that it be an aid to learning and not a distraction. In the article "Music in the ESL Classroom" he gives information about what kind of music is the best to use with certain activities. Here is an example. If the class is doing a grammar exercise and the teacher wants to use some music in the background to help students concentrate, he/she should choose music which employs regular periods (repeated phrases and patterns) - something like Hayden or Mozart, maybe Bach. Choosing abrasive, disharmonic music will distract students while their brains try to make sense of the disharmony. Choosing something melodic which employs musical patterns will not distract. Not only will this type of music not distract, the regular patterns of the music also help to underline the repetitive nature of grammar.

Further Beare explains that using the appropriate music is very important. Another example of using music selectively would be written descriptive exercises in which students need to use their imaginations. The teacher can set the scene musically which will help

stimulate their imagination. Let's say students need to describe their life as young children. Ravel's "Mother Goose Suite" playing softly in the background will help them return to those simpler times through its sweet harmonies and simple structures. Listening to Shostakovich, on the other hand, would put them right off, says Beare.

In the end Beare, suggests the appropriate music for different activities. When teaching grammar music by composers like Mozart, Haydn, Bach, Handel, Vivaldi is good to be used. The imaginative exercises, e.g. descriptive writing and speaking could be completed mainly by Ravel's, Debussy's, and Satie's pieces of music. In the case of speaking about current situation and news in the world the suggested music is rap (for inner cities and their problems) and ethnic music from the discussed countries (the students can surprise the teacher at how many of them quickly associate the type of music with a part of the world). Fun upbeat jazz ("Take Five" by Dave Brubeck) is the kind of music useful for talking about future plans. And if the "serious" issues are discussed the "serious" Germans (Beethoven, Brahms - even Mahler if the teacher is adventurous!) are recommended.

As mentioned above using music in the classroom while learning foreign language (English) and the term Suggestopedia are closely connected. In Bancroft's resume (1994) readers learn that there are two versions of Suggestopedia (the first one developed in 1960s and early 1970s and the second one in the mid-1970s at the same institute and favoured over the first by director Georgi Lozanov). These two are compared in resume whereas focus is on differences in the versions, particularly integration of the arts into the second version. The second variant is similar to the first in its use of the six original principles: teacher authority and institutional prestige; infantilization of students; double-planeness of classroom and teacher, rhythm, intonation; and concert pseudo-passivity. It also retains the psychotherapeutic aspects of the original. It is different from the original in: (1) its increased emphasis on phonetics, grammar, reading, translation, and testing; (2) use of diverse art forms, including textbook design, songs, music, drawing, painting, use of art works, and dramatic activities; and (3) redesign of classroom activities.

According to Bancroft (1994) with more emphasis on grammar, reading, and translation, the second version was less likely to be criticized by traditional Bulgarian pedagogues. The greater use of the various arts (music, dancing, painting, theatre, etc.) and their integration into the foreign language class(room) made for a greater aesthetic appeal and also provided for an atmosphere of relaxation (but relaxation in a primarily psychological

sense, without any obvious physical, autogenic or yogic aspects). Students are expected to memorize a large number of lexical items and to be able to use them in natural communication. Games and songs are a very important part of the elaboration phase but these are normally used to illustrate grammatical points.

Since Evelina Gateva, the author of the Italian textbook and the principal elaborator of the second version of *Suggestopedia*, is herself an accomplished singer, musician, and composer, it is not surprising that “artistic-didactic” songs form an important part of her suggestopedic teaching. In the songs composed (or selected) for the language class, emphasis is placed on grammar and on art. The songs must have an aesthetic appeal but, as with the games, they are chosen to illustrate and/or reinforce a grammatical point, verbs, for example: “I am, I am a happy man. You are, you are my good old friend [...]. According to the Lozanov-Gateva Teacher’s Manual: [A]rtistic-didactic songs are worked out for all the lexical and grammatical topics that are important for the learning of a foreign language. When didactic material is presented in songs, recitatives, recitals, and even in the simplest rhythmic form, it is assimilated much [more easily], in much larger amounts, and with much greater retention (Bancroft, W. Jane, 1994, “*Suggestopedia and Artistry in the Foreign Language Classroom*”).

Using songs for teaching students English as a foreign language (EFL)

The reasons for using music in the English classroom have been already clarified in this paper. However especially the theoretical information about the influence of music on the human’s brain, learning process in general, and using mainly instrumental music as a stimulus for learning were written about. The following part is dedicated to the explanation of the ideas of why and how to incorporate English songs to teach English as a foreign language. Later it is also important to labour the process of introducing and practising new English grammar with the help of songs which is the main topic of this work.

Prof. Larry M. Lynch (n.d.), a bi-lingual copywriter, expert author and photographer specializing in business, travel, food and education-related writing in South America, gives nine reasons why songs should be an integral part of any EFL teacher's repertoire of resources. He says that language teachers can and should use songs as part of their classroom teaching repertoire because songs contain authentic language, are easily obtainable, provide vocabulary, grammar and cultural aspects and are fun for the students. They can provide valuable speaking, listening and language practice in and out of the classroom as well. Further

Lynch gives nine key reasons songs can work exceedingly well in the foreign language classroom. They are as follows:

- Songs almost always contain authentic, natural language.

This often contrasts the contrived, stilted language found in many student texts. Of course songs can also go to the other extreme by using overly crude, foul or otherwise objectionable language. With careful screening, an extensive library of usable songs for language learning can be compiled.

- A variety of new vocabulary can be introduced to students through songs.

When looking to boost student vocabulary with useful phrases, vocabulary and expressions, songs are almost always directed to the native-speaking population so they usually contain contemporary vocabulary, idioms and expressions.

- Songs are usually very easily obtainable.

Cibemba and Silozi notwithstanding, songs are usually not that difficult to obtain. Local sources may be available including the students having the song themselves. There's always the internet which can connect you with song downloads in all but the most obscure languages.¹

- Songs can be selected to suit the needs and interests of the students.

In English especially, so many songs are available that selection of songs with suitable themes, levels and vocabulary is not at all difficult. Allowances can also be made for complexity or simplicity of language, depending on the students, by selecting and using suitable songs.

- Grammar and cultural aspects can be introduced through songs.

Most if not all songs have a recurring theme or story. So excerpting cultural elements is usually a possible, but often overlooked aspect of using songs. Lynch still uses "Hit the Road Jack" sung by the late Ray Charles to illustrate spoken contractions. Charles uses spoken contractions in virtually every line of the song.

¹ Bemba, also known as iciBemba, ciBemba, chiBemba, and ichiBemba, is spoken primarily in the Northern, Copperbelt, and Luapula provinces of Zambia, as well as in the southern parts of both the Democratic Republic of Congo (DRC) and Tanzania. ("Bemba", n.d.)
Lozi (Silozi) - a language of Zambia, also spoken in: Botswana, Namibia, Zimbabwe ("Lozi", 2009)

- Time length is easily controlled.

Whether the teacher has an hour, 30 minutes, or only 15 minutes or so, a song can be used in the course of a planned lesson. Use of songs is very flexible.

- Students can experience a wide range of accents.

A good thing about songs is that the teacher can expose the students to many different kinds of English. British English, American English, Caribbean English are all widely available through songs. Accents too are well represented by songs from different regions and in a variety of types and formats. Gospel, soul, R & B, Pop, Rock, Reggae, Jazz and other styles change not only accents, but vocabulary and usage too.

- Song lyrics can be used in relating to situations of the world around us.

Songs have been used as vehicles of protest for civil rights, workers' rights, even prisoners' rights along with an untold number of other causes. They've expounded on pollution, crime, war and almost every social theme or cause. We won't even mention how many songs are about, related to or explore the theme of sex.

- Students think songs are natural and fun.

Well actually they are, aren't they? Fun, even silly songs abound in English. Some singers actually made a career out of them. They make offbeat, fun changes of pace with classroom use.

(Lynch, L. M., "9 Reasons Why You Should Use Songs to Teach EFL", n.d.)

There are obviously many logical reasons for using music and songs in the English classroom and it's quite natural they've been paraphrased in many ways. Lynch (n.d.) is one of the people who concern themselves with this topic and perhaps no harm to add his other important advice how to arrange that songs work exceedingly well in the foreign language classroom. In answer to a reader question on using songs for teaching Italian children English, Lynch gave twelve quick keys in his article "12 Keys to Using Songs For Teaching Children English As a Foreign Language". They're equally effective, however, for children from any country, or of almost any age too for that matter. Lynch suggests some of the keys listed here.

- You can use most songs for English Language Teaching, but learners usually prefer songs which are currently popular. Both you and your learners can collaborate on selecting songs.

- You should also select songs with easy-to-understand lyrics, absolutely NO profanity, violent, illegal or immoral themes like sex, drug use, prostitution, gang violence, kill-your-mother, suicide, etc. (It's easier to fall into this trap than you think. Many popular song lyrics are horrid.)
- Most popular song lyrics are available online. You'll need to be very, very careful of downloads from sites like these since they frequently FULL of viruses, Trojans, worms and lord only knows what else.
- Use inter-active games and Total Physical Response (TPR) along with the songs. Choreograph simple moves and actions to the beat and rhythm of the song.
- Use pictures as an aid in teaching key words in the song lyrics. Cut-outs, posters, drawings, anything that provides positive visual support and reinforcement for lexical elements, grammatical them, connected speech, pronunciation or use in context is fair game in EFL classes for children (and adults too, actually).
- Practice a couple of the songs and activities beforehand in front of a mirror on your own. (See how silly you look! That's okay though, so don't worry. We can't see you.)
- Oh yes, and be sure to have lots of FUN yourself! Whoever said English and foreign language teachers can't have fun too? (Lynch, L. M., “12 Keys to Using Songs For Teaching Children English As a Foreign Language”, n.d.)

Listening comprehension and song selection criteria

According to Lynch (n.d.) in his other article “Using Popular Songs to Improve Language Listening Comprehension Skills” there are things the teachers must pay attention to when they want to use songs in class properly. He points out the use of new vocabulary, idioms and expressions – the teachers will need to address the new material offered in each song. This includes grammar, vocabulary and usage. The second factor contributing to listening comprehension of songs is the pronunciation and accent of the singer – every native speaker doesn't pronounce or sing with the same accent. Students may be exposed to an accent which is outside the realm of what they might normally hear in context. One of the most important things the teacher must pay attention to according to Lynch is the use of new grammar and structure - song writers and singers are notoriously “loose” when it comes to use of grammar, structure, pronunciation, stress and other language factors applied to songs. He says teacher must prepare for this:

Three principal song selection criteria in Lynch's opinion are as follows:

- The teacher should use songs that are popular with the students whenever possible. Unfortunately, students frequently select songs for classroom use which are objectionable in some way making the song unusable.
- Songs **MUST** have clear and understandable lyrics. Nothing is worse than a song almost nobody can understand. If the teacher has trouble understanding the lyrics by listening, then another song needs to be selected.
- Songs should have an appropriate theme. There's enough bad news, negativity and violence in the world already. Songs with any type of negative theme should be avoided. There are plenty of positive, upbeat, even humorous songs available. Use these. (Lynch, L. M., n.d. *Using Popular Songs to Improve Language Listening Comprehension Skills*.)

