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EXPLORING EFL TEACHERS' AND INTERMEDIATE STUDENTS' PERSPECTIVES ON THE USE OF SONGS AND GAMES IN EFL LEARNING IN BENINESE SECONDARY SCHOOLS FOR EFFECTIVE COMMUNICATION

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DEDICATION

To the memory of my parents : Ananou Sakpoliba and Houevi Gnaglo.

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TABLE OF CONTENTS

DEDICATION.....ii

ACKNOWLEDGEMENTS iii

TABLE OF CONTENTS iv

LIST OF ABBREVIATIONS/ACRONYMS vii

LIST OF TABLES viii

Abstract x

INTRODUCTION.....1

CHAPTER ONE:.....5

THE INTRODUCTION TO THE STUDY 5

1-1- The Statement of the Problem 5

1-2-The Purpose of the Study.....8

1-3 The Research Questions and Hypotheses 10

- Research Questions 10
- Hypotheses.....10

1-4-The Significance of the Study 11

1-5- The Limitations of the Study.....14

CHAPTER TWO:.....16

LITERATURE REVIEW.....16

2.1. General Considerations on EFL Contexts.....16

2.2. Authenticity Issues and EFL Materials.....19

2.3. Different Learning Styles and the Use of Brain in Language Learning 24

2.4. Songs for all Levels of Learning.....25

2.5. Songs and Motivation.....27

2.6. Songs as a Teaching Technique in Acquiring Language and Culture.....29

2.7. The Nature of the Input Hypothesis.....31

2.8. Songs and Language Input 33
2.9. Songs and Vocabulary Acquisition 35
2.10. Songs and Functional Acquisition of Grammar 38
2.11. Songs and Pronunciation 40
2.12. Songs in relation with Listening and Speaking Skills 47
2.13. Songs and Learner Input in the Classroom 52
2.14. Songs as a Memory Aid 53
2.15 Games and Language Learning 62
2.16 Games, Work and Motivation 64
2.17. Games in Education and in Human Development 65
2.18. Deciding which Language Game to Use 67
2.19. When to Use Language Games 68
2.20. The Advantages of Language Games 69
2.21. Song-related Language Teaching Methodologies 73
2.21.1. Suggestopedia 74
2.21.2. The Contemporary Music Approach 76
2.21.3. Language Learning Textbook Methodologies 77
2.21.4. Physiological Response to Music 84
2.22. Analysis of the Literature Review 87
CHAPTER THREE: 90
THE METHODOLOGY OF THE STUDY 90
3.1. Research Design 90
3.2. Type of Research 92
3.3. Research Population 93
3.4. Research Instruments 93
3.4.1. Students' Questionnaire 97
3.4.2. Teachers' Questionnaire 97

3.5. Data Collection and Ethical Considerations 100
3.5.1. Data Collection 100
3.5.2. Ethical Considerations 101
3.6. Data Analysis 102
CHAPTER FOUR: 103
THE RESULTS OF THE STUDY 103
4.1 Presentation of the Results 103
4.1.1 The Results from the Students' Questionnaire 103
4.1.2 The Results from the Teachers' Questionnaire 109
4-2- Discussion of the Results 142
4-2-1 Students' Results 142
4-2-2 Teachers' Results 150
CHAPTER FIVE: 156
RECOMMENDATIONS AND SUGGESTIONS 156
5-1-Recommendations 157
5-1-1 - Recommendations to the Government 157
5-1-2 – Recommendations to School Authorities 159
5-2-Suggestions 160
5-2-1 - Suggestions to Teachers 160
5-2-2- Suggestions to Students 173
5-2-3- Suggestions to Parents 178
CONCLUSION 179
BIBLIOGRAPHY 186
APPENDICES 203
TEACHERS' QUESTIONNAIRE 205

LIST OF ABBREVIATIONS/ACRONYMS

ABC	American Broadcasting Corporation
BBC	British Broadcasting Corporation
CBC	Canadian Broadcasting Corporation
CBS	Columbia Broadcasting System
CD	Compact Disc
EFL	English as a Foreign Language
ESL	English as a Second Language
ICT/IT	Information and Communication Technologies/Information Technologies
NBC	National Broadcasting Company
WWW	World Wide Web
U.S.A	United States of America
L1	First language
L2	Second language

LIST OF TABLES

Table 1: Motivation from Songs and Games 103

Table 2: Songs and Games make lessons interesting 104

Table 3: Songs and Games and their usefulness/effectiveness 104

Table 4: Songs and Games in class 104

Table 5: Students and Parents' attitudes to the Use of Songs and Games 105

Table 6: Students' awareness of the use of Songs and Games 106

Table 7: The Suitability of Songs and Games 106

Table 8: English Competence and the use of Songs and Games 106

Table 9: The Effects of Anxiety/Shyness on the use of Songs and Games 107

Table 10: Other obstacles related to the use of Songs and Games 107

Table 11: Estimated Frequency on the Use of Songs and Games 108

Table 12: Background Information of Teacher participants 109

Table 13: Cooperation 110

Table 14: Additional Training 111

Table 15: Interest in Songs/Games 112

Table 16: Availability of Materials 113

Table 17: Interest in Materials providing Instructions for Using Songs/Games 113

Table 18: Materials used in Class 115

Table 19: Frequency of the Use of Songs/Games in their Teaching 119

Table 20: Opinions about the Use of Songs and Games in General 119

Table 21: Tasks used when teaching oral communication 122

Table 22: Opinions about the Use of Songs and Games in Teaching Oral Skills 124

Table 23: Use of Songs and Games in Teaching Writing Skills 126

Table 24: Opinions about the Use of Songs and Games in Teaching Writing 128

Table 25: Tasks used in Teaching Vocabulary Skills 130

Table 26: Opinions about the Use of Songs and Games in Teaching Vocabulary 133

Table 27: Tasks used in Teaching Grammar 135

Table 28: Opinions about the Use of Songs and Games in Teaching Grammar.....137

Table 29: Tasks used in Teaching Culture.....139

Table 30: Opinions about the Use of Songs and Games in Teaching Cultural Aspects 141

Abstract

The main purpose of this research work is to explore the perspectives of EFL teachers and intermediate students on using games and songs for communicative English language teaching and learning in Beninese secondary schools. To succeed in this, two questionnaires were administered to 1200 intermediate students and 240 teachers respectively selected randomly at the rate of 50 students and 10 teachers from 24 secondary schools throughout the country. The results show that many of the student respondents appreciate the value of using games and songs in learning. This is in line with the findings that show the fairly frequent use of these activities in teaching. Actually, such activities motivate learners and contribute significantly to techers' goal which is effective communication in the language. In addition, the learners indicated that their parents have a positive impression about the use of songs and games in class. However, the physical environment of classrooms, time-consuming preparation and implementation, and the lack of suitable resources are the main difficulties faced by teachers in using games and songs in their various classes. The results from the teachers' questionnaire indicate that almost all of these informants are interested in songs/games in general since they have used these materials for some time in the past. However, the greatest problems concerning the use of songs/games in EFL teaching seem to be the lack of time and the difficulty in finding suitable songs/games for the lessons. To reduce all the issues raised, appropriate and relevant accompanying measures have been suggested.
Keywords: Beninese, context, EFL, students, teachers, songs, games.

INTRODUCTION

Today, the importance of English cannot be ignored. In fact, of all the languages of the world, English is one of the most widely used to communicate with the whole world. It is also the main language used in international trade, in technology, in five of the largest broadcasting companies in the world (CBS-NBC-ABC-BBC and CBC). In fact, CBS/NBC, BBC, CBC and ABC belong to the American media network which is an important commercial television station consisting of sixteen television and radio channels mostly watched and listened to in America and throughout the world (data available online at www.cbs.com (accessed on 26 october 2016). It is the language used for business and academic studies. Accordingly, possessing basic English proficiency has become one of the essential requirements for many students and faculty members worldwide, to such extent that there is obviously a positive correlation that the better a person's English ability is, the greater that person's chances for professional employment and promotion prospects are. In this regard, Benin is no exception.

However, despite years of English instruction at schools, it is noticed that many Beninese students fail to use the target language competently for genuine communication. The major reason is that English education in Benin, despite the introduction of the learner-centered approach these recent years, puts great stress on written assessments rather than oral communication ability. The typical English teaching methods are form-based and text-based. English is taught with grammar being regarded as the cornerstone of English instruction whereas conversational

English is hardly practiced. There seems to be no real communication in English classes. Acquiring linguistic knowledge becomes the end instead of any ability to appropriately use the English language.

It is, therefore, often discovered that through such methods, some Beninese students have fundamental understanding of formulaic phrases, but are unable or too shy to use them accurately, not to mention the difficulties in conversing with a fluent speaker. For those students, the English language is not a practical language in which they can freely communicate with others, but merely another subject for examinations.

In these conditions, language learning becomes a hard task which can sometimes be frustrating and demotivating. It is clear that a constant effort is required to understand, produce and manipulate the target language, especially when dealing with learners of intermediate classes[1]. Teaching English in 4è and 3è in Benin is sometimes a hard job to perform because of the number of impediments the teacher may encounter. The difficulties that teachers meet are most of the time the students' lack of motivation to learn English since they are not exposed to hearing and practicing English everywhere and all the time.

To take up this challenge, teachers must permanently resort to diverse strategies among which songs and games to enhance the learners' desire to learn the language. For example, the teacher can make the students use the target language to carry out creative tasks such as games, debates, dramas, role plays or songs in order to attain the communicative goal of the curriculum. But, it is obvious that a student is always a student no matter how old he / she is. Students learn better when they have the feeling

that they are making progress. This happens when the atmosphere in the classroom facilitates it.

Playing a game and singing a song are great opportunities to repeat the material in a way which is encouraging and not intimidating. If the teacher adds the element of challenge and competition to them and caters to the needs of a larger range of students and learning techniques which suit them, the outcome will be great achievements. That is why I have decided to undertake my research work on ‘’***EXPLORING EFL TEACHERS’ AND INTERMEDIATE STUDENTS’ PERSPECTIVES ON THE USE OF SONGS AND GAMES IN EFL LEARNING IN BENINESE SECONDARY SCHOOLS FOR EFFECTIVE COMMUNICATION’’***

The misconception (which is that all learning should be serious and solemn in nature and that if one is learning and there is hilarity and fun, it is not learning) must be discarded. This assertion is mostly faulty simply because it is possible to learn a language and enjoy oneself at the same time. It appears then that one of the best ways of doing so is through performing songs and games.

One has to notice that many experienced writers (Hancock, 1998; Poliquin, 1998; Mishan, 2004) of English as a Foreign Language (EFL) textbooks and methodology manuals have argued that songs and games are not just fruitless and time-filling activities; they are rather activities endowed with great educational values. That is why we tend to believe today that songs and games should be treated as central not peripheral to the Foreign Language Teaching and Learning process.

This study is focused on the use of songs and games in the teaching and learning of EFL for communication in Beninese secondary schools. I divide my research work into five chapters to reach this goal. Firstly, I present the introduction to the study. Secondly, I look at previous studies related to the use of songs and games in the teaching and learning of EFL. After this, I present the methodology that I have used for this study. I then move on to presenting the results of my study and their analyses. Following that, I have made some recommendations and suggestions. Finally, I have concluded my study.

CHAPTER ONE:
THE INTRODUCTION TO THE STUDY

In this part, I have dealt with the purpose of the study, the statement of the problem and then the significance of the study.

1-1- The Statement of the Problem

This section is centered on two poles: the presentation of the pedagogic reasons that underlie the choice of the topic and the outline of my personal reasons for this choice.

1.1.1 Pedagogic Rationale

As mentioned earlier in the introduction, English has nowadays become a global language since the number of its users/speakers is growing (cf. www.statistica.com accessed on 26 october 2016). In Benin however, most English courses are still structure-based and there is not much real communication in English classes. In addition to the teaching methods, the lack of sufficient exposure to the target language and motivation in using the language is also a major factor affecting students' English learning.

In Benin, French and Fon are two of the most common spoken languages at work and at home. Although English is fairly important in many aspects, most students have insufficient contact with authentic English and minimal chances to use it. Students are usually exposed to English at schools only when it is taught as a subject in English classes. Even worse, some English teachers use quite a lot of French in their

instruction as this procedure seems more convenient for them to teach and easier for students to comprehend the lesson content.

Needless to say, such a foreign language classroom confines its ability to develop students' communicative competence in the target language. Students often experience great difficulty in transferring what they have learned in the classroom to the outside world. Moreover, for many students, especially those at the secondary level, attending an English class usually means bringing heavy textbooks and dictionaries to an isolated and dull room full of criticism and frustration. The ultimate goal of English learning is to score high in numerous tests by practicing, memorizing and repeating discrete linguistic items. Owing to the keen competition of the tests, error is prevented and accuracy is greatly expected. Some students seldom experience a sense of achievement and suffer from studying English. They, as a result, are not highly motivated to learn English, and even give it up at the very early beginning.

It seems clear that the traditional English language teaching in Benin does not yield satisfactory results. Hence, an effective acquisition of the English language becomes an important issue to English instruction in Benin. Williams (1996) raises four optimal conditions for language acquisition: "exposure to the target language", "opportunities for learners to use the target language for real communication", "motivation for learners to engage in the learning process" and "instruction for drawing learners' attention to language form". In Benin, an English class should be the one that meets these conditions. Once these four conditions naturally coincide, learners can learn a language quite successfully without too many rules explained or patterns practised.

Also, current foreign language teaching methods intend to develop learners' communicative competence which enables them to communicate effectively in a foreign language. The goal of Communicative Language Teaching (CLT) is to engage learners in using the target language by doing creative tasks for a communicative purpose in order to qualify them as communicatively-competent people who are able to use appropriate linguistic forms in real situations to communicate meanings as spontaneously and flexibly as possible. CLT aims at developing learners' communicative competence by exposing them to rich and comprehensible input in the target language and involving them in communicating and participating actively in classroom activities through the use of the language.

The chief technique of CLT is having students use the target language to carry out creative tasks such as games, dramas, songs or role playing to attain the communicative goal of the curriculum. Moreover, communicative activities in the form of games and songs not solely have a lot of fun to foster learners' interest in learning, but can also be used to teach new items, practise language forms and revise what has been learned before to speed up learners' pace of language development. Furthermore, some language games can inspire learners' cultural awareness which helps foreign language learning more efficiently.

1.1.2. Personal Motives

As a teacher, I have always been interested in connecting songs and games with my teaching of English. There was very little emphasis put on using these activities through learning when I was in secondary school, but I do remember some songs and games specifically when they are performed and played nowadays because they have

been stuck in my head through the years. During some of my years of teaching, I felt that many of the students had a negative attitude towards language learning and therefore I knew that I had to modify my teaching in order to spark their interest. This was successfully accomplished by using songs and games in the classroom activities and the students became more actively engaged in the teaching material. As Brewer (1995:2) asked, "How is it that for most people songs [and games] are a powerful part of their personal life and yet when we go to work or school we turn them [our radio and television sets] off?".

Songs and games in the classroom fit perfectly and I know, through my own experience, that they are an effective tool for teachers to use for their learners. I hope that teachers will feel encouraged and inspired to use these two activities in their classrooms, which will eventually create a connection with their students in a way that will remain forever.

1-2-The Purpose of the Study

One of the best wishes of any language teacher is to have a successful interactive class. If his/her entire attempt to do so fails, he/she is obliged to find an alternative way. I have assigned myself two main tasks in this research work:

1.2.1. The first one is to find out how intermediate students feel about the use of songs and games in EFL teaching.

1.2.2. The second one is to find out EFL teachers' perceptions of the use of songs and games in EFL teaching for communicative efficiency.

As far as students are concerned, the present study intends to indicate, through their views, that the use of songs and games has strong implications in secondary school classes and the results could persuade administrators of the value of using these two activities in the foreign language classroom and laboratories. The addition of more songs and games in lesson planning on a regular basis could have a long-term influence on language students' performance.

Another objective of this study is to explore EFL teachers' beliefs about the use of songs and games in the language class as revealed under 1.2.2 above. More specifically, it intends to examine their perceptions[2] of a specific form of language (songs and games), because I aim at investigating the extent to which these beliefs are expressed in and are shaping their action and decision-making in the classroom. This is based on the assumption that participants' beliefs guide their action and that, in order to understand that action, descriptive studies of the language classroom have to be carried out.

Since the use of any particular strategy is very often accompanied by difficulties, another purpose is to display and analyze the different factors or obstacles related to the different stakeholders who are teachers and students. Thus, this study examines other issues that arise from the consideration of the major purposes which include the usefulness of songs and games as learning activities in English lessons and the difficulties a teacher may encounter in using songs and games in English lessons.

Actually, these activities can raise students' interests, and motivate them to work in order to comprehend the overall activities so as to help them get rid of all the

[2] From here on in this study, the terms *beliefs* and *perceptions* are used interchangeably to mean *perspectives* and/or *points of view* of the respondents. Cf. Gnonlonfoun (2014).

anxiety and other complexes they face, to increase their frequency and ability in discussion and thereby to improve significantly their speaking skills. In the same line, this study also seeks to show how the teacher can make use of some warming-up activities to reach every student in the class and to increase their participation rate in lessons. As a conclusion, this section is to contribute to increasing the awareness of every teacher towards the goal of language learning and teaching and the key role these activities could play in teaching speaking skills to students.

1-3 The Research Questions and Hypotheses

In this section, I present the research questions and the ensuing hypotheses.

- ***Research Questions***

The sub-research questions that are to be tackled in this work are:

1. *How do intermediate students feel about the use of songs and games in EFL teaching?*
2. *What are EFL teachers' beliefs about the use of songs and games in EFL teaching for communicative efficiency?*

- ***Hypotheses***

The above research questions have led me to make the following assumptions:

1. In relation to sub-research question one; I assume that, as far as students are concerned, the present study intends to indicate, through their views, that the use of songs and games in lesson planning on a regular basis could have a long-term influence on language students' performance. It is expected that the use of these activities will then raise students' interests, and motivate them to work in

order to comprehend the overall activities so as to help them get rid of all the anxiety and other complexes they face, to increase their frequency in discussion and thereby to improve significantly their speaking skills.

2. For sub-research question 2, the hypothesis lurking behind the question is that EFL teachers' beliefs on the use of songs and games in the language class are expressed in and are shaping their actions and decision-making in the classroom. This is because such beliefs guide their action in their classroom.

1-4-The Significance of the Study

By undertaking this research work, I intend to show mainly that there are good reasons that justify the use of songs and games in learning English for communication, that there are diverse problems related to this use and then help find some solutions to solve them. I want to share the results of my study with a great number of people who are interested in both modern foreign languages learning and teaching, especially fostering students' ability in EFL speaking skills as well as in the diverse applications of these activities in this specific skill. I also want to share these results not only with people in Benin but also with people in Africa and all over the world. Indeed, my study will be of certain use to both in-service and pre-service teachers, to EFL students, to the school community, to the government, to researchers and eventually to businesses.

My study is significant at many other levels. First, it reinforces the fact that the integration and the implementation of songs and games in the English language class/curriculum lead to some beneficial changes for all the stakeholders involved, be they in the school and/or educational field or not.

Second, it is significant because it shows teachers in general and English teachers in particular that by using songs and games, they can expect to draw obvious benefits from them. For instance, they save them, to a large extent, from some of the time waste related to classroom organization. It also increases their confidence as proficient and innovative teachers in the implementation of the Competency-based Approach. It also provides teachers with the knowledge necessary to insert true-to-life and real life situations/stories in their classroom to gain their students' attention and full engagement in the different learning processes as well as make them interact really using the language, all that they have desired for a long time.

Third, this study also shows to both teachers and learners that there are some of their beliefs and attitudes that prevent them from using the language and taking advantage of all the possibilities and opportunities it offers them first in the classroom environment and then outside in real life. Indeed, as far as students are concerned, one of the main goals of this research is also to show that students often benefit from the addition of songs and games and that they have good perspectives on these activities.

The fourth significance of the present study is that it expands on the research regarding both teachers and students' perspectives on the implementation of these two teaching activities in EFL classes. More specifically, it may lead to the use of a methodology based on songs and games. Indeed, according to Claerr and Gargan (1984), the incorporation of a specific musical methodology can be seamless. Indeed, with some imagination, songs can be used to teach all aspects of foreign languages (p. 31). These sentiments were echoed by Falioni (1993), who stated that "practically, all grammar points can be found in lyrics, and the texts also offer a wide variety of

vocabulary, all of which can be utilized to practice the four communication skills" (p. 98). These researchers (Jolly, 1975; Techmeier, 1969; Urbanic & Vizmuller, 1981), following their observations in the classroom, conclude that songs help to develop better language skills.

The fifth point of value of the present study lies in the fact that it indicates, through the perspectives of students, that the use of songs and games have strong implications in secondary school classes, and the results could persuade administrators of the value of using songs and games in the foreign language classroom and laboratories. Then, both actors will be aware of them and change their behavior, thus going upwards and adapting themselves to the new worldwide requirements.