Coromina (n.d.) also gives the idea of what to look for and what to beware of when choosing the song for teaching. She says the teacher must choose carefully the song to be presented. The suitability of a song depends on how well it fulfills the purpose of teaching new material. The lyrics should be easily discernible, each word must be clearly pronounced, the vocabulary must be rich and varied, and the song must carry some sort of message, or at the very least, tell an interesting story. The ideal song for teaching according to Coromina is one written primarily for the lyrics to be listened to, as opposed to songs featuring a lot of drum work and loud guitars, intended primarily to be danced to. As a rule, solo artists are easier to understand than most bands, because bands often feature a chorus of voices on top of the lead singer's voice. Sometimes the chorus echoes the words of the lead singer; other times the lyrics sung by each may be completely different - which results in two parallel songs that complement each other. The effect is often rich and interesting, but it may create some confusion in the student's mind when he or she tries to separate one set of lyrics from the other. This is not to say, however, that all solo artists are good candidates for the listening-comprehension exercise.

Coromina recommends that teachers avoid:

- songs that are too fast-paced
- songs in which the music buries the singer's voice
- songs in which there is no substance to the lyrics
- songs that verge on the obscene or that include lyrics that are discriminatory (for instance, songs that mock religious beliefs)

The main criteria for choosing the appropriate song according Lynch and Coromina have been introduced above but what type of music should the teachers choose? What is the best music that has a possibility to attract students' attention? One of the most suitable and acceptable genre of music for the teachers and also for students is logically high-quality pop and rock music. To quote Paul McCartney, "rock music is the classical music of the twentieth century" (as cited in Coromina, n.d.).

Coromina (n.d.) says the following:

I favor the use of rock songs in class, because in today's society rock music is everywhere. It is constantly played on the radio, on TV, in downtown stores, in restaurants, in supermarkets, and in night clubs. Such widespread exposure has made it a big part of our lives. Rock music is roughly 40 years old; in that short time span it has invaded almost every corner of the world, exposing millions of people to Western culture and values. Its impact on our lives cannot be denied (Coromina, Irene, S., n.d.).

Nevertheless Coromina (n.d.) isn't the only supporter of choosing just rock (and pop) music in teaching English. Lucille Lever in her article "Pop & Rock Music to Teach Grammar in ESL Lessons" briefly explains why pop and rock music is the most suitable music genre for use in class, gives some advices when choosing songs and activities, and subsequently she suggests songs that can be used for grammar practice, e.g. songs to teach the present simple tense or the question form. Finally she adds the websites with lyrics for pop and rock songs which is very useful.

Lever says that pop and rock are excellent genres of music to use in the English as a second language (ESL) classroom. The reason is that these two varieties of music have a broad spectrum and are known by most international students. She points out that many songs are suitable to use as material for English language teaching. Any choice can be made by teachers, but pop and rock are more likely to appeal to a wider audience of students. Further Lever stresses out the criteria songs for grammar practice should meet. The teachers should find those which:

- have lyrics that focus on a particular grammar structure
- have few slang words

- have good grammar and interesting vocabulary
- are appropriate for the age, sex and cultural groups in the class
- have themes that most people can relate to such as love, unrequited love, interesting situations, human thoughts and feelings.

She warns against working with the material on the Internet and explains that it is essential, that teachers ensure that they comply with copyright laws. Teachers should approach school administrators to find out if songs can be played to a classroom full of students. Lever points out, that teachers should always use original CDs and not downloaded materials.

Lever says the following:

It is very easy to access the lyrics of pop songs to work with in the class. Again, ensure that the schools are aware of the materials being used, and that no copyright is being infringed. There are many websites in which one can find the words of suggested songs. There is a list at the end of this article which will prove to be of use, but there are many more to access merely by typing the name of the lyric in a search engine. (Lever, L., “Pop & Rock Music to Teach Grammar in ESL Lessons”, Nov 11, 2009)

Besides the above listed tips it is also interesting to present Coromina’s (n.d.) classification of songs that are good for use in the English language classroom according to their subject matter. It’s very important to know what songs are actually about. In her point of view, there are songs about friendship, growing up, growing old, love of our fellowman, political songs, songs that tell a story of a third party, and songs about the meaning of life. However, the most frequent topic is love. This comes as no surprise. Some rock songs are the modern equivalents of poetry, and what better source of inspiration than love there is? As the saying goes, love makes the world go ’round. The truly classical love song focuses on the person who inspires this feeling in the singer. It is devoid of direct allusions to the physical side of love, and is soul-elevating. In this category she includes the following: The Beatles’ *Here, There, and Everywhere*, John Lennon’s *Woman*, Kenny Rogers’s *Lady*, Elton John’s *Blue Eyes*, Billy Joel’s *Just the Way You Are*, Gordon Lightfoot’s *Beautiful*, Billy Ocean’s *Suddenly*, The Bee Gees’ *Words, Blood, Sweat, and Tears’ You’ve Made Me So Very Happy*, Supertramp’s *My Kind of Lady*.

Further Coromina (n.d.) gives the definition of different kinds of love songs. There are endless variations of the classical love song, depending on the circumstances that determine the kind of love that's being described. There are songs about love with a married man (Whitney Houston's *Saving All My Love for You*, Barbra Streisand's *Coming In and Out of Your Life*); infidelity (Barbra Streisand/Barry Gibbs's *Who's Sorry Now?*); one-night stands (The Beatles' *Norwegian Wood*); women taking the lead in a relationship (The Pointer Sisters' *He's So Shy*); infatuation (Chris the Burgh's *The Lady in Red*, Smokey Robinson's *Being with You*, The Carpenters' *Close to You*); unrequited love (Don McLean's *Crying*, Frankie Valli's *I Make a Fool of Myself*, Robert Palmer's *I Want You*); and finally, songs about the pain and heartbreak that love invariably means (Phil Collins's *Against All Odds*, Chicago's *If You Leave Me Now*, Neil Diamond's *Love on the Rocks*, Michael Bolton's *How Am I Supposed to Live without You?*).

Coromina (n.d.) also explains that aside from love, there's a wide variety of topics in rock songs that can be brought to students for discussion. There's friendship (James Taylor's *You've Got a Friend*); nostalgia (The Beatles' *Yesterday*, Barbra Streisand's *The Way We Were*); self-esteem (Whitney Houston's *The Greatest Love*); the brotherhood of man (John Lennon's *Imagine*). There are songs that tell a complete story (Kenny Rogers's *The Coward of the County* and *The Gambler*), and then there are seemingly "nonsense" songs, such as The Beatles' *Strawberry Fields Forever*, which are really about dreams and insights into the meaning of life occurring during altered states of consciousness (induced by drugs). The "nonsense" songs are amazingly rich in metaphors, and their enigmatic lyrics lend themselves to a variety of interpretations, thus fostering discussion among students.

When thinking of how to usefully incorporate the English song to the English lesson teachers should take into account many aspects as written above. There exist several common approaches to this problem. Coromina (n.d.) talks about two possible ways of teaching songs. One way to teach a song is by first handing out the lyrics, then going through the grammar and syntax, examining the vocabulary used, and finally, trying to analyze the content of the song. When every student has thoroughly grasped the meaning of the lyrics, the teacher plays the song and has them sing aloud in order to practice their pronunciation.

Then there is another method used by Coromina (n.d.). It allows the students to discover some of the lyrics by themselves. This is done by handing out a copy of the song with some words missing. Thus, the listening-comprehension exercise really fits its purpose -

since students must listen carefully in order to make out the exact words being sung. Coromina (n.d.) has found that students enjoy this exercise a lot: “When they can’t figure out what it is that’s being said, they generally insist upon listening to the passage again and again until they understand every single word. This “filling in the blanks” exercise has proven to be a great opportunity to teach new words in context, as well as phrasal verbs, idiomatic expressions, and even some familiar or slang words, which the teacher clearly points out should be used with care in everyday conversation. There is a strategy for the placing of the blanks according to Coromina (n.d.). Depending on the grammatical content of the song, the teacher will place the gaps where there are either nouns, verbs, adjectives, or adverbs. Thus the students will know specifically what to look for. Some songs lend themselves to this kind of exercise better than others. Because there is often a certain amount of distortion in spelling and grammar, students should be encouraged to look for mistakes and correct them, using good English.”

Coromina (n.d.) concludes her work about classification of songs and possible ways of teaching songs with these words: “When all the words have been figured out, the teacher and students look at the song as a whole and try to understand what it’s telling us. Is it a love song? What’s happening to the main character? What feelings or thoughts are being expressed in the song? They analyze the song as though it were a piece of poetry. When a song has been analyzed as thoroughly as this, students will find that they are in a much better position to appreciate it fully. The whole process might take up to one hour. It is common knowledge that students who relax and have fun while learning do learn more. Exploring and discovering the essence of a song adds to students’ enjoyment of and interest in the English language.” (Coromina, Irene, S., n.d.).

Another author of an idea which supports using the pop music in English language classes is Kristen Lems. She is an educator and musician who says pop songs are popular because they contain common, short words and many personal pronouns. Also, the language is conversational, with approximately 25% of sentences using imperatives and questions (as cited in Kretz, 2003, para. 9).

Teaching English grammar through songs

The idea of using songs (pop/rock songs) when teaching English grammar has been mentioned several times above. This way of incorporating music into the language learning process isn’t any new and teachers have many good reasons for doing it. On the top of making

the lesson in most cases more enjoyable and more interesting, there exist many other advantages teachers can take of.

The article “Teaching grammar through songs and rhymes” contains the basic information and instruction how to use the song in teaching English grammar. As it is written here, songs are one of the most enchanting and culturally rich resources that can easily be used in language classrooms. They offer a change from routine classroom activities. Concerning grammar, since meaning of a particular grammar structure is an important device in teaching grammar, it is important to contextualize any grammar point. The idea of using pop songs is appropriately paraphrased here - through using contemporary popular songs, which are already familiar to teenagers, the teacher can meet the challenges of the teenage needs in the classroom. Since songs are highly memorable and motivating, in many forms they may constitute a powerful subculture with their own rituals. In consequence, as explained in this article, if selected properly and adopted carefully, a teacher can benefit from songs in all phases of teaching grammar. Songs may both be used for the presentation or the practice phase of the grammar lesson. They may encourage extensive and intensive listening, and inspire creativity and use of imagination in a relaxed classroom atmosphere. While selecting a song, the teacher should take the age, interests of the learners and the language being used in the song into consideration. To enhance learner commitment, it is also beneficial to allow learners to take part in the selection of the songs (*Teaching grammar through songs and rhymes*, n.d.).