Sixth, the significance of this research work also lies in the key role it can play in providing both teachers and students with useful materials to cope with the daily motivation problem they encounter in classrooms. Moreover, its importance also stems from the language skill that is at stake i.e. speaking skill. This skill is in the forefront of language learning skills and this work calls the attention of teachers on it. Furthermore, it particularly emphasizes the need for the educational world and authorities to insert songs and games in the various learners' documents being reviewed actually.

Seventh, it is significant as it shows students that they too can draw many advantages from speaking the language on the spot, that is, inside the classroom and get rid of their inhibitions and anxiety before expecting to use it outside effectively, freely, and efficiently. Shy students, for example, have more opportunities to interact and express their ideas without the fear of being judged or condemned through

activities like songs, games and dialogues, etc. Cooperation and peer assistance are also greatly emphasized by this use.

The eighth point of value of this research work lies in the sense that it shows the usefulness of songs and games in the great efforts of our educational systems in giving an adequate training to our students, the next generation leaders, by making them not only proficient language users but also qualified workers that fit the requirements of this twenty-first century job market in which it is necessary to have a thorough mastery of languages…. It thus participates in the enhancement of our own development and the reduction of the linguistic gap between our country and others. It is still significant as it gives some hints to the government on what *remains* to be done or update our educational facilities. Thus, by taking these points into account, the government would play its role by focusing on the key requirements and concentrate efforts to realize them in addition to the tremendous work already done. Our educational system will then train and release more qualified graduates who will be a value-added to our country. This way, other countries will acknowledge and acclaim the government and schools through them.

1-5- The Limitations of the Study

There are several limitations to the present study among which:

1 – The study relies mostly on questionnaires to measure the interest of participants (teachers and students) in the use of songs and games. Therefore, their honesty is presumed but not assured.

2 – A part of the questionnaire is based on multiple-choice questions. This procedure prevents the participants namely students from giving their reasons about negative beliefs, perceptions and attitudes towards the use of songs and games in EFL classes.

3. - The scope of the present topic is also limited because it has to do with intermediate students. Thus, the results of the present study cannot be applied to students of other levels such as students of beginner and advanced levels.

4. - The present study is a case study. As such, the results are necessarily limited and cannot be over-generalized.

5. - It is commonly noticed that the class in which songs and games are used more frequently has a better environment for learning. In order to verify whether this kind of language is, in fact, a variable that may contribute to interaction in foreign language learning or improve the classroom environment, further studies should be carried out aiming at investigating the possible effects of using these tools in language classes and language learning in general.

Moreover, it often appears that people's beliefs are in fact, consistent with their practice, that is, their beliefs shape, and perhaps, determine their practice. Therefore, in order to help other teachers critically think about their beliefs, more exploratory studies should be carried out so as to increase the database of students and teachers' beliefs and, consequently, both actors' reflection and action.

Further studies could also be carried out to investigate the effects of the use of games and songs on students of other levels. Gender reactions to the use of games and songs as well as teachers' perceptions on the use of these activities are also further aspects of the present theme that are beyond the scope of the present study.

CHAPTER TWO:

LITERATURE REVIEW

In this chapter, I present the literature related to my research topic. The chapter deals first with studies related to songs and then with the literature related to games.

2.1. General Considerations on EFL Contexts

English as a foreign language (EFL) is a concept rather similar to the term ESL, English as a second language. However, the main difference between these two terms is that, for EFL learners, English is not their first language and they learn it in settings where it is spoken as a foreign language. ESL learners, for one, learn it for instance in the United States or Great Britain but English is not their first language either (Freeman, 1998). Furthermore, Gebhard (1996: 2-4) presents very similar definitions of EFL and ESL. According to his definitions, EFL refers to ‘’English as studied by people who live in places where English is not the first language of people who live in the country’’, and ESL refers to ‘’English as studied by people who speak other languages as their first language – such as Spanish, Arabic, Chinese, or Swahili – but live in places where English is the first language’’.

Moreover, according to Littlewood (1984: 54), in a foreign language learning situation, ‘’the language has no established functions inside the learner’s community but will be used mainly for communicating with outsiders’’. The term second language learning, in turn, indicates that the language has communicative functions inside the community where the learner lives. On the other hand, Prator (1979: 13-15) points out that the term EFL may be confusing for those people who study English in foreign

surroundings but still operate with the language so much that it is not ”foreign” for them. Thus, other terms have also been suggested, such as TESOL (”Teaching of English to Speakers of Other Languages”) and TENES (”Teaching of English to non-English Speakers”) and the former is nowadays rather widely used as a cover-term for (T) EFL and (T) ESL.

Moreover, Freeman (1998: 4) points out that teaching English in a non-English-speaking country differs from teaching it in a natural environment where it is spoken everyday. In countries where English is not spoken as the primary language of most people, the students are not exposed to English outside the classroom as easily as ESL learners. They may not hear English or speak it often in their free time.

Also Gebhard (1996: 2-4) emphasizes the differences between teaching ESL and EFL. Firstly, the student populations differ. In several EFL contexts, the population is homogeneous in many ways, and the students may share a similar cultural identity despite the possible cultural differences related to religion, for example. However, many ESL settings, on the other hand, are rather heterogeneous, since students may come from a great variety of countries and cultures. As a consequence, this must be noticed when planning the lesson. Secondly, the goals of learning EFL and ESL are often quite different. In some countries where English is spoken as a foreign language, the primary goal for children learning English is to pass English entrance exams to enter good high schools and universities. However, in an ESL context, the goal is often to be able to use English in a native-like manner in order to assimilate into the mainstream English-speaking population.

He also points out that the goals can also be vice versa, since there are several EFL students who are genuinely interested in learning to communicate with the foreign language, and are interested in travelling, living abroad, doing international business or working as a translator for instance. Likewise, there are ESL students who are interested in passing different types of entrance exams. Yet, at least in Benin, where English is studied as a foreign language, the current trend is communicative language teaching, and the teaching focuses on broadening the students' language proficiency in order for them to be able to communicate in English. Thus, the main goal of teaching is communicative ability. In other words, the teacher teaches the language, not so much about the language and the main point for the learner is not to be able to analyze the language but to use it in various everyday situations.

Gebhard (1996: 2-4) also states that the teacher's concerns are more different in EFL teaching than in ESL teaching. In EFL settings, the teacher must constantly come up with ways to get students to speak English in class and ways to use authentic language teaching materials. The teacher must also test the students and their level of learning and be able to get the students to take more responsibility for their learning. The pressure may be great at times, but the teacher should not show it to the students but be able to keep them motivated to learn the foreign language.

In ESL teaching, the concerns are somewhat less great since the students are able to use the language also outside the classroom, whereas for EFL students, there are fewer possibilities to apply what they study to communicative situations outside the classroom. However, in both ESL and EFL teaching, the teacher needs some teaching materials that can motivate the learners and can provide them with the input

needed. Thus, movies are a useful and versatile way of ensuring that students in EFL settings also get to hear the foreign language and get a chance to develop their listening and communication skills with authentic language as their model.

2.2. Authenticity Issues and EFL Materials

Authenticity and authentic materials have been a topic for discussion during the past decades, since using textbooks and ready-made exercises may give a distorted picture of what language is and how it should be learned. Students may get the idea that foreign language only exists inside the classroom and that they do not have to use it anywhere else. Authentic materials usually help them to notice that knowing a foreign language is very useful and that the language can be used everyday in different contexts. Gebhard (1996: 89-109) points out that for some teachers, it may be difficult to let go of the textbook, since a teacher may be under a great pressure; in which case, it is easier to use ready-made exercises and texts. For some teachers, it is also mandatory to use at least some parts of the textbook, and it can be difficult to try to combine authentic materials with the textbook. However, using authentic materials has many advantages and it can bring variety and flexibility to the EFL classroom. It can motivate both the students and the teacher and make learning a foreign language enjoyable and fun. However, the terms authenticity and authentic materials can be rather confusing since they have several different definitions. Thus, these definitions need discussing.

There are several different definitions of authenticity. For example, authenticity can mean that the material is made for native speakers and not for teaching purposes. In this respect, Allan (1985) points out that an authentic material is made for an

audience of native speakers. Sufen (2006) gives two definitions for an authentic teaching material. The first one is that the material has never been produced for language learning and language teaching purposes. The second one is that the material has been produced in a real communication situation. Gilmore (2007: 97-118) points out that authenticity can refer to several different points. For instance, Authenticity relates to ‘’the language produced by native speakers for native speakers in a particular language community’’ or ‘’the language produced by a real speaker/writer for a real audience, conveying a real message’’.

On his part, Mishan (2004: 30) emphasizes that ‘’authenticity may be something that is realized in the act of interpretation, and may be judged in terms of the degree of participation of the learner’’. According to Mishan (2004: 15), the terms ”authentic” and ”authenticity”, their definitions and their application to language learning have been rather controversial. The springboard for this debate has been the concept of Communicative Language Teaching (CLT) which became popular in the 1970s. CLT no longer used strictly structural approaches to language learning but among other things, preferred the use of authentic texts, which had been created for a genuine communicative purpose.

Littlewood (1981: x-xi) points out that the communicative approach makes us consider language not only in terms of its structures, such as grammar and vocabulary, but also as in terms of its communicative functions. In other words, the focus is not only on the language forms, but also on what people do with these forms when they communicate with each other.

Moreover, the communicative approach combines the newer functional view of language with the more traditional structural view. The communicative approach gives a fuller account of what students have to learn in order to use language as a means of communication. It also offers a different basis for selecting and organizing the language items that should be taught. Das (1985: xvi-xxiii) emphasizes that the main view of CLT is that the purpose of using language is to convey meanings. According to the theory of CLT, language should be learned through communication. This means that language should be learned in natural conditions – outside the classroom.

Another important point by Littlewood (1981: x-xi) is that the communicative approach opens up a wider perspective on language learning by raising awareness of the importance of developing strategies for relating the structures of language to the communicative functions in real situations and real time. Therefore, the learners must be provided with variety of opportunities to use the language for communicative purposes. The focus in language learning should be on taking part in the process of communicating rather than mastering the individual structures.

In addition, according to Das (1985: xvi-xxiii), language teaching methods are considered more successful if they are more natural, meaning that the language learning process inside the classroom does not differ too much from the processes by which people learn languages outside the classroom. Furthermore, people learning languages in naturalistic environment are more likely to be less concerned with grammar than was commonly believed. According to the view that language should be learned through communication, the emphasis is on classroom activities such as songs and games which help learners to acquire the rules unconsciously rather than to learn

them consciously. Such activities must require the learner to focus on meaning, rather than on form. Therefore, songs and games can be a useful way to help the students to acquire language rather than learn it consciously.

Songs and games are good examples of authentic material that can be used in language teaching in order to make the learning process more entertaining, more enjoyable and possibly even somewhat easier. Mishan (2004:216) insists that songs and games are designed to appeal directly and fully to people's emotions. The aspect of entertainment is, also, strongly present as far as these activities are concerned. Since the use of songs and games in language learning has to do with affective factors, it is very important for the teacher to be able to balance between getting the students to become involved in these activities while exploiting their language learning potential as well. Thus, using songs and games as authentic material requires an emphasis on the teaching approach, which should be content and task-based.

In addition, the teachers' own attitude towards songs and games is an important factor in order to be able to treat them as cultural items instead of mere sources of language input. Moreover, Mishan (ibid.) emphasizes the benefits of a content-based approach, which utilizes these songs and games as the input not to teach language but to release it. In other words, the content-based approach maintains the authentic purpose of these songs and games, its calculated appeal to affect. Furthermore, Gebhard (1996: 89-90) mentions that "authentic materials can reinforce for students the direct relation between the language classroom and the outside world". Thus, for instance, songs and games provide the students with examples of real language as it is used outside the classroom. In addition, authentic materials offer a way to

contextualize language learning. If, for instance, a repair manual, a menu, a TV weather report or a documentary is used during the lesson, students often tend to focus more on content and meaning than on the language. Such a behaviour is understandable because that is what they do outside the classroom. Then, it can be said that songs (and games to a lesser extent) are authentic materials since they offer the students a valuable source of input, as they can be exposed to more than just the language presented by different textbooks or teachers.

Even though there are several positive aspects in using songs and games as authentic teaching materials, Mishan (2004: 216) points out that they can be rather challenging at times. In order to keep the language classes enjoyable and relaxed instead of making the students passive while engaging in songs and games, it is important to plan the tasks carefully beforehand and also to check the learners' knowledge of the vocabulary and topic. When the students are familiar with the topic and the vocabulary of the songs and games, it is easier for them to focus on the songs and games as a learning experience as well as an entertaining experience. Furthermore, Gebhard (1996: 89-109) points out some disadvantages of using authentic materials. The first one is that it takes time and effort to locate authentic materials. However, nowadays, these materials, especially songs, are easily accessible at any library. The second one is that sometimes it may be difficult for some teachers to make authentic materials comprehensible to the students. The third one is that some learners may not accept authentic materials as valuable learning source but think that they are just entertaining time-fillers during the lessons. Thus, using authentic materials can be challenging at times.

2.3. Different Learning Styles and the Use of Brain in Language Learning

There are numerous researches about students' different learning styles. Learning styles are cognitive, affective and physiological traits which indicate how learners perceive, interact with and respond to the learning environment (Reid 1987: 87). In addition, according to Reid (1987: 89), ''perceptual learning style'' is a term that describes the variations among learners in using one or more senses to understand, organize, and retain experience". Moreover, there are four basic perceptual learning channels. The first one is visual (example: reading). The second one is auditory (example: listening to tapes or lectures). The third one is kinesthetic, which means total physical involvement with a learning situation. The fourth one is tactile learning, which means ''hands-on'' learning, such as building models (Reid 1987: 89). It is a fact that not everybody learns by using only one of these learning channels, but usually a person's learning style is a combination of two or more learning styles. Thus, the use of multiple media to present the same concepts has several positive cumulative effects. Moreover, the use of both hemispheres of the brain is essential.

The left hemisphere specializes in digital, deductive tasks that characterize oral and written media. The right hemisphere, on the other hand, specializes in iconic, intuitive tasks that characterize visual media, especially the visual and sound characteristics of a song/a game (Champoux, 1999: 2).

In addition, according to Champoux (1999: 2-3) people likely use different cognitive strategies to process verbal and visual media. Some evidence suggests that people learn abstract and new concepts more easily when presented in both verbal and

visual form. Other empirical research shows that visual media make concepts more accessible to a person than text media and help especially with later recall.

All in all, as Mishan (2004), Champoux (1999) and Krashen (1988, 1985) stated earlier, both songs and games can be a good help in EFL teaching because of their authentic nature, the input they provide and the options they offer for persons with different types of learning strategies. Firstly, the authenticity of songs can make them more interesting as a teaching material. If the topic is chosen carefully, the students may be able to identify the song/game and, thus, their motivation can increase. Secondly, the input that songs/games provide is essential for foreign language learners, since it is not always obvious that the learners hear the language outside the classroom. However, it is important that the input be comprehensible and not, for instance, too difficult. Thirdly, since learners may have different learning strategies, it is wise to use versatile teaching methods. For instance, songs and games may provide the learner with both visual and auditory stimulation and thus enable the use of both hemispheres, which is essential for efficient learning.

2.4. Songs for all Levels of Learning

A song contains a variety of vocabulary that can easily be adjusted to the appropriate age or level of learning. It is full of phrases and expressions that will prepare children for using genuine language. It teaches grammar and many songs can be used as grammar exercises, especially for adolescents since "in order to make a grammar lesson effective, beneficial, and interesting, a teacher should use some well-developed and fascinating techniques in the classroom" (Saricoban & Metin, 2010).

Through songs, culture as well as pronunciation and different accents can be taught. Figurative language and metaphors are a big part of music and songs and are very adjustable to everyday experiences. Even slang can be introduced, which is an ideal way for teachers to connect with their students on a new, exciting level in a language learning situation. One day, during my teaching session with some intermediate adolescent students, I used a song from which I reviewed slang and figurative language with my students. The lesson was very successful as the students were so intrigued by this new way of learning that they became fully immersed with the material. The song helped me to connect with my students and created a very relaxing atmosphere because they were simply fascinated.

The creativity of songs facilitates students' imagination and enables original learning. Very often, songs tell a story and many lyrics are ideal for the students to build upon, using their own thoughts and ideas. During my teaching, I feel many a time that the material being used lacked creativity and that textbooks replaced creative and original material that could have been used.

Through songs, students will learn how to express themselves more effectively because song lyrics often spur lively discussions and different interpretations, which are needed in many EFL/ESL classrooms. Many students seem to be afraid of using the target language in the classroom because formal language learning creates a stressful atmosphere. Most of the time, the target language is only being used when students are reading from their textbooks or answering questions in their workbooks. Horwitz and Cope (1986) as well as Egounleti (2012) have shown that many students exhibit foreign language anxiety in the classroom. However, songs in the language

classroom tend to entertain and relax the learners, thus stress may be reduced through the use of music (Jedynak, 2000:2).

A song provides so many options and exercises and teachers can even involve their students when it comes to picking songs for the class or to work on to make the assignment even more personal. Songs, which are fun and engaging, differ from the old routines and they can be used for all ages and levels; although the methods for each stage should vary since the focus on what needs to be taught is different.

2.5. Songs and Motivation

The value of songs in motivating students to learn English and enhance their involvement is widely acknowledged by ESL practitioners (Reeve & Williamson, 1987; Guidice, 1986). Listening to music is often listed as one of most students' hobbies, thus providing relevance to their lives. Murphey (1992) shows that songs occur whenever and wherever one hears them and they are, consciously or subconsciously, about the people in one's own life. This relevance to one's life is necessary in motivating students as it provides a connection from English in song to their daily lives as music listeners (Chambers, 1999). Chambers emphasizes that if learners cannot see the relationship between the activity and the world in which they live, and then the point of the activity is likely lost on them. Using the familiarity of the genre of song for emphasizing reductions of speech in creating more fluent speech, for example, creates this connection between the real world and learning English even though the students' main focus is not on understanding the lyrics of the song. The song itself is the vehicle encouraging the students to sing along and practice using reductions of speech in a familiar format which students can all relate to.

It can be argued that Gardner and Lambert's idea of instrumental motivation (1972) may provide initial motivation for some students who are learning English solely for employment or educational reasons. Motivation "involves the arousal and maintenance of curiosity and can ebb and flow as a result of such factors as learners' particular interests and the extent to which they feel personally involved in the learning activities" (Ellis, 1994). However, if students can somehow connect to the target culture through songs, then a more personal investment in the language can be attained. Norton Peirce (1995) has been the driving force behind this theory of investment. According to Norton (2000), investment is the socially and historically constructed relationship of learners to the target language and their often ambivalent desire to learn and practice it. This desire is often to achieve cultural capital which Bourdieu and Passeron (1977) refer to as knowledge or skills needed to attain higher status in society. Investing in a second language, according to Norton (2000), will help students acquire a wider range of symbolic and material resources that in turn will increase the value of their cultural capital (Bourdieu, 1977).

Through the globalization of English and the popularity of English-language music, a common link between ESL students from different countries has been found. With this common link of music as a driving force behind pop culture, ESL students from different countries have the opportunities to develop a rapport with one another while studying English in Canada. Knowledge about the world's countries is becoming an integral part of our society through globalization. This common link of music can be seen as a symbolic resource that in turn provides the opportunity to increase the students' cultural capital. Songs are a very influential aspect of pop culture; a

phenomenon which is an essential reality in many cultures around the world. According to Levy (2001:134), pop culture pulls a considerable weight in terms of cultural capital. Hip-Hop/Rap constitutes ‘a global urban subculture’ that has entered peoples’ lives and become a universal practice among youth all over the world. English words are often infiltrated into Japanese and Korean Hip-Hop/Rap music (Pennycook, 2003) which further emphasizes the significance of what seems to be an emerging global popular culture (Coudry, 2001).

International ESL students may not know the Prime Minister of Canada, but many of them will likely be aware of who Madonna and Coldplay are. Pop culture brings people together in a commonality that they can all relate to in some way. In music, even if students are unaware of the artist, they often know a song by that artist. I find Bryan Adams a good example of this. Many students do not know his name, but when I mention “Everything I do, I do it for you”, they immediately nod their heads in recognition.

2.6. Songs as f Teaching Technique in Acquiring Language and Culture

Music and song are universal to most cultures. National anthems for example provide a sense of unity and pride in one’s country. Traditional songs such as children’s songs or folk songs are an integral part of growing up in most cultures. In fact, songs could have actually proceeded and aided in the development of speech in humans, according to Livingstone (1973).

As such, in addition to the grammar content, songs could be chosen that relate to cultural aspects being presented in class, such as social situations, historical events,

geographical descriptions, and others. The use of songs, according to Jolly (1975), gives students the opportunity to acquire a greater understanding of the culture underlying the target language. When Edwards (1997) asked teachers to rank their reasons for utilizing music in educational training, the highest value was placed on vocabulary, then cultural awareness and appreciation (only slightly lower on the scale).

Many researchers (Abrate, 1988; Deliére & Lafayette, 1985; Gatti-Taylor, 1980; Griffen, 1977; Purcell, 1992; Salcedo, 1996; Thompson, 1991; and Willis & Mason, 1994) give suggestions for adopting songs as a primary source for teaching language and elements of culture. As Whitaker (1981: 4) rightly points out, “a student may often relate to and express himself through a country’s music more readily and easily than he can through its language”.

Purcell (1992) related how one might, for example, use the song "Las mañanitas" to explain the early morning serenade in Mexico for a person's santo (birthday-like name saint celebration) and how that differs from the traditional North American birthday celebration. One might also use the same song for a geography lesson explaining "los llanos de Tepic” (the hills of the region). Purcell asserted that "the teacher has only to decide what function the song will have in the curriculum, and how it is to be used; then any number of songs available might be employed" (p. 195).

Folk songs for classroom use were also advocated by Sheehy (1973) who stated that, “Folk songs grow out of the needs and aspirations of people. Their very essence is change and adaptability both in melody and words. The rhythm and melody are

simple and basic, providing a flexible frame within which stories and emotions are easily expressed" (p. 43).

To conclude, it is necessary, however, to indicate the words of caution provided for cultural sensitivity by Falioni (1993). She asserted that one must incorporate a variety of famous music because: "By using certain songs (e.g., some traditional folk music) we may confirm a student's stereotype or imply an outdated presentation of a culture's music" (p. 104). Another way to use music incorrectly, according to Griffen (1979), is to use borrowed songs (e.g., translated American pop) "implying that other cultures have nothing to offer and that they only imitate" (p. 943). All these are traps to be avoided.

2.7. The Nature of the Input Hypothesis

The input hypothesis was developed by Stephen D. Krashen and it is a part of a broader theory of second-language acquisition. The theory consists of five hypotheses, which are *the acquisition-learning hypothesis, the natural order hypothesis, the monitor hypothesis, the input hypothesis* and *the affective filter hypothesis*. Although the input hypothesis was originally developed to adapt to second language acquisition and learning, it is also a useful model in foreign language learning.

According to Krashen (1985: 2), the input hypothesis claims that humans acquire language by understanding messages or receiving comprehensible input. This hypothesis attempts to answer a both theoretically and practically important question: how do we acquire language (Krashen, 1988: 32-37)? Even though the learner had not acquired the needed grammar yet, he or she can understand the language with the help of context, which consists of extra-linguistic information, the learner's knowledge of

the world and previously acquired linguistic competence. Moreover, Carroll (2001:3-4) emphasizes the difference between learning and acquiring the language and points out that, according to Krashen's theories, input applies mostly to acquiring a foreign language, not learning it. The main difference between acquiring and learning is that learning is a more conscious process than acquiring. However, both unconscious acquiring and the more conscious learning are processes needed in studying a foreign language. Thus, input can be considered as a very useful and necessary part of language learning.

Krashen (1985: 2) emphasizes the importance of comprehensible input and states that ''input is the essential environmental ingredient''. By comprehensible input he means that we obtain it when we understand what we hear or read in another language (Krashen 1988: 1). Another important point about comprehensible input is that if the learner is lacking access to it, there may be severe delays on his or her language learning (Krashen 1985: 14). Since input is an essential part of language learning, songs and games are a good option to provide the students with this comprehensible input.

Moreover, Krashen (1985: 4) also points out that according to the affective filter hypothesis, the learner is more open to acquire language when he or she is so involved in the message that he or she temporarily forgets that he or she is hearing or reading a foreign language. Thus, songs and games are an efficient way of providing the needed input but in an entertaining and captivating way. However, Krashen (1988: 154) emphasizes that even though songs and games are good sources of input, the input in question should be at right level, not too demanding for the students but not

too easy either. For the students at intermediate level, the interval of the input should be somewhat short so that the task is not too demanding for them. As such, the task should be adapted keeping in mind the proficiency level of the learners. Most importantly, the main focus should be on understanding the main points of the input, not identifying every single word.

2.8. Songs and Language Input

Following the Natural approach, the comprehension of language should precede production. In addition to this, acquisition rather than formal learning is central in a good language environment. A simple listening task such as students being exposed to a song and asked to follow along and to sing the words is an example of input. However, there is still the question of whether the song is comprehensible to the students. Song lyrics can be complex and challenging and it may be difficult to understand the message that the writer of the song is trying to convey. Krashen's (1981) comprehensible input (I + 1) theory is based on the notion that the language students are exposed to needs to be easily comprehended with a slight level of difficulty in order to provide a meaningful learning experience. Thus, comprehensible songs need to be used in the context of meaningful learning situations where students will experience this level of comprehensible input.

Another related phenomenon justifying the use of songs in teaching English as a foreign language is Barber's (1980) "din in the head" concept. Barber (1980) used this term to describe the involuntary rehearsal of words and expressions in conjunction with the exposure to the second language in natural situations through her own

personal work experiences in Europe. She had to tap into various languages she could speak, such as German and Russian, in order to communicate with her fellow colleagues in these countries. Surprisingly enough, she found the languages becoming more and more accessible as she used the languages because of the words and phrases that kept rolling around in her head, thus creating a "din". Krashen (1983) believed this "din in the head" theory further proved the subconscious abilities involved in language acquisition and argued that acquisition is more influential than learning. His study on involuntary rehearsal of second languages in beginning and advanced performers further revealed that three quarters of elementary and intermediate foreign language learners use this involuntary rehearsal.

Another study carried out by Bedford (1985) showed that involuntary rehearsal was more prevalent following aural comprehensible input such as conversations in class and after listening to Spanish, French, and German rather than after studying grammar. Murphey (1984) took this notion of "din" to show how it could be connected to songs through his own experiences of the "song stuck in my head" (SSIMH) phenomenon - a term he coined - and which most of us likely experience at one time or another. Murphey piloted a questionnaire to see how this phenomenon worked with 30 native English speakers and 19 speakers of other languages in Switzerland. The results confirmed that all the learners had experienced the SSIMH in some language and only two revealed that they had never experienced SSIMH in English. Murphey continues to show how this power of the song to "stick" could possibly be due to the similar nature it has with inner speech. He found "din" and SSIMH different in terms of how they are activated: *din* needs comprehensible input which should contain I + 1

structures while SSIMH is neither activated by comprehensible input nor does the linguistic content need to be understood in order for it to be activated. Nevertheless, Murphey (1990) argues that both "din" and SSIMH phenomena can be seen as involuntary language acquisition device (LAD) processes that change input into intake. He further postulates:

> *The SSIMH may very well be working on the supra-segmental, the chunking and intonation contours that are ontogenetically more accessible to beginners in a holistic natural order of acquisition, while the Din may work more with meaningfulness criteria (p.31).*

Finally, Murphey hypothesizes that, if this postulation regarding SSIMH is accurate, the popular English language music, which is prevalent around the world, may be a greater influence on potential and present language learners than teachers have realized.

2.9. Songs and Vocabulary Acquisition

Vocabulary acquisition is one of the highest priorities of students learning a foreign language. Knowing a good range of vocabulary greatly enhances effective communication. This raises the question: How do songs fit into lexical input?

Research on how vocabulary is acquired has heavily focused on learning words in context versus learning individual word-forms as well as what aids in long-term retention of words. Learning vocabulary through context has been widely praised as an effective method in vocabulary acquisition. Guessing from context is very important and increasing success at developing this skill is affected by varying factors including

the number of times the word is encountered and the variety of contexts where it is embedded (Brown, 1994; Mikulecky, 1990; Nation & Coady, 1988). Carrell (1984) further emphasizes that students need to be exposed to words in multiple contexts to learn new vocabulary items. Thus, reading is claimed to be the major source of vocabulary growth in first language learning.

Laufer (2003) investigated vocabulary growth of second language learners and discovered this is not the sole method for vocabulary acquisition. Her results showed that, in an instructed foreign language context, it is unlikely that reading alone is the best source of vocabulary acquisition.

It should be noted that learning the meaning of a word (let alone meaning and other properties) implies more than comprehending it in a particular text during a reading activity. The meaning of a word has to be retained in a long-term memory. In surveying the rate of learning from context, Nagy (1997) concludes that first language readers have a one in 20 chance of retaining successful guesses. If the odds of success for first language learners are remote, what does this mean for second language learners? And how might songs help in improving the odds for vocabulary development and vocabulary retention in L2 learners?

In terms of word retention, Chin (1999) hypothesizes that students should be exposed to the syllabic structure and stress pattern of the new word and should be taught to listen and repeatedly practise the correct pronunciation out loud to retain vocabulary. It can be argued that songs are a valuable source of exposure to reinforce vocabulary already encountered. In addition, songs can provide a natural way to

practise oral repetition of new words and, as well, reinforce previously learned words. Researches focused on the efficacy of repeating words aloud versus silently have revealed that repeating words aloud is much more beneficial to retention than silent repetition. In Siebert's (1927) research, for example, he found that studying aloud simply was more effective than studying aloud with written recall. Siebert's findings have been further validated by more recent studies (Gary & Gary, 1982; Gershman, 1970; Hill, 1994; Kelly 1992). Listening to the lyrics within the melody of a song and singing along at the same time allows the second language learner to have a better chance of retaining vocabulary through the repetition of lyrics throughout the song. Songs are often listened to over and over again. This repetition permits better retention as well. Kelly (1992) adds, *"The ear does assist the eye in the long-term retention of lexis*".

Repetition is salient in vocabulary retention. However, how many exposures are needed? Researchers have come to the conclusion that the number of exposures needed for the mastery of the new word hinges on many other factors such as the salience of the word in context (Brown, 1993), the richness of contextual clues, learner's interest and the size and quality of his/her learning repertoire of vocabulary (Laufer & Hader, 1997; Nation & Hwang, 1995). The assumption is that, if a student enjoys a song, there is a good possibility that any newly acquired vocabulary will have a good chance of being retained.

Even if a student does not particularly like the song, it could still be catchy enough to activate ''the song stuck in my head'' (SSIMH) phenomenon proposed by

Murphey (1990). Annoyingly though it may be, the song may replay inside the students' head and cause some language retention through constant repetition.

2.10. Songs and Functional Acquisition of Grammar

Although the significance of comprehensible input (Krashen, 1981, 1982, 1983; Terrell, 1983) is recognized by educators in the field of SLA, many researchers are very interested in identifying the conditions under which a learner will intake grammatical information (Terrell, 1991; Van Patten, 1993). Songs provide a unique context in which to find grammatical structures, yet it is often claimed that they provide poor examples of grammar. Some assert that songs may not be useful for teaching functions although they may be useful in reinforcing what has been taught (Terhune, 1997).

It can be argued that songs be incorporated into many of the techniques used to expose students to new grammatical forms as well as to reinforce grammatical structures previously learned. The following section will explore a variety of methods of teaching that have been shown to have benefits in L2 acquisition and show how strengths of these methods can be linked with songs.

In the Audio-Lingual Method, drilling is a paramount technique used to form habits in using the desired grammatical structures. Certain songs can provide a sense of drilling with repetition of particular structures within the song's chorus. For example, in the song, *If I had a million dollars*, by the Bare-naked Ladies, the hypothetical conditional is continuously repeated in the song. The students cannot help singing it in their heads long after class is over. Some argue that audio-lingualism

decontextualizes the language and is not effective in applying the language to new situations (Harmer, 2001).

However, techniques such as eliciting students' responses to what they would do with a million dollars and then incorporating their ideas into the song suggest that Harmer's argument is not universally applicable. Yet, nothing prevents the teacher from adapting the content to his needs. This song not only uses repetition as a means of input recall but also provides good examples of North American culture with talk of buying things like a chesterfield, a tree fort, and Kraft Dinner with the million dollars. This exemplifies a principle of audio-lingualism that emphasizes that culture is part of the language and language is an integral part of the culture.

Even though songs are a form of communication of thoughts and emotions, they can also, with some adjustments, be good examples of real-authentic dialogues. Murphey (1989, 1990) analyzed a large corpus of pop song lyrics to find them to be "*repetitive, conversation-like and about half the speed of spoken discourse*" (p. 771).

The communicative approach brought to the forefront in the 1970s is still a very popular method and focuses on the act of successful communication in the language before focusing on accuracy. The fact that songs can include poor grammar examples seems to be irrelevant in this approach as the meaning is the significant aspect. Songs can be an excellent source from which we can draw issues to be discussed or debated in class. For example, "*100 years* by Five for Fighting" is a song that discusses the issues of different stages of life from being a teenager until one's death. Here, rather than a specific structure, there is a context from which to discuss opinions about

difficulties in different stages of life. Since songs are open to interpretation, they lend themselves to the language of opinion and debate as well.

Total Physical Response (TPR), James Asher's method of building up grammar knowledge in a spiral fashion through physical actions, pictures and Realia, burst out in the 1970s and is still used in combination with other methods today. Using TPR through songs is quite common with children but, in some cases, it can also be used with adults in a fun and age-respectful way. Beginner adults learning English can benefit from using songs to help acquire grammar. For example, using simple gestures with the Beetles song *Hello, Goodbye* to focus on pronouns "I" and "you" (that is, pointing to someone else and pointing to oneself to indicate "I" and "you"). This also provides an example of cultural differences since in some cultures the action of pointing to oneself for "I" is pointing at one's nose, whereas in other cultures, "I" is indicated by pointing to one's chest.

2.11. Songs and Pronunciation

Most adults who learn a foreign language speak with an accent which derives in part from phonological and phonetic differences between their native language (L1) and the target foreign language (L2). Music can be effective in improving phonetic skills in a variety of ways. Leith (1979) stated, "There is probably not a better or quicker way to teach phonetics than with songs" (p. 540). Gatti-Taylor (1980) believed that phonetic instruction was one good use to which songs could be put, even in beginning classes, stating, "It is relatively easy to find song lyrics that stress a particular phoneme" (p. 466). García-Sáez (1984) agreed stating, "the use of song is an

excellent way to practice Spanish phonetics and it is not at all difficult to find examples of songs that contain sounds the majority of students have trouble producing" (p. 4). The melody, combined with the lyrics, provides an excellent opportunity to review pronunciation and enjoy music at the same time.

Traditional pronunciation texts have emphasized or implied that students should strive for perfect pronunciation or near-native pronunciation. Morely (1996) contended that this would be an unrealistic goal, an important shift in language instruction now tends to emphasize a communicative focus, a focus "that views the proper place of pronunciation in the L2 curriculum as an integral part of communication, not a separate drill-based component set aside from the mainstream of spoken discourse" (p. 151).

Techmeier (1969) stated that the most difficult skill in learning a foreign language is proper pronunciation. He felt that if the child does not pronounce a word well, the problem may be that the child does not hear the word correctly. According to Techmeier, as well as Urbanic and Vizmuller (1981), singing helped to develop better hearing skills and, as a result, promoted and reinforced good articulation of words. Poliquin (1988) suggested that the particular value and effectiveness of using songs in language instruction, was specifically to improve pronunciation skills. He explained that semantic comprehension is controlled by the left brain and that musical tones and rhythm are controlled by the right one. He therefore encouraged the pedagogical use of songs to develop cognitive skills, to demonstrate the relationship of language rhythm and song rhythm, and to teach a second or third language.

Karimer (1994) formulated a study using ESL students to find out if acquiring a native-like fluency would be faster using nursery rhymes, chants and songs. The students were South-eastern Asian adults who were divided into ethnic groups. This division was made since the Lao Hmong group's culture practiced a courtship ritual requiring the man to look for two qualities in a wife, sewing and singing. The man sang an original love song to his intended, who then responded by matching his intonation patterns exactly. No difference was noted with this nationality since only three subjects from this group remained in the final results.

The subjects' task was to distinguish between minimal pairs defined as two words that differ in one phoneme only-for example, "fill/pill, buzz/bus." Both groups were given a pre-test that distinguished between phoneme sounds; then, they were given a treatment consisting of 20 minutes of instruction, twice a week, and over a two week period. The control group was asked to listen to a word list of 10 minimal pairs, while the experimental group was asked to listen to various songs and rhythmic chants which presented the same sounds contextually. The students were given a post-test similar to the pre-test after the two-week period. An advantage in test scores was seen in the experimental group. Since the control group had tested higher on the pre-test, the improvement scores were used to compare between the groups. The improvement score for the control group was 3.9 while the experimental, songs and chant group gained 10 points.

These results indicated a definite advantage for the experimental group, after only two weeks of treatment. In addition to the rhythm of the language, what might

have been an important factor in this case was contextual learning, or learning the use of a language as it naturally occurs.

Eterno (1961), in a study of Spanish pronunciation and musical aptitude, found a direct relationship between musical aptitude and/or musical training and foreign language pronunciation. This might suggest that although teachers present the material to a group of students, those who (perhaps unknowingly) have a musical aptitude may be more affected by language when that language is presented in song form.

Arellano and Draper (1975) considered 79 students in fifth grade, who had experienced previous exposure to Spanish. The subjects were tested on 15 variables. Researchers viewed the relationship between discriminatory abilities- pitch, intensity, rhythm, timbre, and tonal memory- and the capacity to achieve in the area of Spanish accent and Spanish language comprehension. The overall results indicated that musical ability and Spanish accent were strongly correlated, even when the possible common relationship with Intellectual Quotient was taken into consideration. Researchers concluded that the close relationship found to exist between musical ability and second language learning may suggest that the learning of music and second language can be mutually reinforcing.

Scovel (1969) has discussed the relationship between cerebral dominance and a speaker's accent. He has stated that the onset of cerebral dominance, which seems to occur around the age of twelve, inhibits the ability of a person to master the sound patterns of a second language without an impinging foreign accent.

He believes that adults cannot master the sound patterns of a second language with the fluency of a native speaker. The basis for this opinion is the fact that children

learn languages in a different way- with actual objects in the environment and their names, the largest being visual-auditory and tactile-auditory association. When adults learn a second language, it is primarily done by translating from the first language, i.e., by auditory-auditory associations, not by dealing directly with the environment. Different anatomical regions are used in the two cases.

Speakers in Scovel's study (1969) were asked to say a simple sentence twice. The listeners, junior high school students, were able to judge whether the speakers were native born Americans with 85% accuracy. His point is that speakers must achieve a native accent before the age of twelve or they will never be able to sound native. He presents the possibility that it is the nature of the brain, specifically the phenomenon called cerebral dominance or lateralization that accounts for the ability of children to learn languages fluently. He states that there is strong circumstantial evidence that the maturational development of cerebral dominance is closely linked to the ability to acquire language. He believes it is nature, not nurture, which determines our ability to speak without a foreign accent.

What he pointed out as the different ways in which children learn a language, and different anatomical regions used in learning, may well be attributed to nurture in the way that adults are taught. The traditional method has been to teach adults using the first language as the foundation. Perhaps we could teach adults with actual objects in the environment, as well as allow them the same listening period (Kadota, 1987; Postovsky, 1974) or silent period (Krashen, 1985) that is present under natural acquisition circumstances where they hear the native sounds until they are ready to produce speech.

Evidence for pronunciation factors was given by Elliot (1995), who tested 12 variables believed to be related to pronunciation accuracy, but found only three that related significantly to pronunciation accuracy. These were; (a) attitude or individual concern for pronunciation, (b) subjects' degree of Field Independence (FI), and (c) subject's degree of right hemisphere specialization.

Field Independent (FI) individuals were analytical, reflective, highly detailed, ambiguity-tolerant, and left-cerebrally-dominant. They often maintain social distance. Field Dependent (FD) individuals were more globally oriented, impulsive, holistic, and right-cerebrally-dominant. They tend to be outgoing, empathetic, and perceptive. As for language acquisition, FI individuals did better at written tasks, learning grammar rules and manipulation of linguistic forms, while FD individuals would prefer speaking. He suspected FD individuals would have better pronunciation since they were more social and interested in communication. However, FI individuals tended to have better pronunciation. No reason was suggested for this, but it may be due to FI individuals' tendency to high detail and a preference to analyze the sounds.

What Scovel (1969) termed cerebral dominance, Elliot (1995) called it hemispheric specialization, but both referred to which side of the brain was more likely to be used for individual cognitive learning styles and preferences. The left hemisphere is better at such tasks as reading, speaking, analytical reasoning, and arithmetic. The right side is better at spatial tasks, recognizing faces, and music. It is commonly believed that the left hemisphere is primarily responsible for language production and comprehension, although the right is responsible for the analysis of voice intonation, as well as for deciphering linguistic pitch and rhythm (p. 358).

Elliot's results suggested that "although Field Independence and Right hemisphere specialization related to accurate target language pronunciation in certain tasks, attentiveness or concern for pronunciation accuracy proved to be the most significant factor" (p. 356). The total number of years of formal instruction in Spanish also had a small effect on pronunciation, but the most significant predictor of pronunciation accuracy was attitude (speaker's desire to pronounce correctly). It seems that using music to bridge the hemispheres may be the necessary connection between language comprehension controlled by the left side and pitch, intonation, and rhythm controlled by the right side. If instruction is focused on language form only, then students may lack the fine tuning skills of pronunciation including pitch discrimination.