To make the best of incorporating songs into grammar teaching processes it's very important for the teacher to have a clear structure of the particular lesson and to know certainly what to teach or practise. In the article “Teaching grammar through songs and rhymes” the readers can learn the teaching procedure that is presented here. There are various ways of using songs in the classroom. The level of the students, the interests and the age of the learners, the grammar point to be studied, and the song itself have determinant roles on the procedure. Apart from them, the incorporation of songs into grammar teaching processes mainly depends on the creativity of the teacher. At the higher levels, where the practice of grammar points is at the foreground, songs can be used with several techniques according to “Teaching grammar through songs and rhymes”. Some examples of these techniques are:

- Gap fills or close texts
- Focus questions

- True-false statements
- Putting the lines into the correct sequence
- Dictation
- Adding a final verse
- Circling the antonyms/synonyms of the given words
- Discussion

A teachers' selection of a technique or a set of techniques should be based on his or her lesson objectives. After deciding on the grammar point to be studied, and the song and the techniques to be used, the teacher should prepare an effective lesson plan.

Another important and beneficial step in introducing the song and grammar together according the above mentioned article "Teaching grammar through songs and rhymes" is to let the students know which grammar points should be studied before listening to the song. At this stage, pictures may also be used to introduce the theme of the song. In the listening stage, some of the techniques listed above can be used, but among them gap filling is the most widely used technique. Through such gaps, vocabulary, grammar, or pronunciation are highlighted. This stage can be developed by the teacher according to the needs of the students and the grammar point to be studied (*Teaching grammar through songs and rhymes*, n.d.).

Similar to Coromina's classification of songs, article "Teaching grammar through songs and rhymes" goes deeper into the problem and directly suggests the titles of songs that can be used to teach specific grammar points. It says that exploitation of songs for grammatical structures can be illustrated through several examples. For present tense 'Let It Be' by the Beatles, for past tense 'Yesterday' by the Beatles, for present progressive 'Sailing' by Rod Stewart, for present perfect 'Nothing Compares to You' by Sinéad O'Connor, for past perfect 'Last Night I Had...' by Simon and Garfunkel, for modals 'Blowing in the Wind' by Bob Dylan, and for conditionals 'El Condor Pasa' by Simon and Garfunkel can be used. However, it should be kept in mind that songs, which provide frequent repetitions, or tell a story, or provide comments about life, or introduce cultural themes are the effective ones, since they provide authentic and meaningful material ("Teaching grammar through songs and rhymes", n.d.).

Grammar and Beatles

As one could learn from this paper Beatles belong to the musicians whose songs are often used in the English language classrooms. There are many reasons for this but the

following quotation explains it the best: “Beauty of style and harmony and grace and good rhythm depends on simplicity.” –Plato

How can teachers use Beatles songs to teach English in the language classroom? The answer is given in the homonymic article that is introduced by these words: “Learning Beatles songs can be a fun and engaging way to introduce ESL students to new vocabulary and grammar while teaching them about anglophone culture.” The author Nachtigal (2010) explains although there are many songs written specifically to teach English, teaching popular songs can be more exciting and motivating to students than learning a song that seems like a thinly-veiled vocabulary lesson. Many (though certainly not all) Beatles' songs make excellent ESL learning tools. Not only are these Beatles' songs well-known classics with accessible lyrics that teach important vocabulary, they familiarize students with an important part of anglophone popular culture, says Nachtigal.

According to Nachtigal (2010) Beatles songs can be used:

- as ice-breaker or warm-up activities
- to initiate the lesson or introduce a theme or new set of vocabulary.
- to lighten things up after a difficult grammar activity.
- as part of a daily ritual
- to help teach a particular grammatical structure or concept

Further Nachtigal (2010) introduces a small sample of the possibilities, that can enrich the English grammar learning process especially of the beginning students and emphasises the creativity of the individual teachers.

"Hello Goodbye" – according to Nachtigal (2010) this song is a classic taught to most school children in French classrooms, and it's easy to understand why. It's a perfect song for teaching greetings, for obvious reasons. "Hello Goodbye" is upbeat and fun to sing, and fairly easy to learn, (lots of repetition.) It also reinforces the verb "to say," as well as basic opposites – "high and low," "yes and no," "stop and go", etc. It can be used to introduce a lesson on basic rhyming words or opposite adjectives.

"Yellow Submarine" – Nachtigal (2010) says: "Although "Yellow Submarine" is a bit of a wacky, nonsensical song, it's a great singalong with an easy to learn refrain. It would be a perfect song for children to act out – a group of students can pretend to be travelling in a submarine, inviting their friends abroad, playing in the band, etc."

"Here Comes the Sun" – according to Nachtigal (2010) this is a great song to teach children and can be used to tie into a unit on the weather, It makes an excellent springtime song! The lyrics are simple and clearly pronounced and appropriate for any age group. The teacher can prompt older students to talk about the song's use of symbolism, asking them to think about what the end of winter and the appearance of the sun could represent.

"Good Day Sunshine" – Nachtigal (2010) explains this is another fun, straightforward song celebrating sunny weather that would be a good choice in the language classroom. "Good Day Sunshine" is simpler and easier to sing than "Here Comes the Sun" and may be a better choice for younger children.

"Please Please Me" – according to Nachtigal (2010) not only is this early Beatles' hit catchy and fun to sing, it also makes an excellent introduction to a grammar lesson for older students. ESL teachers can discuss the two different meanings of the word "please" in the title, and grammatically analyze the sentence "Please please me like I please you" (which may be a bit of a tongue twister for young English learners!), dividing the sentence into subject and object and deciding what type of sentence it is – declarative, imperative, interrogative, etc.

"Drive My Car" – Nachtigal (2010) says this is a great song for a unit on transportation. Students can be encouraged to come up with additional lyrics to the song, (with the help of the teacher), working from a list of rhyming words and related vocabulary that they have brainstormed as a class.

Finally Nachtigal adds a note:

"Whether they form part of a lesson about British culture and popular music, or are used to tie in to a vocabulary or grammatical lesson, Beatles songs have many possibilities in the ESL classroom. Students will enjoy hearing the original recording. Apart from being lots of fun, songs teach children listening skills and reading comprehension and help them to practice their pronunciation and reinforce vocabulary

and grammar” (Nachtigal, S., 2010, “How to Use Beatles Songs to Teach English in the ESL Classroom”).

To summarize the whole chapter, the positive effects of using the appropriate songs while teaching English grammar in the language class has definitely been given. Firstly, the influence of music on society, human mind, and language learning was explored. Secondly, the term “musical intelligence” was explained and subsequently rather a large part of the thesis was given to the investigation of using music in class properly. Nevertheless the largest part is dedicated to introducing the advices and ways of incorporating English songs to teach English as a foreign language. Then the listening comprehension and song selection criteria are studied. Ideas of teaching English grammar through pop and rock songs are given further and finally the connection between the group “Beatles” and teaching English grammar with use of their songs has been mentioned. However, how all the above discussed points work in reality is to be researched in the following chapter.

“NEW Opportunities Pre-Intermediate”

The Students’ book “NEW Opportunities Pre-Intermediate” serves as a basis for forming a list of songs that can be useful tool for teaching certain English grammar points. It’s by the authors Michael Harris, David Mower, and Anna Sikorzynska and consists from 16 modules. Each module has its central topic and is divided into four parts – warm-up (introducing the topic), grammar focus (introducing and practising new grammar), skills focus (getting acquainted with new vocabulary through listening, reading, speaking, and writing), and communication workshops (culture/literature focus).

Modules, key grammar, and suitable songs

Module 1 introduces the two basic tenses – Present Simple and Present Continuous. The title of this module is “Lifestyles” so the students deal with the vocabulary connected with daily routines and British lifestyles in addition. In the end of the module the song “The streets of London” by Ralph McTell is presented. According the students’ reactions the song is unfamiliar for them (as well as for the teacher) and from the teacher’s point of view it does not really correspond with the key grammar (Present Perfect is mostly used here), on the other hand it deals a bit with the central topic (the song is about life of poor people in the cities). The song is pleasant to listen but the idea of it was quite difficult to understand even by the

smartest students. Further there are ideas for pop/rock songs that respond to the grammar, (Present Simple and Present Continuous) topic, and students' language level more.

- “In the Ghetto” by Elvis Presley (“*Elvis Presley – Official site of the king of rock’n’roll – Biography*”, n.d.) - Tenses: Simple Present & Present Continuous
- “Tubthumping” by Chumbawamba (“Tubthumper sung by Chumbawamba”, n.d.) - Simple Present (affirmative/negative)
- “Sailing” by Rod Stewart (“Pop songs to teach English grammar”, 6th March 2010) - Present Continuous
- “Tom's Diner” by Suzanne Vega – DNA remix (“Pop songs to teach English grammar”, 6th March 2010) - Simple Present & Present Continuous
- “Wonderful Tonight” by Eric Clapton (“Song- Music and Songs in English Language Teaching”, 2008) - Simple Present & Present Continuous
- "Good Day Sunshine" by The Beatles (Lever, L., “Pop & Rock Music to Teach Grammar in ESL Lessons”, Nov 11, 2009) - Simple Present & Present Continuous
- "As Tears Go By" by The Rolling Stones (Lever, L., “Pop & Rock Music to Teach Grammar in ESL Lessons”, Nov 11, 2009) - Simple Present
- “What a Wonderful World” by – Louis Armstrong (Lever, L., “Pop & Rock Music to Teach Grammar in ESL Lessons”, Nov 11, 2009) - Simple Present
- “Don't Stand So Close to me” by The Police (“Song- Music and Songs in English Language Teaching”, 2008) - Simple Present & Present Continuous
- “Friday I'm In Love” by The Cure (“Song- Music and Songs in English Language Teaching”, 2008) – Simple Present
- “With or Without You” by U2 (“Song Lyrics - using songs in the ESL classroom”, n.d.) – Present Simple, Present Continuous
- “Hand in my Pocket” by Alanis Morissette (“Song- Music and Songs in English Language Teaching”, 2008) – Simple Present, Present Continuous, Present Perfect

The introduced grammar in *Module 2* is the Present Perfect. The central topic is “Homes” and the vocabulary deals with the common verbs *do*, *go*, *have*, *make*. There are ideas for pop/rock songs that respond to the grammar, students' language level, and partly to the topic. Of course it's supposed that students already know the Present Simple and the Present Continuous.