Improving students' pronunciation through the sounds heard in songs may be an answer to Scovel's (1969) statement that adults can never acquire a native-like accent. Listening to the natural sounds and features of the song language may be one possible reason why comments are often made by listeners.

Pimsleur, Stockwell, and Comrey (1962) reported over forty research studies pertaining to the factors within students which bear upon their abilities to learn a foreign language. One of the important sub-headings of that review was devoted to studies dealing specifically with the relationship of the ability for discriminating pitch to the ability for learning a foreign language. Early work from Dexter (1934) had shown a viable connection between pitch discrimination and accent rating; interestingly "the correlation of pitch with accent increases as [the] age of [the] subject decreases" (p. 717). Both studies (Dexter, 1934 and Pimsleur, Stockwell, & Comrey,

1962) confirmed the trend of significant correlations between pitch discrimination and various criterion measures of achievement in several foreign languages on the high school and college, as well as intensive course (Army Language School) levels. Correlations between pitch discrimination and foreign language achievement are the largest in high schools, the lowest level in these studies; the correlations became progressively smaller as the individual proceeded through college and intensive course levels. These correlation changes may be due to the change in teaching methods used for the older learner.

To examine the relationship between pitch discrimination and accent, Arellano and Draper (1972) gave 79 children a six-week period of audio-lingual instruction. There was no exposure to written Spanish. Each child, 10 years of age, received 30 minutes of instruction per day in Spanish. In keeping with the age and relatively limited attention span of the subjects, a teaching approach built around games, songs, rhymes, and "The Three Bears" folktale was pursued in any classwork.

The results indicate that musical ability and Spanish accent achievement are strongly related, even when their common relationship with Intellectual Quotient is taken into consideration. "The rather close relationship found to exist between certain musical acuities and Spanish learning in young subjects suggests the possibility that music and second-language learning may, during early childhood and over a protracted time period, be mutually reinforcing" (p. 114).

2.12. Songs in relation with Listening and Speaking Skills

It can be claimed that listening to songs is generally a pleasurable experience for most people providing that the songs contain interesting melodies or meaningful

lyrics to the listener. However, this raises the question of whether listening to foreign language music is just as pleasurable and whether it is the melody, or the lyrics, or a combination of both which is interesting. In addition, it should be noted that it could be very frustrating not understanding the lyrics of songs. How then can songs be best used in listening activities to alleviate the frustration of not understanding the lyrics and to provide students with an interesting way to improve listening comprehension?

Listening comprehension involves two important processes, according to Richards (1990). The first is bottom-up processing where meaning is built up by the sounds and progresses to sentences heard by the listener. Top-down processing is where the meaning of the message is understood through the background knowledge brought to the listening experience by the learner. Both processes can be tapped into through songs. A song dictation would be an example of bottom-up processing where the listener is trying to decipher the sounds into words and sentences as they are written down. A Cloze exercise (where a song text is provided with spaces in the place of certain lyrics) could trigger off both bottom-up and top-down processing as the student attempts to decipher what the missing words are through both listening to the sounds as well as looking at the contextual clues in the lyrics.

With the advancement of technology, many kinds of music are becoming much more accessible. Naturally, real-life listening should be implemented into classroom practice: are songs examples of real-life, or authentic, listening? Since songs are a well represented component of what we hear every day, whether it be in our own language or another language, in addition to having a lot of conversational-like discourse

(Murphey, 1992), the answer is, "Yes". Now the question is whether songs can help improve English output in terms of speaking skills.

Speaking skills are probably the skills most desired by international adult ESL students. However, they are also the most challenging and frustrating to attain to a high level of fluency and accuracy. Byrnes and Joyce (1997) conducted a survey with colleagues who taught students who displayed a reluctance to speak, this being viewed as their biggest challenge. Factors contributing to this problem were prior learning experiences where learners perhaps never had to speak or were embarrassed or scared to make mistakes. According to Byrnes and Joyce, the linguistic facts such as difficulties in transferring from the learners' first language to sounds, rhythms and stress patterns of English, also added to the problem.

How can songs help bring out the reluctant speaker into speaking? We do not break out into song when we want to converse with someone. However, there are features of speech which are often required in order to be able to communicate effectively: pronunciation, intonation in addition to rhythm, stress and fluency. Rhythm, stress and intonation are essential elements that belong to the classroom at all levels. For Graham (1992), it is impossible to convey meaning successfully in their absence.

According to Laroy (1996), much of the teaching and improvement of pronunciation should be indirect in order to reduce self-consciousness. He argues that learners are also encouraged to experiment with their voices as "the gate to the non-analytical learning skills is opened" (p. 11). Researchers and second language

educators may argue with Laroy's advocating a more explicit approach to teaching pronunciation, but his main thesis is that students are often very sensitive towards their pronunciation and it sometimes interferes with communication. It can be very distressing to have to repeat something three or four times because the interlocutor cannot understand the pronunciation.

The prosody of languages includes intonation, rhythm and stress of a stretch of sounds together rather than the individual phonemes. These aspects of language in many contemporary views are considered to be of utmost priority in communication, according to Wong (1987). She argues that rhythm and intonation of English sounds are two major organizing structures that native speakers rely on to process speech.

Having explored aspects of pronunciation related to songs, the focus of my review turns to the ways in which songs can be effectively exploited to help students improve these speaking skills. Laroy (1996) believes that the pleasure within music allows learners to overcome self-consciousness that can, in turn, help to activate linguistic capacity.

On becoming more confident in their pronunciation and the other prosodic abilities, students also need to be aware of the rhythmic nature of language. With the teacher's help, students can focus on the rhythm of songs and thus the rhythm of language. The "song stuck in my head" phenomenon (Murphey, 1990) can be an instigating unconscious factor in students' abilities to repeat phrases and expressions within the song long after it has been taught. As these phrases are repeated either orally or within the students' heads, they are automatically assuming command of

these prosodic features of English (Cross, 1991). One aspect that should be stressed is that songs are meant to be sung and that just passively listening to a song is not nearly as effective as actually singing along. Thus, students should be strongly encouraged to sing along and not worry about their singing ability but rather to focus on the flow of the words and try and imitate the same pronunciation, intonation, rhythm and stress.

Fluency naturally falls into these prosodic features as the speed and flow of speech is affected greatly by intonation, rhythm and stress. Byrne (1986) highlights the role of oral fluency:

> *The main goal in teaching the productive skill of speaking will be oral fluency. This can be defined as the ability to express oneself intelligibly, reasonably, accurately and without too much hesitation (otherwise communication may break down because the listener loses interest or gets impatient). To attain this goal, you will have to bring the students from the stage where they are mainly imitating a model of some kind, or responding to cues, to the point where they can use the language freely to express their own ideas (pp9-10).*

He suggests that imitating a model is a stage a student goes through in reaching fluency. Songs provide excellent contextualized models from which to imitate fluent speech. The imitated expressions and lines from songs can be implemented directly into real conversations. Good examples of expressions that can immediately be extracted and used in daily language are reductions of speech. These expressions such as *gonna, wanna, whatcha* are widely used in North American English, creating a more flowing speech. Songs are notorious for using these kinds of expressions to keep the rhythm and melody of the song smooth: a good example is *On A Day Like Today* by Bryan Adams which uses *gonna*, *wanna*, *gotta* and *ya* throughout the song. This

song could be followed up with an activity where students are introduced to the reduced forms of sentences, for example, "*Whaddaya doin' tonight*?" as a shortened form of "*What are you doing tonight?"*

Students could be asked to change this sentence into its written form to help in their understanding of where the reduced forms come from. Follow-up practices might include students asking one another questions in both forms and discussing when, where or with whom each is appropriate.

2.13. Songs and Learner Input in the Classroom

Learners, both young and old, should have some input into how they learn since they know better than anyone what motivates them and what suits their learning styles. Teachers have the knowledge of what teaching methods and more specifically techniques have proved to be effective, but each learning situation brings a new community of people together. New individual and group dynamics are brought to each new class. Adults in particular need to have more ownership over their learning. Unlike children and adolescents, adults bring developed cognitive skills to class. They have more past experiences that inform their understanding of what is effective or needed for their learning and, alternatively, what methods are not effective in their learning. Nunan's (2000) experiences teaching young adult students and listening to their experiences learning English through narratives showed that "in order to create appropriate learning environments for them, we need to know where they're coming from" (p. 5). He identifies seven hypotheses about learning, including the following:

"*Learning will be enhanced if learners are given opportunities to contribute ideas, experiences and feelings to the learning process*" (p. 11).

There is a body of research that identifies the use of songs in learning English as beneficial (Murphey, 1992). However, no method or technique can be imposed on students who do not believe in the method nor feel it to be useful. To meet the desired learning outcomes, the teaching and learning process must involve the collaboration of both the teacher and students (Williams, 1996). A major trend in language syllabus design has been the use of information from and about learners in curriculum decision-making (Nunan, 1997). While this is not always possible, the offering of option-based curricula and/or the timetabling of courses can add a degree of learner choice in syllabus design, similar to what Nunan (1997) proposes when he poses questions such as "What does the learner want to do with the language?" and "What activities will stimulate or promote language acquisition?" (p.26). Haley (2004) also supports the consideration of learner choice:

> *Teachers who plan and organize instruction around the learning preferences of individual learners, emphasizing special strengths and shoring up underutilized gifts and talents, may unlock the full learning potential of the students (p. 172).*

2.14. Songs as f Memory Aid

Music is an effective memory aid for the classroom. "Many people often remember rhyme, rhythm or melody better than ordinary speech" (Falioni, 1993, p. 98). "How many remember how a simple rhythm helped recall the spelling of 'Mississippi'" (Schmidt, 1976, p. 96)? Several researchers (Chazin & Neuschatz,

1990; Geschwind, 1970; Gfeller, 1983; Isern, 1961; McElhinney & Annett, 1996; Morrongiello & Roes, 1990; Prickett & Moore, 1991; Serafine, Crowder, & Repp, 1984; Serafine, Davidson, Crowder, & Repp, 1986; Tulving & Thomson, 1973; and Wallace, 1994) expound the benefit of music as a memory aid. The studies that were not discussed in the previous section will be summarized in the section that follows.

Wallace (1994), when comparing recall ability, found that spoken text was the least frequently recalled, followed by rhyming text, and then with melodic text as the easiest to remember. Wallace compared immediate and long-term recall of spoken texts to texts learned with music. The results of the study indicated that recall was significantly greater for the sung condition than for the spoken condition, revealing that "music, when repeated, simple, and easily learned can make a text more easily learned and better recalled than when the same text is learned without any melody" (pp. 1473-1474). The study suggests that simple musical song transforms ordinary text into information that is effectively retained and recalled when needed. In addition, melody provides sequential information, line and syllable length information, chunk linking, and rhythmical information which have the potential for making accurate reconstruction of the text. Even when there was a missing unrecalled text that is submitted to them, the subjects were able to indicate more clearly what was missing, such as how many lines, words, and even syllables. As Wallace explained, "A repeating, simple melody can provide a recall aid above and beyond what is provided in the text alone or even in the poetic properties of a text such as rhyme" (p. 1481). He inferred that, "music facilitates recall in the initial learning phase as well as in the delayed-recall task; simply, recall of the text is greater when the text is sung than when

it is spoken“ (p. 1475). Thus, the overall conclusions from Wallace (1994) about memory processes and structures are that:

> *The presence of structural characteristics within the material to be remembered, the ease of observing and acquiring those characteristics, and the contributions of those characteristics in terms of organizing, constraining, or cueing recall will all affect the memorability of [the] material. Music accomplishes all three of these conditions and therefore can facilitate learning and recall of text. (p. 1483)*

On a cautionary note, the experiments revealed that when the music was too difficult or the melody remained unlearned, it had the opposite effect on recall. In other words, the pivotal relationship construct between the melody and the text relies on simplistic melody in order to combine and facilitate recall, rather than interfere with the text.

Wallace (1994) states that music's power in aiding text recall is in the interconnections of the musical characteristics to the text. The music has an inherent capability of accentuating the abstracted characteristics of the text, strongly linking the abstractions to the text string. Some components of the melody will cue or echo the parallel component of the text. "Once encoded together, the richness of information provided in the melody serves as an effective recall cue" (p. 1472). This same text integration effect was confirmed by Serafine, et al. (1984) and Serafine, et al., (1986), who found that "melodies were recognized better when they were paired with their original text than when paired with another text, even if that text was equally familiar" (p. 129).

This melody-text integration is closely related to what researchers Tulving and Thomson (1973) call encoding specificity. They state that when a word occurs in a

particular learning context, that context can be a better aid to retrieval than the target word itself. For example, they presented the word “glue” as a potential learning aid, next to the target word “chair”. Later, people were better able to recall “chair”, given the cue “glue”, than they were able to remember “chair” when it was presented alone for recognition. The context apparently had changed the representation of the target (encoding specificity), just as Serafine, et al. (1986) claim that the text and melody change each other when presented together in a song. While the text example above reflects mental changes, melody and text have physical effects on each other.

Morrongiello and Roes (1990) sought to examine whether preschool children remembered a song primarily by the tune, the words, or a combination of these two features. They evaluated whether components were integrated in memory, or stored independently. For this study, adults were used for a comparison involving 40 subjects, 20 children (Mean age = 5.6 years), and 20 adults (Mean age =23.4 years). The subjects learned three new tunes with a rhyming text, and then those same three tunes with a non-rhyming text. Respondents were then given tests with either:

1. an original song
2. a new song (with words and tune)
3. a mismatch (such as the tune of one song, but with words of another)
4. old words with new tune
5. new words with old tune

Subjects were asked to decide whether the song was; (a) exactly the same; (b) somewhat the same; or (c) not at all the same. Listeners were best able to recognize the text with its original tune, which supports the notion that tune and text are integrated in

memory for a song. The magnitude of integration, however, increased with age. The results revealed some integration of text and tune for both children's and adults' memory of a song; however, the degree of integration was greater for adults than for children. For adults, tune and text were highly integrated in memory, and the presence of one familiar component facilitated their memory for the other-but not as much for children. It was the words that were particularly salient in children's memory of a song, and consequently, their judgment of song similarity varied directly with the words. Thus, both adult and child listeners are more likely to judge as old, those songs that comprise the exact word-tune pairing originally presented to them.

As previously stated, the "staying" power of a song may be due to the connection formed between the tune and the words as it is put in memory, or the chunking effect. As many researchers agree (Anton, 1990; Blakelee, 1980; Morrongiello & Roes, 1990; Serafine, et al., 1984; Serafine, et al., 1986; Tulving & Thomson, 1973; and Wallace, 1994), the tune and text of a song are to some extent integrated in memory rather than stored independently. According to McElhinney and Annett (1996), "The integration of the temporal aspect of a tune with the text might promote better organization of material and consequently enhance recall" (p. 399).

Evidence of this integrative effect may be a factor for the lack of anticipated results in the Dominguez (1991) study, where the subjects were 51 preschool Spanish-speaking migrant children. Two groups were tested for vocabulary and language use. Both groups were provided with vocabulary and language through the use of the basal reader, but the experimental group had this vocabulary set to familiar children's songs.

Treatment was twice daily during a six-week summer camp program after which the Houghton Mifflin Reading Test was administered as the posttest.

Dominguez (1991) found no significant difference in the mean scores of these groups. One reason for the lack of difference in the scores could be the short time of the study. In addition to the study length, another possible reason could be the fact that the vocabulary was set to songs that were familiar to the children. If the findings of Serafine, et al. (1984), and Serafine, et al. (1986), hold true, there was interference in memory from the words the children had already learned with these familiar tunes. The hypothesis is that the brain learns the music and the text together, therefore the tune of these familiar songs would have actually been an interference to the learning of new vocabulary. Put another way, the learning of the new vocabulary during this experiment may have been impeded by interference from the vocabulary that had previously been learned with the tune. In that case, the time that would be needed to learn, or attach new vocabulary to an already familiar tune would be prolonged.

Some researcher's experience attests to that hypothesis. While attending a church service in Spanish, the English words from hymns learned during childhood are brought to mind when the music begins playing. There is interference from the original learning of the song. By the same token, songs that have been learned for the first time in Spanish often cause the same interference when attending an English-speaking church service. A similar event is often experienced by bilingual speakers when they seem to be unable to remember a simple word in their first language, so they use a word from the second language within the sentence. The situational context that helps trigger off the vocabulary may be stronger in the second language.

A study carried out by Prickett and Moore (1991) tested ten patients with Alzheimer's disease who resided in an intermediate care facility. They were assessed for recall of material, both sung and spoken, with which there was lifelong familiarity. They were also assessed in the same fashion when presented new information. Songs and spoken pieces such as "What a Friend We Have in Jesus," "Amazing Grace," and Psalm 23 were selected because of their familiarity for lifelong residents of a region often known as "the Bible Belt." The Disney song "It's a Small World" was chosen as the unfamiliar song, as no patient appeared to recognize the song.

In each session, the therapist sat with the patient at the keyboard. Another therapist videotaped the patient's faces, and their voices were augmented with a remote microphone. The patients were invited to sing along as soon as they recognized the song. The patients recalled the words to songs markedly better than they recalled spoken words, including rhymed speech or newly presented information. In all the trials for the different participants, the performance percentages were relatively similar for reciting long-familiar words (Mean = 47.43), recalling a newly presented song (Mean = 42.19), and reciting a simple new poem (Mean = 39.33), but decidedly more accurate for the words to long-familiar songs (Mean = 71.8).

Prickett and Moore (1991) feel that this suggests that the musical context noticeably facilitated recall. Even though the poem contained rhyme and rhythm (as did the song), it was a great deal shorter, and dealt with supposedly familiar ideations. In actual practice, it appeared to be as challenging to recall as a much longer song" (p. 108).

McElhinney and Annett (1996) attempted to replicate the main findings of Prickett and Moore (1991) but with non-Alzheimer participants. McElhinney and Annett examined the effect of music on the recall of verbal materials using non-familiar tunes and lyrics. They used non-familiar tunes to reduce any confounding effect in prior association of alternative lyrics since they believed it is "unlikely that the tune and the words of a song are stored independently" (p. 395). The lyrics to be remembered were either sung or read aloud by the teacher.

Two conditions, prose and song, were the variables for three trials. The subjects were 20 volunteers. All of them were final year students in psychology with a mean age of 21, and an equal number of males and females. Each group listened to their respective tapes three times. After each presentation, they were asked to freely recall and to write as much as they could remember from the tape. Recall was assessed by counting the number of words correctly recalled by each participant without regard to order. For trial 1, there was no significant difference between groups in number of words recalled. Over subsequent trials, the total number of words recalled increased.

The results showed that using songs to aid recall was effective. Subjects had better overall recall when a song was employed to present information. Tests matched by pairs showed that the number of words per unit recalled by the song group was significantly higher than that for the prose group on all the three trials. There was evidence for greater chunking of material in the song condition. No unfamiliar words in this study could have contributed to the desired results.

A study by Chazin and Neuschatz (1990), however, indicates that a piece of information does not have to be familiar. They tested the effects of a musical

mnemonic on the recall of unfamiliar scientific information among 8-year-olds and young adults. The results showed that for the material that was presented either as a song or a lecture, there was a higher recall of information from the musical condition than from the traditional lecture. The scientific information may have been unfamiliar, but the actual words were understood if they were in the learner's native language. In this line, Isern (1961) had also found that the material which was sung was retained longer than the one that was spoken in a study with mentally retarded children on the influence of music on the retention of instructional content.

In the study to examine the effectiveness of melodic-rhythmic mnemonics as an aid to short-term memory, Gfeller (1983) used the variables of group membership (learning disabled or normal) and rehearsal mode (musical or verbal) with 30 normal and 30 learning disabled males, aged 9-12. She found in the first experiment that with the two variables alone-group membership and rehearsal mode-both the normal subject membership and verbal rehearsal resulted in a significantly greater recall. In the second experiment, the variables for teaching method (repetition versus repetition with modeling and cuing) and time were added. The results of the second experiment showed that extended rehearsal of the musical mode in conjunction with modeling and cuing of the strategy resulted in a significantly greater recall for both normal and learning disabled students. Gfeller stated,

> *This study indicates that musical mnemonics may be a useful aid to retention for both learning disabled and normal students. However, the manner in which the strategy is presented and encouraged appears to be a crucial factor in that strategy's effectiveness: without [the] modeling of appropriate use and encouragement of*

> *application, even the best strategy may be rendered ineffective (p. 188).*

A multitude of studies, some of which were presented in this section, lends strong support to the belief that music serves as an effective mental process that aids the retrieval of information stored in memory when that information was stored along with music.

2.15 Games and Language Learning

Some teachers think that language games are a waste of time and prefer not to use them in the classroom since games have sometimes been considered only for their only one element, which is fun. In fact, games can provide EFL and ESL students with more than that. Apart from the numerous strategies such as visual aids, CALL (Computer Assisted Language Learning), drama, role-play, and so on used to improve students' proficiency, games constitute another useful strategy to promote students' language proficiency (Richard - Amato, 1996). This section aims to shed more light on what games are and why and how they are used in the classroom.

❍ *What are Games?*

Games may be one of the most difficult concepts to define since their nature changes depending on the perspective adopted. Different scholars have attempted to pinpoint their distinguishing features without, however, being able to draw definite lines around the definition.

Language games are not activities mainly selected to break the ice between students or to kill time. Byrne (1995) defined games as a form of play governed by

rules. They should be enjoyed and fun. They are not just a diversion, a break from routine activities, but a way of getting the learner to use the language in the course of the game. Similarly, Hadfield (1990) defined games as "*an activity with rules, a goal and an element of fun (p6).*"

Therefore, games involve many factors: rules, competition, relaxation, and learning, in particular. The main focus of using games in class is to help students have fun while learning. However, the use of games in classrooms means having knowledge of their rules. So, it is important that before playing the games, their rules should be clearly explained and well understood by the students. There should be only a few well-explained rules. Demonstrations can also be very helpful because they can help students understand the game and help them follow the rules. Otherwise, they will misunderstand the purpose of the game and they may not get the benefits they should from the game. For example, if students do not understand the rules of the game called "Dictation Game" and just write without following the instructions, then it is just an exercise of copying. In this case, it won't help students with accuracy, pronunciation, or spelling at all.

In playing language games, competition is very important because it can stimulate and encourage students to participate in the activity since, naturally, they want to defeat the other teams. As it happens, in the practice of games, students run as fast as possible, remember as much as they can and speak as loudly and clearly as they can. They run quickly back and forth, trying to memorize the content as much as possible. While playing, students have fun, relax, exercise, and tease their friends.

Apart from having fun, students learn at the same time. They acquire new vocabulary along with its spelling and pronunciation. Students begin to realize that they have to speak or pronounce the words clearly if they want others to understand what they are saying.

2.16 Games, Work and Motivation

Dewey (1916), one of the most important philosophers of education, saw games as the activity that involved anticipatory forecasts and rewards and these were part of the activity. For Dewey, the basic difference between games and work is that in the former the motivation is inside the activity whereas in the latter the motivation is outside. When people work, they do so expecting an external reward such as pay. In games, the reward is intrinsic, people play games for the pleasure they have in doing so.

At a first glance, this 'intrinsic motivation' in games may seem like a secondary feature used to differentiate it from work, rather than to define game itself. Nevertheless, it may be that this is actually one of the defining characteristics of games: which is that a game is doing what you want rather than what you have to do in order to get something (such as reward in work) which is outside the activity.

For Cook (2000), if we accept the above premise according to which game is doing what you want, then a second issue emerges: how do we know that an activity constitutes what people want to do rather than what they have to do? In order to answer this question, and ultimately define the activity as either game or work, we must look at the activity through the perspective of the person involved in it. What may look as work and serious activity for an outside observer may in fact be a game

for the person carrying out the activity and vice-versa. Thus, to define what game or work is, the perspective of the person doing the activity must be taken into account. Cook also suggests that by doing what we want, we may be furthering what we have to do.

2.17. Games in Education and in Human Development

Psychologists and educators nowadays would agree that games are an essential activity in human development, not only important for the ontogenic development of children but also for human development in general.

Among the scholars who studied the functions of games in human development, perhaps the most significant one was Lev Vygotsky (1978), a Russian psychologist, who proposed that a game was more than a mere practice for adult life. He saw games as a fundamental tool in human development as they enabled people to act beyond their normal capacity through the creation of a zone of proximal development (ZPD). This ZPD can be defined as the area in which the potential capacity of a person to perform an activity can be extended through practice, play and/or the help of more experienced partners, to actually perform the activity. What is only potential capacity in this area, through practice, interaction or play, may become real capacity in the future.

Although Vygotsky specifically studied the development of children, his theory can be extended to human development in general. For him, all knowledge is transferred from one generation to another in what he calls the phylogenesis movement, and then this knowledge is transferred from one generation to the individual in a movement from the outside (object-regulation or other-regulation) to

the inside (self-regulation), through a process of internalization and appropriation of concepts. Through games, children move from the object-regulation stage to the self-regulation stage, internalizing and appropriating concepts, enabling the formation of abstract thought. Thus, games are tools of prime importance in the formation of higher order cognitive processes, one of which is abstract thought.

Dewey (1916), in his role of philosopher of education, proposed that play was important in human development. He saw games as an essential activity in education, providing necessary recreation which, if suppressed, could find all sorts of illicit outlets, sometimes overt, sometimes confined to indulgence of the imagination. Education, for him, had no more serious responsibility than to provide opportunities for games, not only for immediate health, but still more if possible for the sake of its effects on the mind, although he did not specify which these positive effects on the mind were.

A much more encompassing and detailed view of games is the one held by Cook (2000), who claims that games are an evolutionary, psychological and biological tool of human development. For him, a game, for example, enables contact between players and thus increases co-operative efficiency. Also, from an evolutionary perspective, there is evidence in human infancy that humans are the most intelligent species, perhaps not surprisingly, also the ones who play the most among all species. Games promote the establishment of hierarchies and the maintenance of relationships as well as social exclusion and inclusion. Games promote collaboration; regulate and maintain internal states; use up surplus energy and burn off behavioral fat, helping

humans to have self-awareness, alleviating boredom and enabling people to manipulate the environment without serious consequences.

As we can see from the arguments put forward by these authors, whether we consider games as a tool for psychological, biological human development or education, the fact remains that they are an essential activity.

2.18. Deciding which Language Game to Use

There are a great number of language games. So, teachers have a variety of choices. However, in deciding which language game to use in a particular class and which ones will be most appropriate and most successful with their students, teachers must take many factors into account.

According to Carrier (1990), teachers should first consider the level of the game to fit their students' language level. They should choose the game that fits the purposes of that class or the content. Moreover, teachers should consider students' characteristics: whether they are old or young, serious-minded or light-hearted, and highly motivated to learn or not. They should also consider when the game should be used because there is a big difference between using the game in the morning or in the afternoon, on Monday or Friday. In addition to the factors mentioned, teachers should also be able to play and overact sometimes to help students feel comfortable and want to join the activity. This means that teachers should thoroughly understand the game and its nature and be able to lead the game.

It is quite difficult to find a game that meets all of the teachers' requirements. Some games must be adapted in order to fit students' language level, natures, and

characteristics. The most important factor is that games should be used when they can give students both fun and educational meaning otherwise, they will be a waste of time.

2.19. When to Use Language Games

It is necessary for those who want to use language games as learning or teaching aids to be concerned about how to use them. Hadfield (1990) suggested that "*games should be regarded as an integral part of the language syllabus, not an amusing activity for Friday afternoon of/for the end of the term*." Games can contribute to students' skills if they are incorporated into the classroom, particularly if they are used to reinforce or introduce a grammatical rule or structure. For example in the games called "What Would You Do If?" and "Find Someone Who..." students do not only have fun in class but they learn about some grammatical rules; they also have the chance to practice and use them with a defined purpose. In "What Would You Do If?" students learn about the conditionals. In "Find Someone Who," students learn how to form questions and answers.

Therefore, as we have seen before, it is quite a good idea to incorporate language games in daily classes. For example, if teachers are going to introduce present tenses or conditionals, instead of teaching them in the traditional way, (by simply telling them the rules, have them do some written exercises, drilling and answering questions), teachers may help students understand these forms of grammar by playing games, which can also meet all the requirements of the traditional classes

involving learning rules, drilling and repeating. Moreover, students can take this opportunity to use them in real communication.

However, even though games sometimes do not work as wanted because students have different learning styles and preferences, and some other factors such as their usage in inappropriate moments, the nature of the games themselves, and even the nature of teachers, it is still worth trying to use them in class because they offer several good advantages to students. Language games used in the classroom are very effective and supportive activities in contributing to students' language skills and proficiency. Unfortunately, because of limitations of time and curriculum, teachers normally have to cover all the content and materials, which students will be tested on, and it is not always easy to incorporate language games into the classroom daily activities. Nevertheless, it can be seen that games are very useful and can be used to develop students' language learning and also to provide the students with an opportunity to practice communication. Therefore, it is recommended that teachers try some language games that may be useful to their students in order to enhance their proficiency and help them meet their goals. As for the teacher, the practice of these language games will provide him/her with an opportunity to try new ways in teaching.

2.20. The Advantages of Language Games

According to Richard-Amato (1996), even though language games are often associated with fun, we should not lose sight of their pedagogical values, particularly in foreign language teaching situations. Games are effective because they provide

motivation, lower students' stress, and give them the opportunity for real communication.

The main reason why games are considered effective learning aids is that "they spur motivation and students get very absorbed in the competitive aspects of the games; moreover, they try harder at games than in other courses" (Avedon, 1971:12). Naturally, when playing games, students are trying to win or to defeat other teams for themselves or on behalf of their team. They are so competitive while playing because they want to have a turn to play, to score points and to win. In the class, students will definitely participate in the activities. Therefore, it is possible for a teacher to introduce students to new ideas, grammar, and knowledge and so on. As in the dictation game, students are so competitive that they want to finish first and win. It can be clearly seen that games can capture students' attention and participation. They can motivate students to want to learn more. Moreover, they can transform a boring class into a challenging one.

Another reason why games are often used in language classes is that they lower students' stress in the classroom. In conventional classrooms, there is a lot of stress put on students trying to master the target language. Schultz (1988) said that:

> *Stress is a major hindrance in language learning process. This process [Learning language in traditional way] is by its nature time consuming and stress provoking... ... raises the stress level to a point at which it interferes with students' attention and efficiency and undermines motivation. ..... One method has been developed to make students forget that they are in class ...relaxes students by engaging them in stress-reducing task (games) (p. 65).*

There is a high level of stress in the classroom because students have to face unfamiliar or unknown grammatical structures, words, texts and others. Therefore, students often feel uncomfortable and insecure in class, which inevitably affects their ability to learn. As a result, games can help lower their anxiety, make them feel comfortable, and want to learn more. It is believed that when students play games, they relax and have fun. Since students know that they are playing games and want to communicate efficiently, they do not worry about making mistakes and do not try to correct themselves in every single sentence. When students are free from worry and stress, they can improve their fluency and natural speaking styles.

Next, students learn without realizing that they are learning (Schultz, 1988.) For instance, when playing the game called "What Would You Do If……?" students will have to pick one hypothetical question from those that they have written in a box. They might get a question like "What would you do if a lion came into this classroom?" Next, they have to pick one answer that they have written before. The answer they get may be "I would be a fly." Usually, the question and the answer they get do not match each other; so, students have to use their own imaginations to explain their bizarre answer, and everyone has fun listening to it. The explanation might be "If a lion came into this classroom, I would be a fly because I am a good person, so an angel would come and rescue me by turning me into a fly." While trying to explain, students may not have to worry too much about grammar mistakes because they want to communicate and to explain why it can happen. But, it is up to the teacher to choose the appropriate ways and time to correct these mistakes when they occur. Apart from having fun, students do not worry about errors and punishment; moreover, they will

learn a grammatical rule and have a chance to use it. Thus, they learn unconsciously-learn without realizing that they are learning. Students stop thinking about language and begin using it in a spontaneous and natural manner within the classroom (Schutz, 1988).

Another advantage is increasing students' proficiency. Playing games in the classroom can enormously increase students' ability in using the target language because students have the chance to use the language with a purpose in the situations provided. Hadfield (1990) confirms that

> *games provide as much concentrated practice as a traditional drill and more importantly, they provide an opportunity for real communication, although within artificially defined limits, and thus constitute a bridge between classroom and the real world (p.32).*

As in a traditional classroom, students have the opportunity to drill and practice using grammatical rules and other functions. For example, look at the "Find Someone Who" game in which students have to ask classmates the questions implied by the chart such as: "Can you swim?" and "Do you have a pet?" etc.

Find Someone Who...

Likes gospel music.	Loves watching movies.	Likes to cook.	Has a pet.
Can sew.	Cannot swim.	Is reading a book.	Loves chocolate.
Has a big family.	Likes cats.	Hates dogs. :	Loves English.
Watches TV every day.	Is having a good time.	Has visited three Countries.	Can speak two languages.

Students have to mingle around the classroom to find whoever these statements apply to and then write their names in the appropriate places. Whoever can fill his/her page first will be the winner. While playing, students practice asking and answering questions. They may have to repeat the same question several times until they get to the right person. This provides the opportunity to drill and repeat as in a conventional classroom, but with playing games it is more communicative and meaningful. Moreover, it will link students to the real world because they can actually speak like this outside the classroom. Therefore, playing games in classroom does not only give students a chance to use English, but it can also connect them to the real usage of language outside the class.

2.21. Song-related Language Teaching Methodologies

There are numerous indications that people believe in music as seen by the increase in methodologies that now use songs to teach a foreign language. This first

segment is devoted to an overview of methods that incorporate songs as a pedagogical tool for language learning. These methods are often not based on any particular research; however they are presented here to inform the reader that many people believe in the pedagogical benefits of music without citing research. Many of these programs were typically designed to teach children through songs, but more recently, some programs have been geared with the older learner in mind. Some of the methods that will be discussed include Suggestopedia, and the Contemporary Music Approach.

2.21.1. Suggestopedia

An unusual foreign language methodology for the classroom was introduced in 1978 by the Bulgarian psychotherapist and physician Georgi Lozanov. His method, called Suggestopedie (Suggestopedia), has been the subject of numerous research articles written on the use of music in the foreign language classroom. Although the basis is psychological, this method uses classical music (believed to be an essential element for learning to take place) to relax the student. Lozanov (1978) emphasized the importance of whole-brain stimulation for optimal acquisition to take place and suggests that the relaxation techniques help learners tap into subconscious resources to aid in acquisition and greater retention of vocabulary and language structures.

According to Botha and Puhl (1988, p. 3), "Lozanov stumbled upon using the power of suggestion in a waking state as a way of teaching that fits well with the processes of the human brain". This optimal condition for acquisition was in tune with later second language acquisition theories by Stephen Krashen (1985), who believes that Lozanov's method creates a type of superlearning identical to subconscious

acquisition, that was the result of providing comprehensible input in a low-anxiety situation. Krashen agreed with these relaxation efforts, since one of his basic principles for language acquisition states that the language student must have a low level of anxiety in order for the message to be acquired naturally.

Suggestopedia is described as a holistic method that directed learning to both the left and right hemispheres of the brain. Soft lighting, baroque music, cheerful room decorations, comfortable seating, and dramatic techniques aim at totally relaxing students, a state which heightens mental activity and concentration. Evidence of this mental activity was seen in the technology used by Morrissey (1996) in brainwave biotech which furnishes graphic data for all four of the brainwave frequency ranges (delta, theta, alpha, and beta), and the corresponding amplitudes for each.

Employing brainwave biotech in the classroom has identified a low, Suppressed beta state as optimal for learning which can, in fact, accompany prolonged concentration. If accelerated learning results are demonstrated to coincide with the regular and consistent inducement of this prolonged state of concentration, then Lozanov's research would be confirmed, and a beta suppressed brainwave state would be identified as optimal or ultimate for learning during input of new material (p. 489).

Music was an important means used to achieve the relaxation and harmony needed to increase learning effectiveness. The music was carefully chosen and prescribed to induce a mental state in which course materials were more easily absorbed and retained. It was said to produce an alpha state in which the mind was relaxed and meditative but remained receptive (Williams, 1983).

Nevertheless, all of the results could not be attributed to the use of music, since music was only one aspect of the method; however, experiments indicated that suggestology was extremely effective. The method's application in the United States was reported to reduce language learning time by one-third or more. In remedial reading experiments in Atlanta, 75 to 80% of the students gained a year or more on the Spache oral and silent reading subtests after only 14 weeks in the program (Bancroft, 1983).

2.21.2. The Contemporary Music Approach

In the Contemporary Music Approach (CMA) methodology begun by Anton (1990), song is used as a memory prompter. Anton believes that "music is one of the most effective memory aids available to us, especially for recalling grammatical structures" (p. 1169). The CMA method of teaching various grammatical structures of the language through different styles may accompany any textbook.

With CMA, different styles of music and rhythms are correlated with the various grammar lessons because Anton believes that a certain beat reminds students of the song, and the song in turn reminds them of the grammar. He discusses the approach as a way of combining singing and psychology with language learning. The CMA uses a step-by-step approach to combine active and nonverbal processes of the right hemisphere of the brain with verbal and logic-based processes governed by the left hemisphere to reduce inhibitions and allow the student to learn and remember certain grammatical features. "In a survey of students taking the CMA approach, 98%

felt it helped them learn Spanish and 92% played the songs for family and friends" (p. 1169).

2.21.3. Language Learning Textbook Methodologies

One of the earliest teaching methodologies provided for teachers of German is the "Singlingual Method," published by Langenscheidt under the title of Eine kleine Deutschmusik. This method, consisting of a well-presented book and a cassette, employs useful phrases from everyday speech set to well-known tunes.

Another early method called the Audio-Singual Method by Kind (1980) uses familiar songs to teach the English language. He contends that because the tunes are familiar, a satisfying feeling of recognition helps the learner overcome any fear and resistance to the unknown or fear that a student learning a second language may experience. Kind(1980)'s Audio-Singual Method has been developed and tested at Harvard University and other American and European schools.

According to Kind(1980), "It has been found that foreign languages can be taught more rapidly, more effectively and with greater recall through the use of song, rather than the mechanical classroom drills" (p. 49). Educators who have noticed a lack of available materials for classroom use often create their own program. To address the need of incorporating foreign language standards including songs, pedagogical supplementary materials were produced for teachers. SAM (Keefe-Singer & Lafayette,1999) and Colección complementos serie didáctica (Dejuán, 1997) offer lesson plans that combine some Spanish songs with particular themes for practical classroom activities.

Foreign language publishers have also begun to supply teachers with alternate methods for introducing content, which include materials for using songs in the classroom. Songs are incorporated into the methods with varying degrees of commitment, from a minimal supplemental entry to the complete basis of the instruction.

One early commercial effort to introduce songs in teaching beginning Spanish is Sing, Dance, Laugh, and Eat Tacos! (McArthur, 1990). This 60-minute CD for children offers traditional Spanish songs about animals, body parts, days of the week, family, and more for language learning presentation. Accompanying lyrics book and suggested activity books are available. Demand for more of these materials has prompted numbers two and three in the series, and more will surely follow. Teachers are accepting materials that allow for enjoyable and successful second language teaching.

The Cantando y Aprendiendo (Singing and Learning) collection for kids teaches Spanish through songs that are fun, and that present basic themes such as animals, days of the week, colors, letters, shapes, and many more. Two cassettes are sold with an accompanying teacher's manual for each.

Los Trotamundos (Globetrotters) is a Spanish course for elementary school children in the form of cartoons and games. One or more songs are added to each unit content, and they are well matched with the unit's theme. For example, for the topic on *health and feelings*, the song "the sick donkey" utilizes appropriate vocabulary for sickness and indicates the hurt parts of the body. Students are encouraged to sing and

dance with textbook cassettes, and the publishers now offer two Karaoke videotapes for students to view and sing along with the 14 songs.

Shout! (Nolasco, 1998), English as a second language course, has a more traditional approach with the addition of a song in every two chapters. The student workbook practices language skills and grammar use. The units cover various topics similar to other basic language texts (sports, free time, family life, etc.), and a song is provided as part of that topic. For example, for the topic *school subjects*, the song is "Wonderful World" that mentions several subjects (history, geography, algebra, etc.) in the lyrics. Activities are suggested for practice with the song. In this case, students are asked to write down the school subjects they hear. Gap-filling exercises and other word activities are based on the printed lyrics of the song.

Enjoy the Music (Rubíes, 1997) is designed as a short course using songs as the foundation for second language teaching, English in this case. Each chapter is built around the content of a particular song and includes writing exercises, lyrics, worksheets, cultural information about the singing groups, as well as pre, while and post-listening activities. Many songs are easily recognized as American pop classics.

Another music-based course, *Gente que canta: canciones para estudiantes de español* (People who sing: Songs for Spanish students) (Corpas, 1999) also offers pre, while and post-listening activities. It consists of a music compact disc and accompanying textbook activities. The music was created specifically for Spanish language students; therefore, it is not authentic language material, but it correlates well with topics covered in basic language textbooks. For example, the song about supermarkets mentions the articles of clothing, their colors, fabric types, and

descriptive adjectives. The music is intentionally slow, repetitive, and well articulated, which could decrease the enjoyment for those students who would prefer current popular music. The book supplies linguistic aspects, cultural notes, and karaoke group singing activities with each song.