- “I Still Haven’t Found What I’m Looking for” by U2 (“Pop songs to teach English grammar”, 6th March 2010)
- “We Are The Champions” by the Queen (“Pop songs to teach English grammar”, 6th March 2010)
- “Morning Has Broken” by Cat Stevens (“Song Lyrics - using songs in the ESL classroom”, n.d.)
- “Lady In Red” by Chris de Burgh (“Songs For Teaching English Grammar”, n.d.)
- “Hand in my Pocket” by Alanis Morissette (“Song- Music and Songs in English Language Teaching”, 2008) – Simple Present, Present Continuous, Present Perfect
- “Hello” by Lionel Richie (“Song- Music and Songs in English Language Teaching”, 2008) – Simple Present, Present Continuous, Present Perfect

Module 3 is all about different types of “Heroes” and the grammar introduced here deals with the two basic past tenses – Past Simple and Past Continuous. The used vocabulary is closely connected with the title of the module; students learn to use character and personality description adjectives. As regards the speaking skills, giving opinions, agreeing and disagreeing is practised in this chapter. There are ideas for pop/rock songs that respond to the grammar, students’ language level, and partly to the topic.

- “Norwegian Wood” by The Beatles – Past Simple
- “Yesterday” by The Beatles (“Song Lyrics - using songs in the ESL classroom”, n.d.) – Past Simple
- “Candle in the Wind” by Elton John (“Pop songs to teach English grammar”, 6th March 2010) – Past Simple
- “Torn” by Natalie Imbruglia (“Pop songs to teach English grammar”, 6th March 2010) – Past Simple
- “Yellow” by Coldplay (“Pop songs to teach English grammar”, 6th March 2010) – Past Simple
- “The Scientist” by Coldplay (“Song Lyrics - using songs in the ESL classroom”, n.d.) – Past Simple, Past Continuous
- “Goodbye My Lover” by James Blunt (“Goodbye My Lover” sung by James Blunt, n.d.) – Past Simple

- “Yellow Submarine” by the Beatles (“Songs For Teaching English Grammar”, n.d.) – Past Simple
- “Because You Loved Me” by Celine Dion (“Songs For Teaching English Grammar”, n.d.) – Past Simple
- “Return To Sender” by Elvis Presley (“Song- Music and Songs in English Language Teaching”, 2008) – Past Simple
- “Radio Ga Ga” by the Queen (“Radio Ga Ga” sung by Queen, n.d.) – Past Simple
- “Jealous Guy” by John Lennon (“Songs For Teaching English Grammar”, n.d.) – Past Simple, Past Continuous
- “Does Anybody Really Know What Time it is?” by the Chicago (“Song- Music and Songs in English Language Teaching”, 2008) – Past Simple, Past Continuous
- “You Gotta Be” by Des' ree (“Song Worksheet: You Gotta Be by Des' ree”, n.d.) – Character adjectives, Present Simple
- "Foolish Games" by Jewel (English Language Discussion Forums – “Teaching grammar throughout songs”, August 2009) – Character adjectives, Past Simple, Past Continuous
- “Song 2” by Blur (“Song Lyrics - using songs in the ESL classroom”, n.d.) – Past Simple

The central aim of the *Module 4* is to revise the Present Perfect and Past Simple tenses and to present the difference in their use. The topic is “Challenge” and the vocabulary coheres with it, it refers to jobs and different challenges in life. In addition the main topic of the “Communication workshops” is talking about the people who the students admire, e.g. singers, musicians, actors etc. There are ideas for pop/rock songs that respond to the grammar, students’ language level, and partly to the topic.

- “Cryin’” by the Aerosmith (“Songs For Teaching English Grammar”, n.d.) – Past Simple, Past Continuous, Present Perfect
- “My Way” by Frank Sinatra (“Song- Music and Songs in English Language Teaching”, 2008) – Past Simple, Present Perfect
- "Foolish Games" by Jewel (English Language Discussion Forums – “Teaching grammar throughout songs”, August 2009) – Character adjectives, Past Simple, Past Continuous, Present Perfect

- “Yellow” by Coldplay

Module 5 introduces the modal verbs (must, mustn't, have to, don't have to, needn't, can, can't) and the vocabulary and activities are related to the topic “Celebration”. There are ideas for pop/rock songs that respond to the grammar, students' language level, and partly to the topic.

- “Can't Get You Out Of My Head” by Kylie Minogue (Grammar in Songs: Modal Verbs, 2nd January 2010) – Modal verbs (can't), Present Simple
- “The Show Must Go On” by The Queen (Grammar in Songs: Modal Verbs, 2nd January 2010) - Modal verbs (must, may, can, have to), Present Simple, Present Continuous, Future Simple, Future Progressive
- “You Gotta Be” by Des' ree (“Song Worksheet: You Gotta Be by Des' ree”, n.d.) – Modal verbs (can, can't, may), Character adjectives, Present Simple
- “Sometimes You Can't Make It On Your Own” by U2 (“Song Worksheet: Sometimes You Can't Make it”, n.d.) – Modal verbs (have to, don't have to, can, can't), Present Simple, Present Continuous
- “You Can't Roller Skate In A Buffalo Herd” by Roger Miller (English Language Discussion Forums – “Teaching grammar throughout songs”, August 2009)
- “Anything You Can Do (I Can Do Better)” from the Broadway musical Annie Get Your Gun (English with Jennifer, A blog for teachers, September 27, 2010. “Basic Abilities: Teaching modal verbs to express ability”)
- “With or Without You” by U2 (“Song Lyrics - using songs in the ESL classroom”, n.d.) – Present Simple, Present Continuous, can't

Module 6 and its title “Food” deals with vocabulary concerning the food, e.g. food adjectives, parties and grammar of comparatives and superlatives. There are ideas for pop/rock songs that respond to the grammar, students' language level, and partly to the topic.

- “In the Ghetto” by Elvis Presley (“5 Free ESL/EFL Exercises by Bibi Baxter to use with In The Ghetto By Elvis Presley”, n.d.) – Adjectives, Tenses: Simple Present & Present Continuous
- “Simply The Best” by Tina Turner (“Song- Music and Songs in English Language Teaching”, 2008) – Comparatives, Superlatives, Present Simple

- “Where Do I Begin?” by Andy Williams (“Song- Music and Songs in English Language Teaching”, 2008) – Adjectives, Tenses: Present Simple, Past Simple
- "Accidentally In Love" by The Counting Crows (ESLprintables.com - Accidentally in love - Comparative - superlative song Worksheets, n.d.) – Comparatives, Past Simple, Present Simple
- “Harder, Better, Faster, Stronger” by the Daft Punk (ESL forum - Song with comparatives and superlatives, 9th March 2010) – Comparatives, Superlatives, Present Simple
- “You Gotta Be” by Des' ree (“Song Worksheet: You Gotta Be by Des' ree”, n.d.) – Modal verbs (can, can't, may), Character adjectives, Comparatives, Present Simple
- “The Hardest Part” by Coldplay (englishforums.com - Song to teach comparative and superlative, April 2009) – Superlatives, Present Simple
- “Sorry Seems To Be The Hardest Word” by Elton John (eslHQ - Songs about superlatives, 1st August 2006) – Adjectives, Comparatives, Superlatives, Present Simple

The introduced grammar in *Module 7* is using the quantifiers some, any, no; much, many, a lot of; a little, a few. The vocabulary deals with the topic of money which is definitely connected with the quantifiers. There are ideas for pop/rock songs that respond to the grammar, students' language level, and partly to the topic.

- “With A Little Help Of My Friends” by Joe Cocker
- “Can't Buy Me Love” by The Beatles
- “Money, Money, Money” by ABBA
- “Too Much Heaven” by The Bee Gees
- “Truly Madly Deeply” by Savage Garden (“Song- Music and Songs in English Language Teaching”, 2008) – Future “will”, Present Continuous, Present Simple

Module 8 introduces mainly the predictions: “will” and “going to” and further there are the opinion adjectives and -ed, -ing adjectives explained. The topic of this module is “Gadgets”. There are ideas for pop/rock songs that respond to the grammar, students' language level, and partly to the topic.

- “I Will Survive” by Gloria Gaynor (“Pop songs to teach English grammar”, 6th March 2010) - Tenses: Past Simple, Future “will”
- “I Will Always Love You” by Whitney Houston (“ESL Future Simple Song Worksheets -Will & Going to”, n.d.) – Future “will”, would, should, Present Perfect, Present Continuous
- “I Will Be” by Avril Lavigne (“ESL Future Simple Song Worksheets -Will & Going to”, n.d.) – Future “will”, could, would, Past Simple
- “Next Year Baby” by Jamie Cullum (“Song- Music and Songs in English Language Teaching”, 2008) – Future “going to”, Present Perfect
- “Truly Madly Deeply” by Savage Garden (“Song- Music and Songs in English Language Teaching”, 2008) – Future “will”, Present Continuous, Present Simple
- “You're Beautiful” by James Blunt (“Song- Music and Songs in English Language Teaching”, 2008) – Future “will”, Past Simple
- “I'll Be There For You” by The Rembrandts (“Song- Music and Songs in English Language Teaching”, 2008) – Future “will”, “going to”, Present Perfect
- “All My Loving” by The Beatles (“Song Lyrics - using songs in the ESL classroom”, n.d.) – Future “will”
- “You're Going To Lose That Girl” by The Beatles (“Steve’s Beatles page”, n.d.) – Future “going to”, “will”
- “I'm Bored” by Iggy Pop

As it was mentioned above, these songs are suitable for the first eight chapters of the Student’s book “NEW Opportunities Pre-Intermediate”. The songs are chosen from the several points of view – intelligibility of the lyrics and singing, used grammar and vocabulary, and finally the popularity of the songs. They are picked with the due care. Most probably there exist more applicable songs for teaching the key grammar of this book, nevertheless these are considered to be very useful, which is acknowledged by considerable number of resources, and last but not least they could be entertaining for the students too.

3. METHODOLOGY

In response to the content of the theoretical background section, I decided to undertake a research study which focuses on the use of pop/rock songs in teaching English grammar. More exactly the aim of the research was to find out what songs students at a grammar school might consider likeable and if the song selection criteria mentioned above are really effective. This chapter presents the methodology of the research. Firstly, there is information about the context of the research i. e. when and where the research was conducted and its goals. Secondly, it briefly introduces respondents participating in the research. Finally, it explains the data collection method and the importance of the respondents and their frankness.

Research Background

The research presented in this thesis was realized at the end of June 2011 in co-operation with a group of teenage students at a grammar school in Prague (see further). The main target of the research was to discover the musical taste of young people – what pop/rock songs teachers should choose to guarantee a successful teaching process and what aspects students prefer to while listening songs? There are four main aspects concerning the choice of the songs, which are principal for this thesis, they are:

- the performer of the song (male/female/group),
- the date of the first recording of the song (50's - 10's) – age of the song,
- rhythm (slow/fast),
- lyrics (intelligibility, substance).