A program using songs specifically to teach grammatical points is *Singing Grammar* (Hancock, 1998). Although based on music, this second language course for learning English dissects each song according to its syntactic structures. Each unit has a song as the basis for the lesson; however, all the songs were unfamiliar to this researcher. Since the songs are not commonly heard in the culture, they do not serve as examples of authentic language use and may not provide catchy popular tunes. There are exercises to practice the grammar in the song, for pronunciation and vocabulary usage, as well as the comprehension of the song's meaning by checking the appropriate drawing. This text did have one unique feature, in that there is a variety of related games provided, one for each unit, which the entire class may play.

Publishers' catalogues offer more musical materials that I have yet to evaluate: *Canciones para cantar* (Songs to sing), *Gramática Rítmica* (Rhythmic Grammar), *Spanish Rap*, and *Teach Grammar with Mariachi Music*. Online resources offering musical programs to teach foreign language are becoming more and more available. A comprehensive teaching plan called Musical Spanish is available online at http://www.musicalspanish.com. The program author, who calls herself the "Musical Linguist," provides lesson plans, pronunciation tools, interactive games, activities, and teacher guides. The CD includes 10 traditional folk songs in a catchy pop style.

Teaching Spanish through 28 songs for students age 10 to adult, *¡Viva La Música!* (Long live music!) comes with a lyric booklet that provides English translations and teacher notes. Songs teach specific grammar and vocabulary for beginning and advanced students (Available online at http://elisesumner.com/index_alt.php).

1, 2, 3, SALSA! includes various musical styles such as Salsa Rap, Hip-Hop, Salsa-Dances, etc., with lyrics of very simple Spanish. From ABC melody in Australia, Cool Songs for Learning Languages offers a CD with a teacher guide for instruction in English, Japanese, French, and Spanish. Instrumental versions of the same songs are provided so that students may sing along once they have learned the song.

A commercial computer-based language tool called *Cantare* was developed in Canada and offers this description: "Cantare is a software program designed to promote language learning through songs. The program allows teachers to build lessons for language learning around songs on a compact disc. Students can listen to a song from a compact disc, read the lyrics on screen and access a dictionary and notes." Before singing was considered acceptable as a classroom methodology, Richards (1975) developed a method called "El español por las canciones" ("Spanish through songs"). The method consisted of a three-step approach for children. First, students learned new words through comprehension exercises, not translation. Once students understood the song's content and main vocabulary items, they are taught to sing the song. Actions are used with the song whenever possible. The final step, the written song, is introduced along with some writing exercises or grammatical explanations - but only if the child is already proficient in reading in the first language.

A similar approach is suggested by García-Sáez (1984) who teaches the general meaning of a song on the first day it is introduced. The second day of instruction would cover lyrics and questions dealing with vocabulary, grammar, and meaning, then the same song would be heard once more. Students sing together on the third day, thus giving a sense of class unity. By the fourth day they have it memorized.

This same approach for the first three days is used by Gatti-Taylor (1980), who follows a gradual and generally effective method for learning approximately one song every two weeks. García-Sáez (1984, p. 4) writes: "The songs that will be studied in class need to be selected with a definite learning strategy in mind so that they will provide practice in vocabulary, verb forms, pronouns, pronunciation, and the acquisition of idiomatic expressions, as well as active oral participation". He concludes that the greatest benefit from the use of song in language classes is that it creates an atmosphere that helps the student develop a positive attitude toward language learning.

One of the most aggressive language learning with music courses is sponsored by the Concordia Summer Language Camps. Each summer, Concordia offers a music camp, a living and learning experience focused almost entirely on using music as the basis for learning language. Singing permeates the whole atmosphere as campers are taught to play and sing songs. They are exposed to authentic songs as they naturally would be in the country where the target language is spoken. Staff (2002,P.6) reports that "Songs can be a valuable model for grammatical patterns and kids almost always sing with excellent pronunciation".

Songs as a language learning tool are only recently being recognized as a

methodology to be used in the foreign language classroom on all levels. As research continues to justify the use of music to teach language skills, textbook developers will continue to increase publication of materials that focus on teaching with music. The degree to which it may be emphasized depends on the method. As reviewed, some texts introduced an additional song with suggestions for lesson planning; others created programs which used music for specific purposes, such as grammar or vocabulary instruction; while others employed songs as the basis for the course. In the latter instance, songs are presented as the learning foundation to cover all aspects of second language learning, including culture, pronunciation, vocabulary, and grammar. In the most innovative examples, methods traveled beyond the traditional classroom to home listening, relaxation therapy, or total immersion summer camps that rely on the authentic use of songs from the target culture to teach the language.

To understand why some teachers choose not to use musical instruction, Edwards (1997) conducted a survey to find out whether English as a Second Language (ESL) classroom teachers incorporated music into the classroom, how they applied it, and what discouraged greater use. Not surprisingly, the lack of money to buy the materials was listed as the greatest reason why teachers (88%) were not using music to a greater degree in ESL instruction. Lack of training was also listed as a significant problem, although "72% of teachers were very interested in getting training on ways to implement new strategies utilizing music in ESL instruction" (pp. 55-56).

Music has not gained popularity among some faculty according to Nuessel and Cicogna (1991) because there is usually no assessment to follow up the singing. They state that whenever a material is introduced into the second language curriculum, this

subject matter must be tested to assess its "worth as a valid pedagogical instrumentality" (p. 481).

2.21.4. Physiological Response to Music

Music has been shown to have physiological as well as pedagogical benefits. Physiological benefits include lowered anxiety, low heart rate, low pain, low blood pressure as well as improved respiratory rate, improved recovery, and improved tension relief.

Listening to music has been shown to "cause [*positive*] changes in blood pressure, blood flow, posture, respiratory rate, pulse rate and general activity" (Bancroft, 1985, p. 7). The human heartbeat ranges from 70-100 beats per minute; therefore, the music that has a tempo of 60 to 80 MM/min tends to aid relaxation as it corresponds to the students' physiological rhythm. Music from the Baroque and classical eras are suggested by Botha and Puhl (1988) and Lozanov (1978) and for best results in relaxation and concentration, due to meter, tempo, and instrumentation. Botha & Puhl stated, "Using classical music to relax students has defocused brain activity from one small area in order to be receptive to a much wider range of input. They can now absorb more easily and in greater quantities because they are using abilities of the whole brain, not only cognition" (p. 2).

As early as 1950, Pickrell, Metzger, Wilde, Broadbent, and Edwards found that music helped alleviate tension in operating room personnel. In later studies, two reports (Clark, McCorkle, & Williams, 1981 and Hanser, Larson, & O'Connell, 1983) indicated significant stress reduction during music therapy-assisted childbirth. In the Hanser, Larson, and O'Connel study, seven mothers participated in an experiment to

test the effectiveness of music in decreasing responses to pain during labor. The purpose of the music was to cue rhythmic breathing, to assist the women in relaxing by prompting positive associations with the music, and as a diversion from discomfort and extraneous hospital sounds which might signal anxiety.

The results also indicated that the presence of background music significantly affected behavioral manifestations of tension in specific areas of the body. Background music also significantly affected verbalizations associated with pain in all domains, as compared to the same setting with no background music. The behavioral measure supported patients' verbal reports of music's effectiveness in assisting relaxation. In a more recent report, Reilly (2000) compared the physiological recovery of patients after a medical procedure. She found that patients who volunteered to listen to music during surgery used post-operative medication 47% less often than patients who had not listened to music during surgery.

Other studies have found music to be effective in the easing of anxiety such as McGrew (1953), who reported the effects of music on customers waiting in a bank line, and Devereux (1969), who found music effective in reducing the tension and boredom associated with routine work (See also Smith, 1961 and Uhrbrock, 1961). To add to these studies Stanton (1973) studied the use of background music with subjects who listened to classical music during test taking and those who did not. The tendency for the music condition to produce better results overall was apparent, though it did not attain significance. However, analysis of variance indicated that highly anxious students achieved superior results when they were exposed to background music. The

students who scored high on the Test Anxiety Scale (TAS) were apparently assisted by the music.

Some researchers believe that music cannot only relieve stress, but it can also influence the immune system. Charnetski and Brennan (1998) tested male and female college students who were exposed to one of the following four conditions for 30 minutes: (1) tone and clicks; (2) Muzak's Environmental Music; (3) comparable radio broadcast; and (4) silence. Immunoglobulin A (IgA), whose levels elevate during an increased activity of the immune system, was measured before and after the treatments. IgA was significantly increased by the Muzak condition only. The authors believe that music can strengthen immune activity and promote health.

One might ask if the subjects are able to somehow stimulate this response by telling themselves to relax. Förser and Strack's (1998) experiment investigated whether beliefs about music's influence on learning could actually affect learning and memory. Some college students were divided into groups which were either told that music facilitates learning or that it inhibits learning. Then they memorized a word list in the presence of music. Their later memory for these words was worse if they believed that music inhibits learning. Thus, the efficacy of music in learning can be affected by negative beliefs. By the same token, relaxation and physiological response may also be affected by the subjects' beliefs in a positive way, through relaxing music.

Stratton and Zalanowski (1984) also found significant correlations between the degree of relaxation and the liking for the music. Music preference may therefore be an influential factor that should be taken into consideration when providing music to

students for relaxation purposes. The human heartbeat's change in response to music may be due to the listener's enjoyment of the music rather than the type of music.

2.22. Analysis of the Literature Review

Teachers often pay less attention to the use of songs and games in EFL classes. Some of them spend a lot of time preparing explanations and worksheets to introduce and practice the target language, for example. Most of them enter their classrooms unprepared for the first five or ten minutes. "Let's do something fun" usually constitutes all the planning that goes into this stage of the lesson. In this way, one can say that planning then gets done on the way to the classroom, with the teacher pulling a game out of his/her bag of tricks.

Since language teaching is a complex activity, strategies such as games and songs set the tone for the class in that they help to establish a learner-friendly and conducive atmosphere. An activity that students find too difficult, or even confusing, results in a class of disinterested students. Similarly, a writing-based activity won't get the students communicating. This makes the session a quiet one in which you have to prod and push the students to volunteer examples or simple answers.

A fun activity however, such as games and songs, raises energy levels. Such activities also produce relaxed and less inhibited students. With games and songs, the teacher will create a positive atmosphere to practice and experiment the language.

Games and songs get students into the "English mode." In a country like Benin which is an EFL setting, the lesson may represent the only chance for students to use the language. In other words, they might not have spoken English since the last

session, be that two days, one week, or one month ago. Even if your students encounter and use English every day, it still takes some time to prepare for the intensive classroom time.

To get fully into "English mode", songs and games should be planned and used. Without them, students will continue to feel forced to learn. In short, songs and games are very important for the following reasons:

1. They set the tone for the lesson.

2. They get students to begin thinking in and focusing on English.

3. They provide a transition into the lesson.

4. They allow the teacher important opportunities to assess ability and character. As Uberman (1998:87) writes it, these activities

> *encourage, entertain, teach, and promote fluency and communicative skills. If not for any of these reasons, they should be used just because they help students see beauty in a foreign language and not just problems that at times seem overwhelming.*

It is then clear that considerable confidence can be placed in the value of songs and games to enhance, foster and reinforce the teaching and learning of EFL especially speaking skills at the level of intermediate language learners. The rationale used as basis in the present study was taken into account by the different researchers to suggest relevant alternatives to solve the problems described above.

Basing ourselves on the literature review presented above, many studies have been conducted which tackled the issue of games and songs and their effects on language learning and teaching. The available literature denotes that there are positive outcomes from the application of language songs and games in the process of EFL learning.

However, there seems to be a dearth of study attempting to find out the simultaneous effects of such instructional tools on language learning in intermediate level students, especially in an EFL context such as Benin. Therefore, the present study seeks to work on the use of these two pedagogical tools as effective factors in intermediate EFL classes in Beninese secondary schools. This is necessary, because as Omaggio (1979) mentioned, researchers need to ask themselves whether the same findings would be true in different settings and conditions of foreign language learning. It is expected that the results of the present study would add to the diversity, variety and reliability of existing results.

CHAPTER THREE:

THE METHODOLOGY OF THE STUDY

This chapter outlines the overall research design employed in this study. It includes a discussion of the basic research design, participants, data collection methods, validation issues, data analysis strategy, and ethical considerations.

3.1. Research Design

White (2002, cited in Gnonlonfoun, 2014) defines research design as the set of procedures for conducting a study, including when, from whom, and under what conditions the data will be obtained. For him, research design indicates how the research is set up: what will happen to the subjects and what methods of data collection are used. In the same trend, Leedy and Ormrod (2001) describe research design as the

> *complete strategy of attack on the central research problem. It provides the overall structure for the procedures that the researcher follows, the data that the researcher collects, and the data analyses that the researcher conducts. Simply put, research design is research planning (p.* 12).

They add that researchers are more efficient and effective if they identify their resources, procedures and data with the central goal of solving the research problem in mind, particularly at the beginning of the research problem.

Basically, two broad designs underpin research methodology, namely quantitative and qualitative research methods. Qualitative research is descriptive in contrast to the experimental or correlative designs used in quantitative research. For

Merriam (1998:3), qualitative research is

> *an effort to understand situations in their uniqueness as part of a particular context and the interactions there. It is not necessarily attempting to predict what may happen in the future, but to understand the nature of that setting, what it means for participants to be in that setting, what their lives are like, what is going on for them, what their meanings are, what the world looks like in that particular setting - and in the analysis, to be able to communicate that faithfully to others who are interested in that setting.*

Merriam claims that a qualitative research is "*often used interchangeably with naturalistic enquiry, interpretative research, field study, participant observation, inductive research, ethnography, and case study*" (p.4).

For the purpose of the present research, a case study is employed.

- *What is a case study?*

Gillham (2002) points out that a case may be the smallest part of human activity embedded in the real world; which can only be studied or understood in a context; which exists here and now; that merges in with its context so that precise boundaries are difficult to draw. As for Welman and Kruger (2002), in a case study, a limited number of units of analysis, often only one, such as an individual, a group/a country (family, class, EFL students, EFL teachers, Benin), an institution (a school or a community) are studied intensively. A case study seeks to answer specific research questions.

Yin (1989) states that in a case study the researcher explores a single entity or phenomenon, which is the case, bound by time and activity, that is process, teachers, students or social groups and collects detailed information by using a variety of data-

collection processes over a defined period of time. For Leedy and Ormrod (2001), in a case study, "*a particular place, individual, program, or event is studied in depth for a defined period of time*" (p. 45). For Swanepoel et al. (2000), the choice of methods and data sources depend partly on the nature of the problem and the purpose of the investigation. To sum up, case studies are then an excellent method to use when endeavoring to understand a phenomenon being studied in depth. They allow the researcher to become familiar with the data and participants in their natural, ordinary setting and fully appreciate the context.

To maximize the richness and accuracy of data, I have studied the case of EFL teachers and intermediate students in Beninese secondary schools. In this study, I have used a descriptive quantitative research method to accomplish the objectives of the study and to explore the views of EFL teachers and intermediate students on the use of songs and games as teaching aids in Beninese secondary schools.

3.2. Type of Research

I have decided to conduct primary research which, as defined by Brown (1988:2), derives from the primary source of information. In the case of my study, this source is made of a group of 1200 intermediate students and 240 EFL teachers working in Beninese secondary schools. However, I have to admit that I have consulted and referred to secondary research (research based on sources removed from the original source, such as books or other studies on the issue at stake). These constitute the core of the literature review.

In addition, the primary research conducted falls into the category of the 'statistical studies' which mainly deal with group phenomena or individual behavior in an effort to focus on the specified group's opinion and attitudes concerning the research question. This further distinction of research is called a 'survey study'.

3.3. Research Population

In the current study, I have investigated 1200 intermediate students and 240 EFL teachers. Both populations were chosen randomly from 24 secondary schools selected throughout the country at the rate of two schools per department (See the list of Schools in Appendix 4). All the schools possessed the institutional characteristics necessary for this study such as the size of the available research population (EFL teachers and intermediate students) and the geographical distribution.

Regarding the size of the research population, the schools selected are among the largest in their respective areas. Thus, they constitute the largest concentration of the desired population. Another important reason for their selection was that these schools represent different geographical zones in the country. This helped to ensure that the conditions present in one location did not limit the effectiveness of the results. An updated list of all EFL teachers within each secondary school during the 2014-2015 academic year was obtained from the authorities in each selected school. Selection error was controlled by avoiding duplication of names on the list.

3.4. Research Instruments

In this study, neither interviews nor observations were used as research instruments. Two questionnaires were used to gather the quantitative data necessary to

reach the purpose of the study. In effect, as indicated in Gnonlonfoun (2014), a questionnaire is an instrument with open-ended and/or closed questions or statements to which a respondent must respond. White (2002) states that the questionnaire is the most widely used technique for data collection because it

- is relatively economical,
- has the same questions for all subjects,
- can ensure anonymity,
- contains questions written for specific purposes and
- allows participants to respond to something written.

The design of a questionnaire must always be planned carefully. Alanen (2011: 149-153) highlights some important points about this issue. Firstly, the questionnaire must be planned keeping in mind the target group and the research questions. The questions should provide the researcher with relevant information which can be applied to the themes and research problems of the current study. If the questions are so called 'closed questions', i.e. there are certain options, it is important that the questions be framed so that they do not affect the respondents' opinions or attitudes. Secondly, the estimation scales must also be planned carefully. Thirdly, there can also be open-ended questions. They can be more informative than closed questions and give interesting information to the researcher. However, answering open-ended questions can be time-consuming and processing the answers can be statistically unreliable. Fourthly, the language of the questionnaire must also be thought thoroughly. The statements should be short and simple and the language should be natural. Fifthly, it is also good to think about the order of the questions. The

questionnaire should be appealing enough for the respondents to fill it in and thus it is good to start the questionnaire with for instance easy background questions. Finally, giving proper instructions is essential when designing a questionnaire. The respondents should know what the questionnaire is about, what the aims are and by whom the questionnaire is made. It is good to emphasize that there are no wrong or right answers. Therefore, the respondents are encouraged to tell their own opinions freely.

Even though the questionnaire has to be planned carefully and constructed keeping in mind several important points, it is still possible that there be some problems with using a questionnaire. Dörnyei (2003: 10-14) and Alanen (2011: 160) list some possible disadvantages of using this research instrument. Firstly, the answers may be rather simple and superficial, since the questions cannot be too detailed. The respondents may not be willing to use a long period of time for filling in the questionnaire, which may limit the depth of the investigation of the answers. Secondly, the respondents may be unreliable and unmotivated to fill in the questionnaire and to answer the questions honestly. Thus, the results of the questionnaire may vary greatly from one respondent to another, depending on the time and thought used for answering the questions. It is also possible that the respondents leave out some questions, either by mistake or on purpose. Thirdly, there is often little or no opportunity for the researcher to double-check the validity of the answers. The respondents may simply misunderstand some of the questions or forget something. Fourthly, sometimes it is possible that the respondents do not provide true, honest answers about themselves but answer in a way that they think they should answer. In other words, the questions are

often rather transparent and the respondents are able to guess about what the desirable, acceptable or expected answer is and provide this answer even if it is not true. This is normal feature of human nature, since usually people want to present themselves in a good light. In addition, other possible disadvantages are self-deception, acquiescence bias and fatigue effects, which all may have an effect on the respondents' answers.

According to Dörnyei (2003: 8-15), a questionnaire can produce three types of data about a respondent: factual, behavioural and attitudinal. The factual questions are used to find out facts about the respondents: for instance their age, gender, residential location, occupation, as well as any other background information that may be relevant to interpreting the findings of the survey. In the current questionnaires, the first part consisted of factual questions. The behavioural questions are used to find out what the respondents are doing or have done in the past. There were behavioural questions at the beginning of every part of the questionnaires; for example, when the respondent was asked if he/she uses songs/games in EFL teaching for a certain purpose. Finally, the attitudinal questions are used to find out what people think. The broad category concerns for instance, attitudes, opinions, beliefs, interests and values. The questionnaires used in this study consisted mostly of attitudinal questions, which were answered on a Likert-type scale.

The two questionnaires used in the present study (see Appendix) had to be constructed from scratch, since there are no previous studies from exactly the same topic with exactly the same target group. Since the purpose of the study is the exploration of both teachers and students' views on the use of songs and games in EFL teaching for communication in intermediate classes in Beninese secondary schools, the

questionnaires consist mainly of questions concerning the different areas of EFL teaching.

3.4.1. Students' Questionnaire

I had designed and used a questionnaire for students in order to get some quantifiable data. This approach played a major role in the collection of the data for my dissertation work. It helped me to collect viewpoints from EFL intermediate students on the use of songs and games, what makes it ineffective and what could be done to make such a use effective in classes.

In this questionnaire, six major areas were included in the exploration of the topic. They are: students' learning motivation from songs and games, usefulness of songs and games, attitudes of students and their parents towards the use of songs and games, students' language problems hindering the effectiveness of the use of songs and games, difficulties encountered by teachers in using songs and games, and frequency of the use of songs and games.

To collect the relevant data in these six different areas, statements in a four-point Likert scale ('strongly agree (SA)', 'agree (A)', 'disagree (D)', and 'strongly disagree (SD)') were presented in the questionnaire to survey the respondents' opinions. In addition, with the intention to find out the frequency of conducting these activities, one multiple-choice question was added.

3.4.2. Teachers' Questionnaire

This questionnaire consists of seven parts which include both multiple choice questions and agreement scale questions. Multiple choice questions were used since

they are quick and easy to answer and analyze. There were also some open-ended questions in which the respondents could explain their answer and give their detailed opinions about the themes.

- The first part of the survey consisted of some background questions, such as the age and the sex of the respondent and his/her experience as an English teacher. The purpose was to gather some factual information about the respondents.
- The second part surveyed the use of songs and games[3] in EFL intermediate classroom and the teacher's general opinions about these two activities. The most important question, "do you use songs/games in EFL teaching" could be answered by either "yes" or "no" and after that the respondent was asked to provide arguments for his/her answer. Then, the respondent was asked how often he/she uses songs/games in EFL teaching. This question could be answered on a Likert-type scale from 1 to 5. After this, the respondent's opinions were asked. The first opinion concerns whether the respondent thinks that using songs/games in EFL classes is too time-consuming and the time should be used to do something else. The second question is about if finding suitable songs/games is difficult. The third question is whether finding/coming up with suitable assignments is difficult. The fourth question is about whether the songs/games used in classes are difficult to relate to the curriculum. The fifth question is whether planning lessons based on songs/games is too time-consuming. The sixth question is whether the respondent uses songs/games in

[3] From here on, songs and games will be noted *songs/games.*

his/her teaching just as a time-filler. Questions from 1 to 6 were answered on a Likert-type scale from 1 to 5.

- The third part consisted of questions which handle the use of songs/games in teaching speaking skills in EFL classroom. The first question was whether the respondent uses songs/games in teaching oral communication in an EFL class. This question could be answered by ‘’yes’’ or ‘’no’’. The respondent was also asked to provide arguments for his/her answer. The next questions were again opinionated questions. Question number three was whether the respondent thinks that using songs/games is a useful aid in teaching oral communication. The fourth question was whether the respondent thinks that using songs/games is an easy aid in teaching oral communication. The fifth question was whether the respondent gladly uses songs/games in teaching oral communication. The sixth question was whether the feedback from students after using songs/games in teaching oral communication has been positive. Questions from number three to number six were answered by using a Likert-type scale from 1 to 5.
- The fourth part handled the use of songs/games in teaching writing in EFL classroom. It consisted of exactly the same questions as the third part, but of course the focus was on teaching writing.
- The fifth part handled using songs/games in teaching vocabulary in EFL classroom. It also consisted of the same questions as parts three and four; the focus was, however, on teaching vocabulary.

- The sixth part handled the use of songs/games in teaching grammar in EFL classrooms. It used the same questions as parts three, four and five, with the focus on teaching grammar.
- Finally, the seventh part handled the use of songs/games in teaching cultural features in EFL classroom and consisted of the same questions as in the previous parts, with the focus on teaching cultural aspects.

Each participant (teacher or student) was given a questionnaire and requested to be open, frank and honest when responding to the questions.

3.5. Data Collection and Ethical Considerations

This section presents the data collection procedures as well as ethical considerations.

3.5.1. Data Collection

In this study, I used only quantitative data collection methods. As such, questionnaires were administered to teacher and student participants. No interviews or class observations were carried out. The data collection procedures took place during the 2014-2015 academic years.

Before the data collection, I established prior contacts with authorities in the 24 different secondary schools. In addition, a main contact person (a close friend, a teacher or administrator who worked at the same school or area) was assigned to be in charge of all the communication between the school authorities and participants on the one hand and me, the researcher, on the other hand. Furthermore, information was gathered via personal contacts about EFL teachers including names and phone numbers.

The data were collected in two stages. In stage one (From February to June 2015), the students' questionnaire was administered to the 1200 students at the rate of 50 students per school. The response rate for this questionnaire was 83, 33%, i.e. 1000 valid questionnaires were returned. That response rate (83, 33%) is consistent since a response rate in the eighties percentage range is considered a very good rate (Altschuld et al, 1992; Katona, 1999).

In stage two (From March to May 2015), the teachers' questionnaire was administered to a sample of 240 teachers selected at the rate of 10 per each of the 24 secondary schools selected. The response rate for this questionnaire was 83, 33% too, i.e. 200 valid questionnaires were returned. During the contact period (October-December 2014) prior to the beginning of data collection, I introduced myself and my research topic, explained the purpose of the study, presented my timeline and requested participation to the study.

3.5.2. Ethical Considerations

In this part, I follow the rules outlined in Gnonlonfoun (2014), Egounléti (2012) and Hindémè (2012). These include:

- *Confidentiality*

Confidentiality was assured to all the participants. Names of participants were disguised wherever necessary to be disclosed.

- *Access*

I have sought to meet school authorities in order to facilitate access. When the principals have consented, permission has been granted to address teachers during EFL teachers' meeting to explain the research.

- *Consent*

  Consent has been obtained orally from all the selected participants.

- *Avoidance of Duplication of Other Works*

I have taken all care to ensure that this study is not a duplicate of any other. Such duplication is considered unlikely given the context of the study.

3.6. Data Analysis

An analysis is a systematic process of selecting, categorizing, comparing, synthesizing and interpreting data to provide explanations of the phenomenon of interest. During the data analysis process, the researcher begins with a large body of information and must, through reasoning, sort it out, categorize and gradually narrow it down to small sets of abstract, underlying themes.

Since this study is a quantitative study, the data derived from the questionnaires were analyzed using various Open sources Spreadsheet™ 2.5 and Microsoft Excel™ 2007 for Windows 7 Home Premium and reported using appropriate measures and procedures. Descriptive statistics (frequency counts and percentages) were used to explore the consistency of the different aspects investigated.

In conclusion, this chapter dealt with the methodological framework. The data collection involved the use of two questionnaires: students' questionnaire and teachers' questionnaire. The data analysis employed descriptive statistic methods of analysis. The following chapter presents the results of the study.

CHAPTER FOUR:

THE RESULTS OF THE STUDY

This chapter of the research work is divided into two sections. In the first one, I deal with the presentation of the results of the study. In section two, I present the analyses of the results in order to come up with a good insight of these data so as to formulate appropriate recommendations and suggestions to address the problem.

4.1 Presentation of the Results

This section deals with the presentation of the results of the study. First, are displayed the results from the students' questionnaire and then those from the teachers' questionnaire.

4.1.1 The Results from the Students' Questionnaire

The results are displayed in tables and commented briefly.

Table 1: Motivation from Songs and Games

Statements	SA	A	D	SD
1. Songs and games motivate students to learn in most lessons.	700 (70%)	290 (29%)	10 (1%)	00

Concerning the students' learning motivation from communicative language games and songs, it can be seen that almost all the participants appreciated the benefits of game activities. That 'Games and songs motivate students to learn in most lessons' was consented by almost all the respondents, with 99% agreeing and only 1% disagreeing.

Table 2: Songs and Games make lessons interesting

Statements	SA	A	D	SD
6. Songs and games make lessons more interesting.	730 (73%)	270 (27%)	00	00

As shown in the above table, all the respondents also believed that games and songs help make lessons more interesting, with 73% strongly agreeing with statement No. 6, and 27% agreeing.

Table 3: Songs and Games and their usefulness/effectiveness

As far as the usefulness of communicative language games and songs is concerned, the data collected from students are presented below:

Statements	SA	A	D	SD
2. I mainly use songs and games to fill in class time.	30 (3%)	180 (18%)	510 (51%)	280 (28%)

Indeed, 79% of the respondents disagreed that their teachers mainly used games and songs just for filling in time, with 21% surprisingly admitting this to be the case.

Table 4: Songs and Games in class

Statements	SA	A	D	SD
3. It is good for new items of learning to be presented using songs and games.	210 (21%)	640 (64%)	140 (14%)	10 (1%)
4. Practice is still needed to consolidate what has been learned in song and game sessions.	500 (50%)	470 (47%)	30 (3%)	00 (0%)
5. Oral exchanges among students are stimulated when they sing songs and play games.	450 (45%)	460 (46%)	80 (8%)	10 (1%)
9. Songs and games are not as effective as other verbal explanations and written exercises.	10 (1%)	120 (12%)	720 (72%)	150 (15%)
10. It is difficult to evaluate the learning which takes place during songs and games.	110 (11%)	360 (36%)	450 (45%)	80 (8%)

As learning activities (see table above), games and songs were viewed as a useful way to present new learning items by most respondents. 64% agreed with statement No. 3, with another 21% agreeing strongly. Also, there was a popular agreement (91%) that oral interchanges between students could be stimulated when playing games and singing songs. Moreover, 87% quite strongly disagreed to statement n°9. In terms of statement No. 10, more than half of the respondents (53%) did not think it difficult to be evaluated from games and songs, while 47% showed their agreement. It is worth noting from the responses obtained from the students for statement No. 4 (97%) that practice was still needed to consolidate things learned from game and song activities.

Table 5: Students and Parents' attitudes to the Use of Songs and Games

Statements	SA	A	D	SD
12. Students dislike singing songs and playing games during lessons.	00 (0%)	30 (3%)	380 (38%)	590 (59%)
19. Parents are not convinced that singing songs and playing games have an educational effect on learning.	10 (1%)	210 (21%)	680 (68%)	100 (10%)

As for the attitudes of students and parents towards the use of communicative language games and songs, 97% and 78% of the respondents disagreed with statements n°12 and n°19 respectively. They rather think that students like using games and songs in classes.

Table 6: Students' awareness of the use of Songs and Games

Statements	SA	A	D	SD
13. Students are not aware of the purposes of singing songs and playing games, and they feel they are playing but not learning.	40 (4%)	310 (31%)	540 (54%)	110 (11%)

More than half of the respondents (65%) disagreed with statement No. 13 whereas 35% thought that students did not see games and songs as serious learning tasks.

Table 7: The Suitability of Songs and Games

Statements	SA	A	D	SD
16. Songs and Games are unsuitable for 4è and 3è students.	90 (9%)	190 (19%)	550 (55%)	170 (17%)

Statement n° 16 was denied by 72%, with 28% showing agreement. This means that songs and games are suitable for learners of the third and fourth forms in our secondary schools. In terms of parents' attitudes towards the usefulness of games to children's English learning, several participants (78%) generally thought that parents were convinced of the educational value of games and songs as learning activities during English lessons.

Table 8: English Competence and the use of Songs and Games

Statements	SA	A	D	SD
14. The English competence of most students prevents them from singing songs and playing most games.	50 (5%)	230 (23%)	570 (57%)	150 (15%)

Answers to the statements concerning students' language problems hindering the effectiveness of communicative language games and songs show that

72% of the participants did not regard the English competence of their students as a problem deterring them from playing games and singing songs whereas 28% approved statement No. 14.

Table 9: The Effects of Anxiety/Shyness on the use of Songs and Games

Statements	SA	A	D	SD
15. Students are usually too shy or embarrassed to speak much English, even during song and game sessions.	20 (2%)	270 (27%)	590 (59%)	120 (12%)

As for the responses given to statement No. 15, quite unexpectedly, many participants (71%) did not support the view that students feel too shy or embarrassed to speak much English in class and during games and songs.

Table 10: Other obstacles related to the use of Songs and Games

The difficulties encountered by teachers in using communicative language games and songs have also been investigated. Their results are presented below:

Statements	SA	A	D	SD
7. It takes much time to prepare and implement songs and games.	80 (8%)	450 (45%)	360 (36%)	110 (11%)
8. Singing songs and playing games create discipline problems.	20 (2%)	290 (29%)	560 (56%)	130 (13%)
11. There is a lack of materials for good language songs and games in textbooks.	140 (14%)	350 (35%)	440 (44%)	70 (7%)
17. There are too many students per class to use language songs and games.	80 (8%)	350 (35%)	460 (46%)	110 (11%)
18. The physical environment of classrooms is not often suitable for language songs and games.	80 (8%)	490 (49%)	350 (35%)	80 (8%)

From the results presented above, one can see that only the responses to

statements No. 7 and No. 18 show that slightly over half of the respondents consider those to be problems when employing songs and games during lessons – the physical classroom setting (57% agreeing) and time-consuming preparation and implementation (53% agreeing). For statement No. 11, 49% of the participants felt that there was a shortage of adequate supply of games and songs in school textbooks, and 51%, on the other hand, saw no problem about this.

With regard to the potential discipline problems in class, it is surprising to note that the discipline problem was not a key prevention for the use of these activities in English classes as a majority (69%) showed disagreement that playing games and singing songs led to disorders in the classroom.

For statement No. 17, 43% of the respondents claimed that having too many students per class made the use of these activities difficult. However, it is interesting to see that 57% of the students considered that the class size posed no great problem.

As for the frequency of using communicative language games and songs addressed in question 20, the responses are presented below:

Table 11: Estimated Frequency on the Use of Songs and Games

Statements (*Open-ended question***)**		
20. How often are communicative language games and songs used during English lessons?	Weekly	580 (58%)
	Occasionally	330 (33%)
	Hardly ever	90 (9%)
	Never	00

The answers above make it clear that the majority of their teachers (91%) did employ communicative language games and songs quite often in English lessons, with

58% doing them weekly. Only 9% of them hardly ever used games, and there was no one who never used games in lessons.

4.1.2 The Results from the Teachers' Questionnaire

In this section are outlined the results from the teachers' questionnaire. I have chosen a linear presentation of these results.

- *Teacher Participants: Background Information*

The following table presents the results obtained from teachers as far as their background information is concerned.

Gender of Teacher participants					
Males			**Females**		
192 (96%)			8 (4%)		
Age Groups of Teacher participants					
a) [0-29 years]	34 (17%)		c)[40-49 years]	72 (36%)	
b) [30-39 years]	46 (23%)		d) [50-59 years]	36 (18%)	
e) [60 and + years]					
Years of Teaching experience					
a) [0-1 year]	20 (10%)	b) [1-5 years]	28 (14%)	c) [5-10 years]	24 (12%)
d) [10-15 years	36 (18%)	e) [15-20 years]	44 (22%)	f) [20 years and + years]	48 (24%)

The first part of the questionnaire consisted of background information questions. The age and gender of the participants were the first two background questions. 192 participants (96%) were male and 8 (4%) were female. 34 (17%) of the participants were under 30 years old, 46 (23%) were aged 30-39, 72 (36%) were aged 40-49, 36 (18%) were aged 50-59 and 12 (6%) were aged

60 and over. The gender distribution of the participants was rather close to what had been expected since a minority of the English teachers was female. The age dimension of the participants was a positive surprise since there were participants of different ages.

The next background question was about the respondent's experience as English teacher. 20 (10%) of the participants had worked as English teachers for less than a year or one year. 28 (14%) of the participants had worked as English teachers for 1-5 years. 24 (12%) had worked as teachers for 5-10 years. 36 (18%) had worked as teachers for 10-15 years. 44 (22%) had worked as teachers for 15-20 years and 48 (24%) had worked as teachers for over 20 years. Thus, the majority of the participants were very experienced teachers with a long work history. This was an interesting matter since the younger teachers usually use more versatile teaching methods and are more interested in different types of methods. However, for one reason or the other, I found the older teachers more active.

In the same section, the teacher participants are requested to provide various answers to some questions. One question was whether the respondents had co-operated with teachers of other subjects during their career. The table below provides answers:

Table 13: Cooperation

Questions	Options	Frequency and Percentage
1	Yes	132 (66%)
	No	68 (34%)

132 (66%) out of the 200 participants answered yes and 68 (34%) answered no. Those who had co-operated with other teachers were clearly a majority compared to

those who had not worked together with their colleagues. Some examples of cooperation were:

Comment 1:

"Visiting each other's classes to observe lessons[4]*"*

Comment 2:

*"[*Being*] together with a class teacher to see his treatment of the course on nationalities"*

Comment 3:

"Producing materials for the English classes of the school"

The following question was about the possible additional training that the teacher has got for instance in media education, using songs/games in teaching or other areas, for instance drama education or environmental education. Details of answers are shown as below:

Table 14: Additional Training

Questions	Options	Frequency and Percentage
2	i	64 (28%).
	ii	8 (4%).
	iii	128 (64%)

Indeed, 64 of the participants (32%) had got instruction for drama education. Eight of the participants (4%) had received instruction for using songs/games in

[4] Names are not written for anonymity reasons.

teaching. 128 of the participants (64%) had received some kind of extra training. This percentage was rather high, which shows that English teachers are willing and motivated to learn about new teaching methods and get some extra education so as to diversify their knowledge in the teaching field. Nowadays, it is almost inevitable to get some additional education in order to keep track on changing methods and trends in teaching and especially in language teaching.

The next question was a very general one, asking whether the respondent is interested in songs/games.

Table 15: Interest in Songs/Games

Questions	**Options**	**Frequency and Percentage**
3	Yes	192 (96%)
	No	8 (4%)

The majority of the participants, 192 (96%), answered yes and only eight participants (4%) answered no. This explains why the participants decided to fill in the questionnaire. If they were not interested in songs/games at all, it would not be probable that they fill in the questionnaire.

The point of the next question was to find out, whether the participants think that there is material available for teachers who want some tips for using songs/games in their teaching.

Table 16 : Availability of Materials

Questions	Options	Frequency and Percentage
4	Yes	28 (14%)
	No	136 (68%)
	Do not know	36 (18%)

28 of the participants (14%) answered yes, 136 (68%) answered no and 36 (18%) could not say anything. This result was not surprising since the use of songs/games in teaching is a theme that has not been studied rather much. It is then obvious that there be a need for material which would help the teachers to get new ideas and use songs/games in their own teaching.

The final background question was, whether the teachers would be interested in this type of material which would provide instructions for using songs/games in teaching.

Table 17 : Interest in Materials providing Instructions for Using Songs/Games

Questions	Options	Frequency and Percentage
5	Yes	180 (90%)
	No	16 (8%)
	Do not know	4 (2%)

The majority of the participants, 180 (90%) answered yes, 16 (8%) answered no and four participants (2%) did not say anything. Some comments were:

Comment 4:

”*one could get tips”*

Comment 5:

”It would be more interesting to handle the song/game in some way after listening to/playing it.”

Comment 6:

*”It would be nice to take advantage of songs/games in language teaching more than [*we are doing*] at the moment.”*

Comment 7:

”It would support the teachers to use the great resources in language teaching, which would improve for instance the students’ listening comprehension and reflective skills.”

Comment 8:

”It would be easy to use songs/games in teaching with ready-made instructions and introduction.”

Comment 9:

”Because of the lack of time, with the ready-made materials, it would be easier to use them in teaching.”

Comment 10:

”I think that the students are usually interested in songs/games and thus they would motivate them”.

However, there were also some negative attitudes towards the material guiding the use of songs/games in EFL teaching. Some of the comments were:

Comment 11:

”I do not need guidance for that. And there is not enough time”

Comment 12 :

"We can make our own assignments"

Comment 13:

"The curriculum is too tight. There is no time for using songs/games. Also piracy matters are a big concern."

Comment 14:

"I think that those in the 'Documents d'accompagnment' are sufficient. In addition there is no equipment."

- *The use of songs/games in EFL classroom in general*

The second part of the questionnaire aimed at finding out teachers' opinions about using songs/games in EFL classrooms. The first question was whether the teacher has used some of the following materials in his or her EFL class : *a whole song/game, parts of a song/game, clips from songs/games* or *no audiovisual material concerning songs/games*.

Table 18 : Materials used in Class

Questions	Options	Frequency and Percentage
7	i	132 (66%).
	ii	112 (56%)
	iii	80 (40%)
	iv	20 (10%)

As it can be read from the table above, the results obtained show that 132 (66%) participants had used a complete song/game in their class. 112 (56%) of the

participants had used some extracts of a song and only 80 (40%) had used clips of a song. This can have something to do with the age of the participants: since only a minority of the participants were aged 30 or younger, it is possible that the older teachers are not as much oriented towards using the internet to search for materials to be used in their teaching as younger teachers. Thus, the majority of the participants may not be fully aware of the possibilities that Internet provides in EFL teaching. Finally, only 20 (10%) of the participants answered that they had not used any audiovisual material concerning songs/games. This result was expected, since at this point we know that a clear majority of 96% of the participants was interested in songs/games and only a small minority answered that songs/games do not interest them. Thus, these 20 participants may actually be interested in songs/games but for some reasons they have not used them in their own teaching. There can be several of these reasons, for instance lack of knowledge, lack of ideas or lack of time.

The participants were also asked to give reasons for why they have used or have not used the types of materials presented earlier. Some of their comments were as follows:

Comment 15:

”Usually, there are some songs/games in the students’ course books. I do not bother to search for others.”

Comment 16:

”Songs/games are really useful. Students can hear authentic language and they can help with listening comprehension. They are also a great chance for variety in the middle of more traditional studying.”

Comment 17:

”To cheer up the students and to broaden the topic under study, I may use a whole song/game to teach the culture or as a base for an essay.”