Respondents

As it is written above a group of young students aged between sixteen and eighteen agreed to cooperate in the research. There were eighteen people from the first and second class at the Business Academy in Prague Holešovice, twelve boys and six girls. My initial idea was to conduct the research only with the first class students but unfortunately I chose a day with adverse conditions for the research; many students were absent, probably because of the forthcoming end of the year and already closed examinations. This is the reason I increased the age limit for participating in the questionnaire which is, actually, quite interesting. Another thing which wasn't exactly what I planned was the unbalanced number of male and female respondents (twelve to six) so I couldn't fully carry out a research based on the songs popularity by the men a women separately. Nevertheless I did it, although the results can't be one hundred per cent believable by the females, I'm afraid. Thus we must

understand the results of the research as a musical taste of nowadays Czech teenagers in general.

Although the level of English knowledge of the previous mentioned students is not the key information for judging the results of the research, it is important to give a few words about it to gain complete picture needed for knowing the subjects for the purpose of this work. From my point of view, being their English teacher for the past school year, these students master English at very different levels despite the fact they are in a same class/year (the first class students) and the language class as well. The reason for this is obvious; they come from different schools with unequal demands on them and also their study habits are strictly individual (or there are no habits yet). However, for the purpose of my research, I did not find these differences that important. I reckon that music itself, especially the rhythm, affects the listener more than the acquisition of the language of the song and full listening comprehension. Anyway the students cooperated well and even though some of them made faces, did not clearly understand the reason for this activity at first or giggled in the course of listening to the song excerpts, at the end of the lesson I got all the questionnaires back and filled out.

Data Collection Method

It is important to remember that the songs used for the purpose of the research were thoroughly selected according to the genre, i.e. pop/rock and the grammar introduced in the first eight chapters of Students' book "NEW Opportunities Pre-Intermediate" by the authors Michael Harris, David Mower, and Anna Sikorzynska. This level of the book is intended to be used with the students of the first and second class at the Business Academy in Prague Holešovice. First eight chapters of the book are scheduled to be the subject matter of the first class of the study and these eight chapters contain the grammar that'll be the central point of this paper. Ideally the teacher who would like to enrich his/her lesson plan, reads this thesis and chooses from songs that introduce the grammar of each of the above mentioned module. One song with suitable grammar activities will be introduced within one module. Additionally the central topic and the level of students' English will be also determinant during choosing the appropriate song. Besides that there'll be perhaps the most important part of the thesis, namely putting one of the songs based activities in practice.

These chapters (from the total sixteen) are to be covered during the first year of study. The process of the song selection was quite time demanding but very interesting and

enjoyable for me. First, I identified grammar points students study. Second, I searched for the songs (on the internet) that could be usable in connection with the grammar and partly vocabulary introduced in the particular units. Third, I had to listen to all the songs very carefully to check out the occurrence of the grammatical phenomena. Then the intelligibility of the song had to be affirmed and finally I considered the theme and overall popularity of the song. I didn't want to present wholly unknown songs and tried to incorporate the songs by the interpreters who are famous all around the world and who are appreciated for their work.

The total number of the selected songs for eight units is sixty-eight, concerning the fact that some songs can be used in several units. The number of the songs per unit differs – from four to sixteen. As I wrote above I did my best to find songs that would be the most suitable for the teaching process and enjoyable for the students (and the teacher as well). The aim of this thesis is to find out which of these songs are the most popular with students, which are the most interesting to work with and would be suitable for teaching.

However I could not really play all sixty-eight songs to the students due to time constrains. I decided to choose four songs from each unit and tried to select them according to the four aspects influencing their choice (performer, age of the song, rhythm, and lyrics intelligibility) to have a variety of different songs for every single unit. Thus students had thirty-two songs in total to evaluate. The progress of the research itself was very simple and consisted from several parts. The teacher's (my) task was to prepare a CD (in this case two CDs) with all thirty-two songs arranged according to the units; however, this fact is not so important for gaining the reliable data from the research. My next step was to prepare a simple questionnaire for the students. It was in a form of a table with song numbers and four columns to indicate a personal opinion to each song excerpt. A simple scale (1 very likeable - 2 likeable - 3 not likeable - 4 non-acceptable) was created in a way that students should unambiguously express their feeling aroused by the particular songs. Students evaluated the songs without knowing neither the interpreter nor the song title. The ticking was considered to be the best way for it. This anonymous questionnaire had only two obligatory pieces of information that are important for the evaluation of the research – age and sex of the respondents. These data was required to fill in at the top of the table, before the beginning of the listening to the songs excerpts and ticking. The timing for the research was stated for one lesson; the excerpts were about 1 minute and 15 seconds long. That means the whole process had to be carried out quickly, without useless pauses.

The research was conducted during one day and three lessons in three groups of students with an average number of six people. I believe all respondents expressed their opinions frankly and truly.

4. RESULTS

This chapter deals with the presentation of the research study results. The chapter consists of six parts. In the first part the overall songs popularity ranking is presented and the results show us which songs meet students' requirements. Then the "TOP 5" popular songs are analysed from the point of view of the above listed four main aspects (performer, age of the song, rhythm, and lyrics intelligibility). There is another intention of mine in the second part - to find out what songs are popular by men and by women separately. However there is an unexpected misbalance in the number of male and female respondents so these results aren't unfortunately very believable. The next step in the part three is to compare the songs popularity by the students according to the particular modules of the book. In the fourth part I try to confront the song selection criteria explained in the background chapter with the real students' musical tastes in the fourth part. Then the introduction of the "TOP 5" unpopular songs by the students and a brief commentary on this is presented in the fifth part. Finally I summarize the facts that follow from the results of the research.

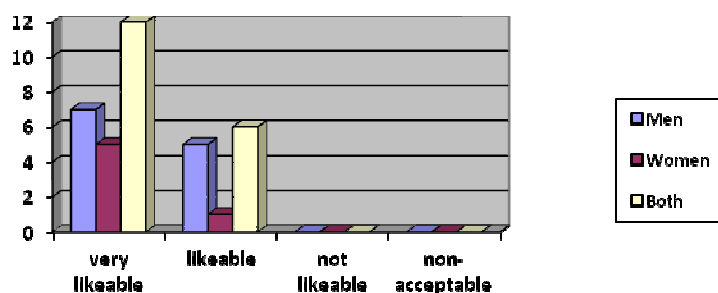
Overall ranking of the songs popularity (by all the respondents)

The following chart shows the results of a questionnaire in a form of a chart filled out by students during one English lesson (ca 45 minutes). The first column contains the title and number of the song where the number means a position in the song popularity ranking. The songs order in the original questionnaire was different of course nevertheless I used this kind of displaying the results for the sake of clear arrangement. The next four columns in the chart show the number of respondents and how they liked the song. The sum of the numbers in every line should be eighteen which is the number of respondents.

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 1 "Tubthumping" by Chumbawamba	12	6	0	0
# 2 "The Show Must Go On" by The Queen	12	5	1	0
# 3 "Accidentally In Love" by The Counting Crows	10	7	1	0
# 4 "Song 2" by Blur	9	7	2	0
# 5 "We Are The Champions" by the Queen	14	2	0	2
# 6 "Can't Get You Out Of My Head" by Kylie Minogue	7	7	4	0
# 7 "I Will Be" by Avril Lavigne	6	8	4	0
#8 "Truly Madly Deeply" by Savage Garden	10	4	0	4
# 9 "Money, Money, Money" by ABBA	9	4	4	1
# 10 "Can't Buy Me Love" by The Beatles	4	9	3	2
# 11 "I Still Haven't Found What I'm Looking for" by U2	4	8	5	1
# 12 "All My Loving" by The Beatles	7	5	4	2
# 13 "Simply The Best" by Tina Turner	7	4	6	1
# 14 - 15 "Tom's Diner" by Suzanne Vega – DNA remix	2	9	5	2
# 14 - 15 "The Scientist" by Coldplay	2	9	5	2
# 16 "Cryin'" by the Aerosmith	5	5	7	1
# 17 "Yellow" by Coldplay	0	9	6	3
# 18 "Hand in my Pocket" by Alanis Morissette	2	6	3	7
19 "You Gotta Be" by Des'ree	5	2	8	3
# 20 "Hello" by Lionel Richie	2	5	8	3
# 21 "Foolish Games" by Jewel	2	5	7	4
# 22 "Harder, Better, Faster, Stronger" by the Daft Punk	1	4	8	5
# 23 "Too Much Heaven" by The Bee Gees	0	5	5	8
# 24 "In the Ghetto" by Elvis Presley	2	1	12	3
# 25 "Morning Has Broken" by Cat Stevens	1	2	8	7
# 26 "Norwegian Wood" by The Beatles	0	2	11	5
# 27 "Does Anybody Really Know What Time it is?" by the Chicago	1	1	2	14
# 28 "Where Do I Begin?" by Andy Williams	0	3	4	11
# 29 "You Can't Roller Skate In A Buffalo Herd" by Roger Miller	0	2	5	11
# 30 "With A Little Help of My Friends" by Joe Cocker	0	1	8	9
# 31 "Next Year Baby" by Jamie Cullum	0	1	5	12
# 32 "My Way" by Frank Sinatra	0	0	6	12

After the overall songs popularity ranking it's important to present some piece of information about the "TOP 5" popular songs. The individual diagrams show us the number of respondents expressing their attitude towards the particular songs according to the questionnaire. I found the column chart to be the most transparent way for introducing the questionnaire results. Concerning the information given under the separate diagrams, it's divided into two parts; the first part includes the basic song data – the above mentioned four main aspects (performer, age of the song, rhythm, and lyrics intelligibility). In the second part there is a description of the chart.

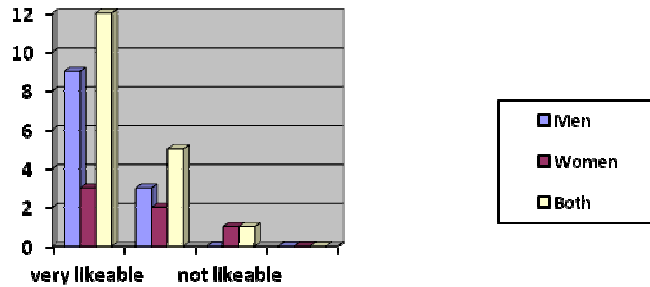
1 "Tubthumping" by Chumbawamba



- group of singers
- first recording: 1997 (Songfacts, "Tubthumping by Chumbawamba", n.d., para. 1)
- fast rhythm
- quite difficult-to-understand lyrics

As one can see in the chart, "Tubthumping" by Chumbawamba doesn't gain any negative values and it's the only song with this feature from the total thirty-two songs excerpts. This result puts it on the first place in the overall ranking. The chart shows that this song is popular by men as well as by women; 7 men and 5 women ticked very likeable (the highest evaluation) and 5 men and 1 woman ticked likeable. I think it's mostly because of its driving rhythm, forcefulness, lightness, and definitely enthusiasm and fun of the song. Besides all these aspects this song has got lyrics quite difficult to understand but they've also got a really strong substance. Nevertheless there are two disadvantages of this song for using it in the classroom - they're the rapid rate of speech, more precisely singing and that the song is sung by a group of singers and they're very often more difficult to understand than the only singer.

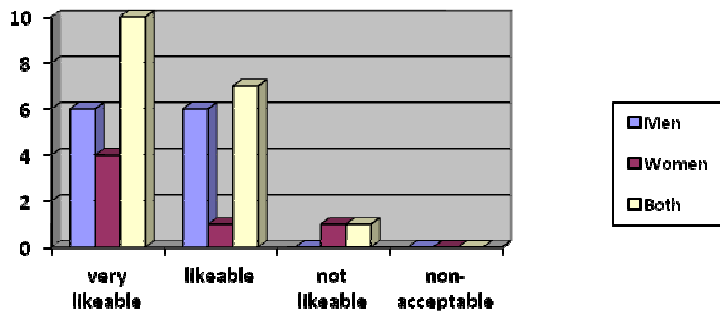
2 “The Show Must Go On” by The Queen



-
- male singer; Freddie Mercury – 5th September 1946 – 24th December 1991 (Gunn, J., Jenkins, J., n.d., para. 1, “Freddie Mercury: biography”)
 - first recording: 1991 (Songfacts – “The show must go on by Queen”., n.d., para. 1)
 - combination of fast and slow rhythm
 - easy-to-understand lyrics, there is a strong substance to the lyrics

The song “The Show Must Go On” by The Queen is deservedly on the second place in the ranking and together with “We Are The Champions” also by The Queen it is clear that this group is the most interesting and impressive for students. 9 men and 3 women ticked very likeable, 3 men and 2 women ticked likeable, and only 1 woman didn’t like the song excerpt. The reason for this ranking is probably the urgency of the message contained both in the lyrics and the music as well. The lyrics are easy-to-understand and the music is without doubt ingenious.

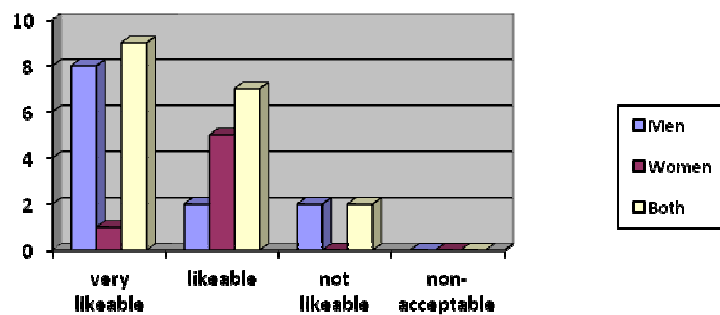
3 “Accidentally In Love” by The Counting Crows



- group of singers
- first recording: 2004 (“Accidentally in love”, n.d., para. 1)
- fast rhythm
- easy-to-understand lyrics, there is a substance to the lyrics

The popularity of the song “Accidentally In Love” by The Counting Crows is obvious by all students-respondents. I think the main reason is most probably the fact that this song is a part of a soundtrack to one of the most favourite cartoon comedies called “Shrek” and the students know this song very well. Together with this fact, the song is fast-paced, lively, funny, and with a clear substance to the lyrics, that are easy to understand. That is why it so popular. The song was evaluated by 6 very likeable votes by men and 4 by women, 6 likeable votes by men and 1 by woman, and only one woman didn’t like it.

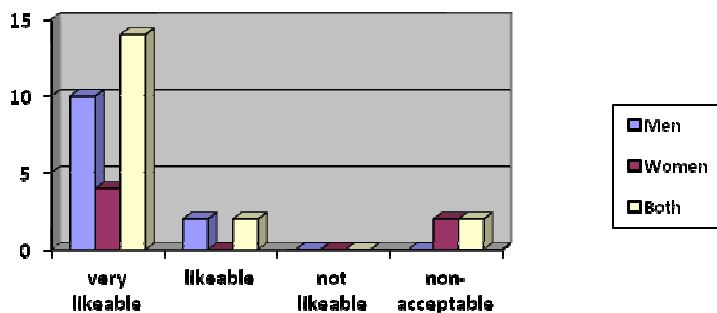
4 “Song 2” by Blur



- male singer; Damon Albarn - born on March 23rd 1968 (“Damon Albarn - Vocals, guitar, keyboards”, n.d., para. 1)
- first recording: 1992 (“Blur – Biography”, n.d., para. 1)
- fast rhythm
- quite easy-to-understand lyrics, the substance to the lyrics may not be so clear

“Song 2” by Blur occupies the fourth place and the fact that the 2 negative votes are the men’s is quite interesting. Anyway this song gained 8 very likeable votes by men and 1 by woman, 2 likeable votes by men and 5 by women. The cause of this result is again the fast rhythm of the song, simple lyrics, and maybe some kind of impudence in the way of its performance. The song may take the listeners by surprise with its relative shortness – it lasts no longer than two minutes. Nevertheless the song length isn’t the determinant for people and their opinion to it.

5 “We Are The Champions” by The Queen



- male singer – Freddie Mercury, chorus
- first recording: 1977 (Songfacts – “We are the champions by Queen”, n.d., para. 1.)
- slow rhythm
- easy-to-understand lyrics, there is a strong substance to the lyrics; Mercury said:” I’ve given it more theatrical subtlety than an ordinary football chant....” (Songfacts – “We Are The Champions by Queen”, n.d., para. 2)

Although “We Are The Champions” by The Queen got the biggest number of the very likeable votes, it couldn’t be on the first place because of the two negative (not-acceptable)

women's votes. I reckon that this song is especially favourite by men and obviously by the men who like football (or any other sport) because it is usually played during the matches, e.g. as a football chant and generally it's closely interconnected with sport in human mind. Thus it was evaluated with 10 very likeable votes by men and 4 by women and 2 likeable votes by men. Besides all these facts and a big popularity of this song, it also has got a great positive message and is easy-to-understand.

Song evaluation according to the four main aspects

There are the results of the song evaluation from the point of view of the four main aspects in this part of the chapter. Answer to the question about the favourite song interpreter (man, woman, group) is answered in this paragraph. According to the questionnaire results the respondents obviously prefer groups of singers (# 1 "Tubthumping" by Chumbawamba, # 3 "Accidentally In Love" by The Counting Crows, and # 5 "We Are The Champions" by The Queen) to the individual male or female singers. Besides this the "TOP 5" popular songs are all performed by famous bands.

Concerning the age of the song, as one can see from the "TOP 5" popular songs, the date of the first recording isn't as determinant as one can predict, although the 90's predominate (# 1 "Tubthumping" by Chumbawamba, # 2 "The Show Must Go On" by The Queen, # 4 "Song 2" by Blur). People say that a man usually prefers the music produced during his or her period of growing up. There is a confirmation of this saying.

The third aspect in a sequence shows us what rhythm the young listeners favor. We can see from the "TOP 5" songs that a fast rhythm prevails in the songs. This fact is a lot more interesting when we realize that it's closely connected with the fourth aspect – lyrics intelligibility. Students prefer a fast or catching rhythm to understanding the lyrics. On the other side if the song isn't sheer fast (# 2 "The Show Must Go On" and # 5 "We Are The Champions" by The Queen), the tempo or the message of the song is strong enough to compensate the lack of the fastness.

Finally there is a question of the lyrics intelligibility. Intelligibility or in other words the art of listening comprehension means that a man is able to understand the lyrics as a whole – it's important to distinguish separate words and phrases, to know or guess their meaning, and finally to get the overall message – the substance of the song. As one can find from the "TOP 5" students were influenced more likely by the mood of the song than by the overall understanding of the song lyrics. E.g. # 1 "Tubthumping" by Chumbawamba has got lyrics

that are very difficult to understand because of the fast rhythm and that the song isn't sung by an individual singer whose voice is better to understand than several voices together. Hence the teacher must always be very careful with working with this song in the classroom – the printed lyrics of this song become very useful in this case, if the song isn't used for example only as an “activator” or played in background. Concerning the two songs by The Queen in the “TOP 5”, they definitely don't lack the clearly sung lyrics and meaning, of course. And as it is written above the substance to the lyrics may not be so clear in the Blur's song.

Song evaluation according to men and women separately

Songs popularity (by 12 men)

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 1 “We Are The Champions” by the Queen	10	2	0	0
# 2 “The Show Must Go On” by The Queen	9	3	0	0
# 3 “Tubthumping” by Chumbawamba	7	5	0	0
# 4 “Accidentally In Love“ by The Counting Crows	6	6	0	0
# 5 “Song 2” by Blur	8	2	2	0

Songs popularity (by 6 women)

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 1 - 2 “Tubthumping” by Chumbawamba	5	1	0	0
# 1 - 2 “Truly Madly Deeply” by Savage Garden	5	1	0	0
# 3 “Can't Get You Out Of My Head” by Kylie Minogue	4	2	0	0
# 4 “I Will Be” by Avril Lavigne	3	3	0	0
# 5 “Song 2” by Blur	1	5	0	0

As it is already mentioned above the aspect of the song popularity by men and women separately can't be considered as trustworthy as I originally wished because of the lack of the women who took part in the song excerpts evaluation. Nevertheless I made a comparison of the male/female ranking only to live this thesis up. These two separate rankings show that women aren't as big fans of “The Queen” as men are. While men put this band's songs on the first and second places, women prefer songs with slower rhythm and different theme (e.g. # 1 - 2 “Truly Madly Deeply” by Savage Garden or # 4 “I Will Be” by Avril Lavigne). On the

other hand there are songs in the “TOP 5” popular songs that are highly evaluated by women and men as well – these are “Tubthumping” by Chumbawamba and “Song 2” by Blur.

Song evaluation according to the particular modules of the book

Songs popularity – ranking (according to the particular modules)

• MODULE 1

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 1 “Tubthumping” by Chumbawamba	12	6	0	0
# 14 – 15 “Tom's Diner” by Suzanne Vega – DNA remix	2	9	5	2
# 18 “Hand in my Pocket” by Alanis Morissette	2	6	3	7
# 24 “In the Ghetto” by Elvis Presley	2	1	12	3

• MODULE 2

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 5 “We Are The Champions” by the Queen	7	7	4	0
# 11 “I Still Haven’t Found What I’m Looking for” by U2	4	8	5	1
# 20 “Hello” by Lionel Richie	2	5	8	3
# 25 “Morning Has Broken” by Cat Stevens	1	2	8	7

• MODULE 3

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 4 “Song 2” by Blur	9	7	2	0
# 14 – 15 “The Scientist” by Coldplay	2	9	5	2
# 26 “Norwegian Wood” by The Beatles	0	2	11	5
# 27 “Does Anybody Really Know What Time it is?” by the Chicago	1	1	2	14

• MODULE 4

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 16 “Cryin’” by the Aerosmith	5	5	7	1
# 17 “Yellow” by Coldplay	0	9	6	3
# 21 “Foolish Games” by Jewel	2	5	7	4
# 32 “My Way” by Frank Sinatra	0	0	6	12

- MODULE 5

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 2 "The Show Must Go On" by The Queen	12	5	1	0
# 6 "Can't Get You Out Of My Head" by Kylie Minogue	7	7	4	0
# 19 "You Gotta Be" by Des' ree	5	2	8	3
# 29 "You Can't Roller Skate In A Buffalo Herd" by Roger Miller	0	2	5	11

- MODULE 6

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 3 "Accidentally In Love" by The Counting Crows	10	7	1	0
# 13 "Simply The Best" by Tina Turner	7	4	6	1
# 22 "Harder, Better, Faster, Stronger" by the Daft Punk	1	4	8	5
# 28 "Where Do I Begin?" by Andy Williams	0	3	4	11

- MODULE 7

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 9 "Money, Money, Money" by ABBA	9	4	4	1
# 10 "Can't Buy Me Love" by The Beatles	4	9	3	2
# 23 "Too Much Heaven" by The Bee Gees	0	5	5	8
# 30 "With A Little Help of My Friends" by Joe Cocker	0	1	8	9

- MODULE 8

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 7 "I Will Be" by Avril Lavigne	6	8	4	0
# 8 "Truly Madly Deeply" by Savage Garden	10	4	0	4
# 12 "All My Loving" by The Beatles	7	5	4	2
# 31 "Next Year Baby" by Jamie Cullum	0	1	5	12

Relatively the most successful module concerning the choice of the songs is the Module 5, then Module 2, Module 8 is on the third place, and Modules 1, 6, 3, 7, and 4 follow.

As for the evaluation of the songs that were chosen to be presented to the students from the eight modules of the book it won't be uninteresting to find out which song was the most successful by the students for each module. Let's have look at Module 1 that deals with Present Simple and Present Continuous. The most favourite song here is "Tubthumping" by Chumbawamba which is also on the 1st place in the overall song ranking. The highest rated song for the Module 2 that presents the Present Perfect tense is "We Are The Champions" by the Queen (5th rank overall). "Song 2" (4th rank overall) by Blur is the best rated song in the Module 3 which deal with Past Simple and Past Continuous. Module 4 has "Cryin'" by the Aerosmith on the first place (16th rank overall). The central aim of this module is to revise the Present Perfect and Past Simple tenses and to present the difference in their use. "The Show Must Go On" by The Queen (2nd rank overall) is the most likeable song for Module 5. This module introduces the basic modal verbs. "Accidentally In Love" by The Counting Crows (3rd rank overall) is the most favourite song for Module 6 which deals with comparatives and superlatives. "Money, Money, Money" by ABBA (9th rank overall) is the best evaluated song for Module 7 that presents the quantifiers some, any, no; much, many, a lot of; a little, a few. The most likeable song for Module 8 is "I Will Be" by Avril Lavigne (7th rank overall).

Song selection criteria and the real students' musical tastes

The confrontation between the ideas of the song selection criteria and the real student's musical tastes is probably the most interesting part of the questionnaire evaluation. As it is written above I tried to choose the songs to work with according to the grammar introduced in particular chapters, songs intelligibility, and the presumptive popularity of the songs by the students themselves, of course. I naturally had some tips on songs that could be particularly likeable and non-acceptable otherwise; nevertheless I was rather surprised by some results. On the other hand I was quite disappointed by the fact that most of my predictions came true, especially about the popularity of the classical pop/rock songs by the older male singers like e.g. Frank Sinatra or Elvis Presley.

Do the song selection criteria really work? Do the students appreciate the songs selected according to the theoretical information? Let's compare the Lynch's opinions on this issue with the results of the songs popularity ranking. He says that the teacher should use

songs that are popular with the students whenever possible. The results show that's definitely true; students responded a lot better to the songs that are generally famous and familiar with them. The main sources of them are radio, TV (adverts), films and sport events as well. If we look at the "TOP 10" songs we can see that there are both two Queen's songs, song by Beatles, ABBA and even e.g. Kylie Minogue. According to Lynch songs must have clear and understandable lyrics. Concerning the "TOP 5" popular songs in our ranking it needn't be always so – No. 1 song by Chumbawamba was evaluated rather on the basis of its catching rhythm than on the lyrics - they're so fast-paced that they may be difficult to understand for the first time of listening. Another Lynch's criterion for the song selection is that songs should have an appropriate theme (no negative or violence). According to the students' immediate reactions during listening to the song excerpts I didn't notice any negative reaction to the song lyrics or overall song selection.

One of Coromina's ideas of what to look for and what to beware of when choosing the song for teaching is that ideal song for teaching is one written primarily for the lyrics to be listened to, as opposed to songs featuring a lot of drum work and loud guitars. Unfortunately the "loud" songs belong to the most favourite in the students' ranking. I reckon that the ideal would be the Queen's songs which unite both high-quality lyrics and attractive music. She also states that the solo artists are easier to understand than the bands but in real the chorus singing is preferable by the students even in the "TOP 10" songs. Further Coromina recommends that teachers should avoid the songs that are too fast paced and with no substance. Although these songs are inappropriate to use in the classroom according to her, students react to them very positively and I think the skilled teacher can find an effective way how to work with them.

As for the type of music Lever says that pop and rock are excellent genres of music to use in the English as a second language (ESL) classroom because they appeal to a wider audience of students. Coromina's idea that one of the most suitable and acceptable genre of music for the teachers and also for students is logically high-quality pop and rock music because of its prevalence. This idea definitely proves successful, students preferred the time-proven pop/rock songs. Further Lever stresses out the criteria songs for grammar practice should meet - e.g. songs should have lyrics that focus on a particular grammar structure. I consider the chosen songs meet this requirement - they were carefully selected to comply with

the grammar introduced in the given modules of the book and also with the general popularity of the pop/rock songs.

Coromina also defined a classification of songs that are good for use in the English language classroom. Besides the songs about friendship, growing up, growing old, love of our fellowman, political songs, songs that tell a story of a third party, and songs about the meaning of life she defined the most frequent topic – love. According to the students' evaluation the “love” songs are preferred rather by women and in the “TOP 10” five songs with this theme placed, more likely in the lower part of the ranking. Coromina also gives an idea of so called “nonsense” songs (such as The Beatles' *Strawberry Fields Forever*, which are really about dreams and insights into the meaning of life occurring during altered states of consciousness). She says the lyrics of them lend themselves to a variety of interpretations thus fostering discussion among students. I totally agree. In the questionnaire students react positively to the songs they didn't clearly understand but which have a catching rhythm, and so they're interesting for them. Thus a future work with them could be possible.

The confrontation of the theoretical ideas concerning the choice of the songs for the English language teaching process and the real students' musical tastes can't be complete without mentioning the influence of the Beatles' songs on the students. Three of the Beatles' countless pieces were selected to be evaluated by the students. They're the “Norwegian Wood (This Bird Has Flown)”, “Can't Buy Me Love”, and “All My Loving”. Except the first one the students should be familiar with them. Concerning their ranking “Can't Buy Me Love” placed first of these three songs and got the # 10 in the overall evaluation (4 very likeable, 9 likeable, 3 not likeable, 2 non-acceptable). # 12 “All My Loving” narrowly follows (7 very likeable, 5 likeable, 4 not likeable, 2 non-acceptable) and “Norwegian Wood (This Bird Has Flown)” placed the last and got # 26 (0 very likeable, 2 likeable, 11 not likeable, 5 non-acceptable) in the overall ranking. The arithmetic mean of the Beatles' songs ranking is # 16, which is a clear average of the total 32 songs. I think it's a proof that students still accept Beatles as a good quality music source.

As for the characteristics of the above mentioned Beatles' pieces “Can't Buy Me Love” is a perfect song from the point of view of the rhythm, which is catching, song intelligibility, which is clear, and last but not least the chorus singing, which is preferred by the students. The lyrics are intelligible and there is a good use of quantifiers and several modals. “All My Loving” has almost got the same qualities. This song differs only in a bit

slower rhythm and a grammar introduced there (Future Simple). “Norwegian Wood” is unfortunately an underrated song in my point of view and I think it’s because of its slow rhythm and mainly a low familiarity with the students. It’s a pity that students showed such a negative attitude towards this piece because thanks to the lyrics it can be very well used when teaching Past Simple.

The words of Nachtigal only prove the above presented results – she says that many (though certainly not all) Beatles' songs make excellent ESL learning tools, especially because they’re well-known classics with accessible lyrics that teach important vocabulary and they familiarize students with an important part of anglophone popular culture. Moreover Nachtigal adds a note that whether they form part of a lesson about British culture and popular music, or are used to tie in to a vocabulary or grammatical lesson, Beatles songs have many possibilities in the ESL classroom. Students will enjoy hearing the original recording. I can responsibly declare that students enjoyed at least two thirds of the Beatles’ songs presented to them.

The “TOP 5” unpopular songs

SONG No. and title	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
# 28 “Where Do I Begin?” by Andy Williams	0	3	4	11
# 29 “You Can’t Roller Skate In A Buffalo Herd” by Roger Miller	0	2	5	11
# 30 “With A Little Help of My Friends” by Joe Cocker	0	1	8	9
# 31 “Next Year Baby” by Jamie Cullum	0	1	5	12
# 32 “My Way” by Frank Sinatra	0	0	6	12

It’s quite interesting to see that the young respondents completely condemn the songs by the male singers, first recorded mainly in the 60’s and 70’s. The results of the questionnaire show that students between sixteen and eighteen evaluate the best songs mainly from the 90’s. Although these solo performers are concerned as really talented and respected artists, students like more the chorus singing; most likely they find the harmony of several voices together more enjoyable and interesting. The next fact to notice is the rhythm of the songs – except for the Miller’s song all of them are slow and according the results of the students’ evaluation they prefer the fast rhythm. One of the possible reasons for this ranking may also be the song intelligibility - the lyrics and the overall song meaning as well are quite difficult to comprehend.

Summary

The final part of the chapter presenting the results of my research serves as a summarization of the facts and answers to the research questions that follow from the research. The issue of expectations and results is briefly summed up. The aim of the research was to find out what songs students at a grammar school might consider likeable and if the song selection criteria mentioned above are really effective. It's important to point out that the research focused on the popularity of the carefully selected pop/rock songs.

Concerning my expectations about the young students' musical tastes I must say they largely came true. More than expectations there were the hopes that the secondary school respondents will appreciate the time proved good quality pop/rock music. Except for the fact that students aren't interested in listening to music of the legendary singers like Frank Sinatra, Joe Cocker, Andy Williams or even Elvis Presley, which I unwillingly expected, I was rather surprised of the ranking of the artists positively influencing the music in the past ten years. I mean the popularity of e.g. Jamie Cullum (# 31) and a group Coldplay (# 15 and # 17) by the students.

I already mentioned that my expectations more or less correspond with the actual results of the research. Students appreciated the time proved good quality pop/rock music by e.g. The Queen, The Beatles, ABBA or even Savage Garden and U2 which is the result, that I believed in, and that meets the experts' opinions (see e.g. Coromina, Irene, S., n.d., Lever, L., 2009, and Nachtigal, 2010). Students reacted very positively on the songs they were familiar with as well. As for the songs characteristics the respondents favoured fast-paced songs at the expense of the song intelligibility contrary to above stated experts' recommendations on not using such songs in the classroom. Also the catching rhythm proved to be one of the important factors of the songs popularity. More over another important fact is that the respondents put in the "TOP 10" popular songs where the chorus singing prevails, whereas experts justify the solo singers. When talking about the age of the songs students preferred, on the basis of the results, it isn't as determinant as one can think. Although the songs released in the time of the students' growing up make a half from the "TOP 10" I suppose that students appreciated primarily the objective music quality. The pedagogical implications of the results, weaknesses of the research process, and ideas of other views on the research will be the central topic of the following chapter.

5. IMPLICATIONS

This chapter provides information for teachers who decide to incorporate pop/rock music into the process of English grammar teaching. There are ideas based on the research results, then issues of the research generalization are explained and the last part is dedicated to presenting the suggestions for possible further research.

Implications for teaching

At first I would like to explain the reason for choosing the topic for my thesis. I have always enjoyed English lessons and I enjoyed them even more when the teachers spiced them up with songs (in English, of course). That's why I assumed that elaboration of the idea of using pop/rock songs in teaching English grammar could be interesting, beneficial, and amusing topic both for me as an author of the thesis and teacher and also for students. I think choosing the right song for using in the English lesson isn't as easy as one can think. It's true that Internet is very helpful tool nowadays because e.g. the infinite number of English songs can be found there, not to mention their lyrics and ideas for their use in the classroom. However I decided to be more forthcoming to the teachers and find out the students' response to the carefully selected pop/rock songs which can be worked with in the class of Lower-Intermediate English students. I believe that any English teacher would choose from the wide selection of songs that are classified according to the grammar appearing in their lyrics.

According to me, the results of the song questionnaire show that English teachers who want to interconnect English grammar teaching and songs listening should follow these pieces of advice to choose a proper song:

- Choose time-proved good quality pop/rock songs or songs that you are sure students are familiar with (e.g. from radio, films, sport events).
- Prefer songs with fast/catching rhythm.
- Keep in mind that students enjoy more chorus singing than solos in the songs.
- Beware of the songs with difficult lyrics or unclear meaning.
- Remember that songs released in the time of the students' growing up work really well.
- Choose a song by great groups like The Queen, The Beatles or ABBA, the success is guaranteed!

The above mentioned points are the most important keys for the teacher who chooses a proper song to use in the English language lesson. I think that a song containing all of the

above mentioned characteristics should work with the students perfectly but at least three of them could be enough to ensure a successful English lesson. If the students appreciate the song I believe they also gain more from the whole lesson than only a good experience - I mean a kind of awareness that the grammar explained in a book is used in real life and if they learn it they can understand the life around them more and perceive a lot more qualities the world has.

Limitations of the Research

Besides the research results and its above mentioned thoroughgoing elaboration this research has got its weak points. Generalization of the presented results may become the weakest point of this research, I'm afraid. As it is mentioned in the Methodology chapter this thesis is based on a research that expected more participants than it actually gained. Originally I counted on at minimum thirty respondents; in the end I had to content myself with eighteen of them. The conditions for the research day weren't unfortunately very advantageous and I didn't have another chance to repeat the research because of the changed situation at the school before the end of the school year. One positive thing is that the span of ages of the respondents increased (from sixteen to eighteen years) because I asked for participation also several students from the second class. And so this means that the results show us the pop/rock songs popularity ranking only by a relatively small group of teenagers.

Another thing is that the song selection for this research was mainly based on my own opinion and knowledge of music, and definitely on my taste of music. That means this research can't be understood as clearly objective. However I tried to choose a really good quality music which could be popular or at least interesting also for today's teenagers.

Concerning potential problems I discovered during the process of doing the research, these were explained in the previous two paragraphs. Students cooperated well and the data analysis went without greater troubles as well. The only thing that gave me quite a hard time was the analysis of the popularity of the individual songs by the individual students – it was all about counting the “votes”.

Suggestions for further Research

This part of the Implications chapter deals with ideas of how to productively improve or expand this study first and second it follows up the other research questions that could rise during my elaboration or from reading this thesis.

Definitely there exist some ways how to make this thesis better. One of the most important elements of this research in my opinion are the respondents and the more respondents the more reliable and objective results. So the first idea of improving this study is increasing the number of respondents. I concentrated on a group of Lower-Intermediate English students, so at least 30 of them at the age of 16 - 18 would be an ideal group of respondents.

Another important integral part of this particular research is the song selection. As it is mentioned above, I chose the songs for the aims of this research really carefully. I centred on the grammar presented in the first eight chapters of Students' book "NEW Opportunities Pre-Intermediate" and I also took into consideration the general language level of my students and the songs intelligibility. In conclusion every chapter contains the selection of four up to sixteen songs. There are certainly more suitable songs to increase the song selection so the second idea of improving this study would be adding other songs by other English teachers. The reason is that every teacher has different experience (with using songs in language teaching) which can be very useful and each tutor has also got various taste of music and this could be very rewarding music and English teaching experience as well.

Another improvement that could make this thesis better is to increase the songs selection by incorporation of all chapters of the above mentioned English textbook so there could be a lot more possibilities of how to work with this book. More precisely, songs containing other grammar points (presented in the other eight chapters) will be listed in the thesis which would be a great teaching tool and the mission would be complete.

The improvements of this thesis from my point of view were already sorted out. Let's try to see this work from a different point of view - appraise it and suggest other research studies related to the research topic.

The title of this thesis is "Using music as a teaching tool in English language classes". During reading it it's evident that this topic is rather general and that the work in detail follows up the idea of choosing the proper pop/rock song in teaching English grammar, concentrating on the grammar presented in the first eight chapters of the Students' book "NEW Opportunities Pre-Intermediate". Many of the other research questions can rise from reading this thesis, e.g. the idea of choosing the proper rap, disco, metal, country, folk or jazz songs in teaching English grammar, writing, speaking, listening, pronunciation or vocabulary.

On the other hand there is a question of using music without lyrics (e.g. classical, meditative or relaxing) to improve the English learning process in a way of improving the process of mind concentration, remembering and even letting down all the bars in using the foreign language.

Another interesting research topic could be the suitability of using music in classroom, focusing on the right time of the lesson. The proper type of music and classroom activity is closely connected with it, of course.

This chapter dealt with implications of the thesis topic for the real process of English teaching, then several limitations of the research were explained and also the ideas for other research studies originating in this one were presented. The final chapter of the thesis is dedicated to a brief summary of the main ideas of my project.

6. CONCLUSION

The purpose of this work was to explore the advantages of using music in the English classroom, offer the wide selection of pop/rock songs suitable for teaching and learning certain English grammar points and finally to elaborate the results of the research, where students expressed their attitudes towards the particularly chosen songs.

First, after the general information about the topic of the thesis in the introductory chapter, the background theory dealing with music, its influence on society and human itself and its incorporation into the EFL process was given. More precisely, an influence of music on society, human mind, and also language learning was accented. The last item in the previous sentence is closely connected with the next topic of musical intelligence. The third and fourth parts explain that using music in class appropriately and choosing songs for EFL is very important, and they prove themselves to belong among the principal parts of this work. Then some information about listening comprehension and mainly song selection criteria is given which definitely helped the process of the research preparation. After all an idea of teaching English grammar through songs is dealt with and let's consider the last part of the theoretical chapter that connects English grammar and The Beatles as a funny detail in this work.

After giving information about the methods of the research the research results were presented. The aim of the study was to reveal real students' musical tastes. According to the "Overall ranking of the songs popularity" by students the TOP 5 popular songs were sung mainly in chorus and had fast or catching rhythm. Interesting finding was that students preferred a fast or catching rhythm to understanding the lyrics, which didn't correspond to the theoretical idea of giving a preference to the intelligible lyrics while choosing a song for teaching. The age of the song wasn't very determinant although the songs from 90's predominate in the TOP 5. When I studied the aspect of the songs intelligibility, I found out that students were influenced more likely by the mood of the song than by the overall understanding of the song lyrics.

Students responded better to the well known songs (from films, radio, sport events) or songs by famous bands (The Queen, The Beatles, ABBA or even Savage Garden and U2), which was expected by me and the experts too, and appreciated primarily the objective music quality.

To sum up, choosing a high-quality pop/rock song for teaching particular aspect of English grammar is a very individual matter. However I'm convinced that this work can help to choose such a song which will satisfy the tutor's as well as the students' musical tastes and learning needs.

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APPENDIX A

Questionnaire

I am MALE / FEMALE. Age

Song No.	1 very likeable	2 likeable	3 not likeable	4 non-acceptable
1				
2				
3				
4				
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32				

SUMMARY IN CZECH

Tato práce se zabývá myšlenkou začlenění hudby do anglického učebního procesu, přesněji spojením anglických pop-rockových písní s vyučováním a osvojením si určitých gramatických pojmů. Tato diplomová práce má dva základní cíle – prvním je vytvořit dostatečně obsáhlý seznam pop-rockových písní, které lze jednoduše použít v hodinách angličtiny, kde se probírají různé gramatické pojmy, a druhým je zjistit, které písně, s ohledem na jejich stáří, srozumitelnost textů, rytmus a interprety, jsou oblíbené u samotných náctiletých studentů.

Většina teoretických názorů různých odborníků na pedagogiku týkajících se výběru vhodné písně k použití v hodině angličtiny se ukázala být opodstatněná. Nicméně vyšla najevo skutečnost, že studenty zaujmou písně s rychlým nebo chytlavým rytmem spíše než se srozumitelným textem. Také autorčiny předpoklady ohledně oblíbenosti písní se víceméně naplnily a kromě faktu, že studenti reagovali pozitivně na písně, které velmi dobře znali (z filmů, rádia nebo dokonce sportovních událostí), také upřednostňovali hudbu rychlejší a pocházející z 90. let (doby, kdy se narodili a vyrůstali, ačkoliv tato skutečnost není až ta průkazná). Co se týče interpreta písně, studenti dávali na první místa žebříčku spíše písně zpívané skupinou zpěváků než jednotlivcem.