Comment 18:

”Usually I have used songs/games when they have been relevant for the theme and add something extra.”

Comment 19:

” (...) to give more information about culture, for listening comprehension, for reading comprehension, and also to lighten studying....”

To summarize, the participants had noticed the positive effects of using songs/games. As Allan (1985: 48-65), Stoller (1988: 1) and Champoux (1999) point out, songs/games diversify the curriculum and bring variety and entertainment into the classroom. Using songs/games also motivates the students and makes it easier for the teacher to handle even abstract themes and topics. Nevertheless, there were also some comments for not using songs/games in EFL teaching. Some examples were:

Comment 20:

”It is difficult to find suitable songs/games (not too exciting but on the other hand not too childish either) with a proper theme.”

Comment 21:

”I do not know much about songs/games.”

Comment 22:

”I feel that there is not enough time to use songs/games in addition to all the course material.”

Thus, the lack of time seems to be why many teachers choose not to use songs/games in their own teaching. Since the curriculum should be the main tool guiding the teaching, the teachers perhaps feel that there is no time for any extra activities. The traditional point of view also emphasizes the role of course books and it may be difficult to combine the book and some additional materials. In addition, copyright matters were mentioned in the answers. It is an important point but it was also a conscious decision to leave out all the questions and references concerning copyright matters, since the presupposition was that it would affect the participants' answers and perhaps prevent them from telling freely about their own habits of using songs/games in EFL teaching.

In the next question, the participants were asked to name some of the songs/games they had used at some point in their teaching. Some examples of the songs/games they mentioned were *John Bull my son, The more we are together, Every day I go, Goodbye teacher, We shall overcome* for songs and *I Packed My Bag For Abomey, I Like My Friend, Hidden Words, Word Matching* for games. The range of the songs/games used was thus quite wide. It seems that these teachers actually use songs/games for several different purposes and have really put some thought into planning the lessons. Moreover, Allan (1985) and Stoller (1988) emphasize the importance of planning the lessons well beforehand and choosing songs/games that interest the students and thus motivate them to learn.

The next question was about how often the teachers use songs/games in their own teaching. The results to this question are indicated in the following table :

Table 19: Frequency of the Use of Songs/Games in their Teaching

Questions	Options	Frequency and Percentage
9	i	24 (12%)
	ii	12 (6%)
	iii	32 (16%)
	iv	112 (56%)
	v	20 (10%)

24 (12%) participants answered every week or more often. This was rather unexpected, since the presupposition was that only a few of the participants would use songs/games very often. 12 (6%) use these activities twice a month. 32 (16%) use them once a month. The majority of the participants, 112 (56%) use songs/games every couple of months or more and 20 (10%) say that they never use songs/games in their own teaching. The results of this question were rather as expected; however the percentage on both extremes was somewhat unexpected.

The next six questions were aimed at finding out the participants' own opinions about using songs/games. This was done in the form of statements. Answers given by participants are as below:

Table 20: Opinions about the Use of Songs and Games in General

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
1	40 (20%)	80 (40%)	8 (4%)	52 (26%)	20 (10%)
2	36 (18%)	40 (20%)	24 (12%)	72 (36%)	28 (14%)
3	24 (12%)	40 (20%)	32 (16%)	88 (44%)	16 (8%)
4	28 (14%)	104 (52%)	32 (16%)	24 (12%)	12 (6%)
5	48 (24%)	92 (46%)	16 (8%)	36 (18%)	8 (4%)
6	60 (30%)	108 (54%)	8 (4%)	16 (8%)	8 (4%)

As it can be observed on the table, the first statement was :*"I think that using songs/games in EFL teaching is too time-consuming and takes time from other teaching."* 40 (20%) answered "strongly disagree". 80 (40%) of the participants answered "disagree". 8 (4%) answered "do not know". 52 (26%) answered "agree" and 20 (10%) of the participants answered "strongly agree". The result was rather positive, since although many of the teachers had mentioned the lack of time being an important hindrance in using songs/games, only 10% of the participants strongly agreed with the claim[5] and the majority (40%) of the participants disagreed with the statement.

The second claim was : ''I*t is difficult to find suitable songs/games.''* The results show that 36 (18%) answered: ''strongly disagree''. 40 (20%) answered: ''disagree''. 24 (12%) answered: ''do not know". 72 (36%) answered "agree" and 28 (14%) answered "strongly agree". This shows that teachers would need guidance for using songs/games in teaching, since the majority (36%) of the participants agreed with the statement.

The third claim was : ''*Finding or coming up with suitable, song/game-related assignments is difficult."* Here, 24 (12%) answered: ''strongly disagree''. 40 (20%) disagreed with the statement and 32 (16%) did not know. 88 (44%) agreed and 16 (8%) strongly agreed. The majority of the participants agreed with the statement, which shows that there is a real need for some ready-made materials.

The results for the fourth claim which was : ''*I think that it is difficult to link the songs/games used in EFL classes to the curriculum."* are as follows: 28 (14%) of the

[5] From here on the words *Claim* and *Statement*, unless specified otherwise, will be used interchangeably to mean statement.

participants strongly disagreed. 104 (52%) of the participants disagreed. 32 (16%) of the participants answered: ‘’do not know’’. 24 (12%) agreed and 12 (6%) strongly agreed.

The fifth claim was : ‘’*I do not have time to plan song/game lessons.’’* 48 (24%) answered : ‘’strongly disagree’’ and 92 (46%) answered : ‘’disagree’’. 16 (8%) did not know. 36 (18%) agreed with the statement and 8 (4%) strongly agreed.

Statements one to five claim that perhaps some ready-made materials would encourage the teachers to use more songs/games in their own teaching. For instance, a material package with songs/games grouped according to their themes and ready-made assignments linked to the songs/games would probably help teachers to plan their own teaching and make it easier for them to use songs/games, since they did not have to plan the song/game lessons from scratch and they would not have to use too much time for finding the suitable materials and assignments. All in all, a ready-made material would save the teachers’ valuable time and make it easier for them to take advantage of songs/games in their own teaching.

The sixth claim was :*”I think that songs/games are just time-fillers in EFL classes.”* 60 (30%) of the participants strongly disagreed and 108 (54%) disagreed. 8 (4%) answered : ‘’do not know’’. 16 (8%) agreed with the claim and 8 (4%) agreed strongly. The above results show that the percentages of ‘’agree’’ and ‘’strongly agree’’ were surprisingly low, as the majority of the participants either disagreed or strongly disagreed with the claim. This shows that the teachers’ attitude towards using songs/games is still positive.

- *Using songs/games in teaching oral communication*

The third part of the questionnaire consisted of six questions concerning the teaching of oral skills. The goal was to find out whether the teachers use songs/games in teaching oral communication and what they think about using songs/games when teaching oral communication.

The first question was a multiple choice question in which the respondent was asked to choose certain assignments from a list which he or she has used when teaching oral communication. The options were *common discussion about the song/game's theme, pair discussion, group discussion, debate, drama assignment*, or an option *I have not used songs/games in teaching oral communication*. Answers given by participants are as follows:

Table 21: Tasks used when teaching oral communication

Questions	Options	Frequency and Percentage
10	i	76 (38%)
	ii	68 (34%)
	iii	40 (20%)
	iv	8 (4%)
	v	8 (4%)

Indeed, 76 (38%) of the participants had used songs/games in teaching oral communication with the help of a common discussion about the song/game's theme. 68 (34%) had used pair discussion and 40 (20%) had used group discussions. Only 8 (4%) had used songs/games as a springboard for a debate and the percentage for drama assignments was also only 4% (8 participants). Also 8 participants (4%) had used

some other assignments. When asked to clarify what kind of assignment, they answered :

Comment 23:

''Observing cultural phenomena and discussing them"

Comment 24:

''Writing questions and discussing them.''

Moreover, half of the participants (100, 50%) had not used songs/games for teaching oral communication. This percentage was high.

The following question aimed to find out why the teachers have used the methods mentioned above or why they have not used them. Some of the reasons for using the above mentioned methods were as follows :

Comment 25:

"The teacher can see whether the students have understood the song/game and then it is possible to practice expressing opinions and argumentation. This way, the song/game is not just a loose part of the lesson but becomes a part of the teaching/learning."

Comment 26:

"With the help of a song/game, it is easier to guide a discussion than just with the help of the course books. These activities evoke feelings and opinions."

Some of the comments for not using any of these methods were as follows :

Comment 27:

"There is not enough time"

Comment 28:

"it does not work very often with students."

Comment 29:

"The students are not willing to discuss."

Comment 30:

"It is difficult and too time-consuming."

In brief, one could say that some of the most important reasons for using songs/games are that they interest the students and evoke feelings and opinions and then it is natural to try to express these opinions. On the other hand, the reasons for not using songs/games are for instance lack of time and lack of imagination. Perhaps, it is sometimes challenging for the teachers to think creatively, especially if they have used the same teaching methods for a long period of time. This is why some ready-made materials would be useful for teachers in order to be able to use more versatile teaching methods.

The next four questions in the questionnaire were statements which were answered once again on a Likert-type scale. The results provided by their answers are as follows :

Table 22 : Opinions about the Use of Songs and Games in Teaching Oral Skills

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
7	12 (6%)	16 (8%)	60 (30%)	68 (34%)	44 (22%)
8	16 (8%)	36 (18%)	64 (32%)	64 (32%)	20 (10%)
9	24 (12%)	48 (24%)	52 (26%)	56 (28%)	20 (10%)
10	00	12 (6%)	148 (74%)	24 (12%)	16 (8%)

The first statement was : "*I think that songs/movies are a useful way when teaching oral communication in an EFL classroom*". Only 12 participants (6%) strongly disagreed and 16 (8%) disagreed. 60 (30%) answered : ‘’do not know’’. 68 (34%) agreed with the statement and 44 (22%) strongly agreed.

The second statement was : ‘’*I think that songs/games are an easy way when teaching oral communication in an EFL classroom.’’* 16 participants (8%) strongly disagreed and 36 (18%) disagreed. 64 (32%) answered : ‘’do not know''. 64 (32%) agreed and 20 (10%) strongly agreed.

The third statement was : *‘’I gladly use songs/games in teaching oral communication in an EFL classroom.’’* 24 (12%) of the participants answered: ‘’strongly disagree’’ and 48 (24%) disagreed. 52 (26%) answered : ‘’do not know’’. 56 (28%) agreed and 20 (10%) strongly agreed.

These answers show that teachers’ attitudes towards the use of songs/games in teaching oral communication are rather positive. The majority of the participants (34%) agreed that songs/games are a useful way of teaching oral communication. The easiness of using songs/games was not so clear since there were 32% of the respondents who ‘’do not know’’. However, a majority of them (28%) gladly uses songs/games in teaching oral skills. The answers to these statements also showed that some teachers are unsure about using songs/games in teaching oral communication since the percentage of ”do not know” was rather high. Perhaps, the teachers feel that if they do not have much experience about using songs/games in teaching oral communication, they are not sure about their opinions either.

The last statement aimed at finding out the students' feedback about the use of songs/games in teaching oral communication. The claim was :*"The feedback from pupils about using songs/games in teaching oral communication has been positive."* None of the participants strongly disagreed and only 12 (6%) of the participants disagreed. A distinct majority of the participants (148, 74%) answered : ''do not know''. Perhaps this is because the teachers may not have asked for feedback at all. 24 (12%) agreed with the statement and 16 (8%) strongly agreed.

- *Using songs/games in teaching writing*

This section consisted of six questions concerning the teaching of writing in an EFL classroom. The goal was to find out whether the teachers use songs/games in teaching writing and what their opinions about it are. The results attached to them are presented in the table below :

Table 23 : Use of Songs and Games in Teaching Writing Skills

Questions	Options	Frequency and Percentage
11	i	20 (10%)
	ii	56 (28%)
	iii	24 (12%)
	iv	64 (32%)
	v	72 (36%)
	vi	4 (2%)
	vii	72 (36%)

The first question was a multiple choice question in which the participants were requested to choose certain assignments from a list which they have used when teaching writing. The options were *a gap-filling exercise, an essay, a note-taking*

assignment, a written summary about the song/game, a written review or *some other assignment* (here the respondent was asked to clarify). Finally, there was also an option *I have not used songs/games in teaching writing.* 20 (10%) of the participants had used a gap-filling exercise. 56 (28%) had made the pupils write an essay about the song/game previously practiced. 24 (12%) had used a note-taking exercise. 64 (32%) had used a written summary and 72 (36%) had used a song/game review. 4 (8%) had used some other assignments. Some examples were: "writing a paragraph", "a letter to the singer", "a short-story" and "a dialogue". 72 of the participants (36%) had not used songs/games in teaching writing.

In the next question, the participants were asked to justify why they had used or had not used the methods mentioned above. Some of the reasons for using the methods that the teachers mentioned were :

Comment 31:

"The students learn how to express their opinions"

Comment 32:

"The students get to use their creativity."

Comment 33:

"The written assignments force the students to actually think about what they have sung/played and thus the song/game is not just some additional entertainment during the class."

Some reasons against the use of these methods were :

Comment 34:

"I do not have enough time."

Comment 35:

"I do not know how to use songs/games in teaching writing"

Comment 36:

"I used to use songs/games in the beginning of my career when I still had the time and energy to plan my own, additional assignments."

Again, the answers emphasized that those teachers who have used songs/games in teaching writing use them since they interest and motivate the students and are rather easy to use. The teachers who are not using songs/games for teaching writing justify their own opinions with the fact that there is not enough time to use songs/games or they do not know how they could use them.

The next questions concerned the use of songs/games in teaching writing skills. They were also asked in the form of statements with Likert-scales and the results obtained from these questions are presented in the following table :

Table 24 : Opinions about the Use of Songs and Games in Teaching Writing

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
11	16 (8%)	24 (12%)	56 (28%)	76 (38%)	28 (14%)
12	16 (8%)	24 (12%)	72 (36%)	64 (32%)	24 (12%)
13	16 (8%)	44 (22%)	68 (34%)	52 (26%)	20 (10%)
14	4 (2%)	12 (6%)	120 (60%)	40 (20%)	24 (12%)

The first statement was : ''*I think that songs/games are a useful tool when teaching writing in an EFL classroom.''* 16 (8%) strongly disagreed and 24 (12%) disagreed. 56 (28%) answered : ''do not know''. 76 (38%) agreed and 28 (14%) strongly agreed.

The second statement was : ‘’*I think that songs/games are an easy tool when teaching writing in an EFL classroom.’’* 16 (8%) strongly disagreed and 24 (12%) disagreed. 72 (36%) answered : ‘’do not know’’. 64 (32%) agreed and 24 (12%) strongly agreed.

The third statement was : ‘’*I gladly use songs/games in teaching writing in an EFL classroom.’’* 16 (8%) of the participants strongly disagreed and 44 (22%) disagreed. 68 (34%) answered : ‘’do not know’’. 52 (26%) agreed with the statement and 20 (10%) strongly agreed.

The above answers show that teachers think that songs/games are a useful tool in teaching writing. The easiness of using songs/games was not so clear since a majority of the participants (36%) answered : ‘’do not know’’. Moreover, not all the teachers use songs/games gladly since there was rather a great number of the participants (30%) who altogether “strongly disagreed” and “disagreed”. On the other hand, there were still a percentage of 36 who both “agreed” and “strongly agreed” with the statement.

The fourth statement aimed to find out the pupils’ feedback to the teacher. The statement was : ‘’*the feedback from pupils about using songs/games in teaching writing has been positive.’’* Only four of the participants (2%) strongly disagreed and 12 (6%) disagreed. 120 (60%) answered : ‘’do not know’’. 40 (20%) agreed and 24 (12%) strongly agreed.

Again, the feedback from the pupils is perhaps not sufficient in order for the teachers to be able to evaluate what the pupils think about the use of songs/games in teaching writing. However, a majority of 32% of the participants either agreed or

strongly agreed with the statement. Thus, we can say, without any doubt, that at least, some of the teachers have received positive feedback concerning the use of songs/games.

- *Using songs/games in teaching vocabulary*

This section of the questionnaire was about using songs/games in teaching vocabulary. The first question was a multiple choice question in which the respondent was asked to choose certain assignments from a list which he or she has used when teaching vocabulary. The options were *teaching vocabulary related to a certain theme, a gap-filling exercise, a written assignment using the vocabulary presented, an oral assignment using the vocabulary presented, a pair work using the vocabulary presented* or *some other assignment* (here the respondent was asked to specify). Finally, there was also an option *I have not used songs/games in teaching vocabulary*. The table below presents the data obtained from the answers :

Table 25 : Tasks used in Teaching Vocabulary Skills

Questions	**Options**	**Frequency and Percentage**
12	i	60 (30%)
	ii	16 (8%)
	iii	28 (14%)
	iv	28 (14%)
	v	16 (8%)
	vi	4 (2%)
	vii	112 (56%)

Indeed, 60 (30%) of the participants had used songs/games in order to teach vocabulary related to a certain theme. 16 (8%) had used a vocabulary gap-filling exercise. 28 (14%) had used a written vocabulary assignment. 28 (14%) had used an oral vocabulary assignment. 16 (8%) had used a pair work assignment and four participants (2%) had used some other assignment (e.g. *"an assignment about synonyms"*). A majority of 112 participants (56%) had not used songs/games for teaching vocabulary.

In the next question, the participants were asked to give some of the reasons why they had used or had not used the methods mentioned above. Some of the positive comments were :

Comment 37:

"Gap-filling exercises are useful for teaching vocabulary."

Comment 38:

"Relating the words into a context helps to remember them and makes the learning more effective."

Comment 39:

"It brings variety to the more common vocabulary revision."

Comment 40:

"It is fun and motivating"

On the other hand, the teachers who had not used songs/games for teaching vocabulary gave the following comments :

Comment 41:

”I have not thought about it since there are also so many other ways for teaching vocabulary.”

Comment 42:

”I teach vocabulary with the help of the textbook.”

Comment 43:

”compiling vocabulary assignments feels too demanding and time-consuming”

Comment 44:

”we have learnt songs and played games as pure entertainment and not as a vocabulary exercise”

In conclusion , not many teachers had used songs/games for teaching vocabulary. In fact, a distinct majority of 56% answered that they have not used songs/games for teaching vocabulary. However, we can retain that all the different types of assignment got at least some support. The teachers who had used songs/games for teaching vocabulary stated for instance that it brings variety into studying vocabulary and it motivates the students. The negative comments indicated that using songs/games for teaching vocabulary is too complicated and teachers do not have time to compile their own assignments about the songs/games. They also felt that other, perhaps more traditional, ways were easier when teaching vocabulary.

The next questions were, once again, statements concerning the use of songs/games in teaching vocabulary. Their results are presented below :

Table 26 : Opinions about the Use of Songs and Games in Teaching Vocabulary

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
15	8 (4%)	20 (10%)	56 (28%)	76 (38%)	40 (20%)
16	16 (8%)	36 (18%).	68 (34%)	60 (30%)	20 (10%)
17	8 (4%)	32 (16%)	84 (42%)	56 (28%)	20 (10%)
18	4 (2%)	12 (6%)	144 (72%)	16 (8%)	24 (12%)

The first statement was : ‘’*I think that songs/games are a useful tool when teaching vocabulary in an EFL classroom.’’* For this statement, 8 (4%) strongly disagreed and 20 (10%) disagreed. 56 (28%) answered : ‘’do not know’’. 76 (38%) agreed and 40 (20%) strongly agreed.

The second statement was : *“I think that songs/games are an easy tool when teaching vocabulary in an EFL classroom.”* 16 (8%) strongly disagreed and 36 (18%) disagreed. 68 (34%) answered : ‘’do not know’’. 60 (30%) agreed and 20 (10%) strongly agreed.

The third statement was : ‘’*I gladly use songs/games in teaching vocabulary in an EFL classroom.’’* 8 (4%) strongly disagreed and 32 (16%) disagreed. 84 (42%) answered : ‘’do not know’’. 56 (28%) agreed and 20 (10%) strongly agreed.

Once again, the participants’ opinions and attitudes seem to be rather positive. A distinct majority of 38% thinks that songs/games are a useful tool when teaching vocabulary. They seem to be also rather easy tool, since 40% altogether agreed and strongly agreed with the second claim. 38% of the participants also accepted that they use them gladly in teaching vocabulary.

The fourth statement was : ‘’*The feedback from pupils about using songs/games in teaching vocabulary has been positive.’’* Only four of the participants (2%) strongly disagreed and 12 (6%) disagreed. A majority of 144 participants (72%) answered : ‘’do not know’’. 16 (8%) agreed and 24 (12%) strongly agreed.

The majority of 72% could not say anything about the pupils’ feedback to the use of songs/games. However, at least 20% agreed or strongly agreed with the statement and only 8% of the participants expressed their frank disagreement.

- *Using songs/games in teaching grammar*

The fifth part of the questionnaire was about using songs/games in teaching grammar in an EFL classroom. The first question was a multiple choice question in which the respondent was asked to tell what type of assignments he or she has used in order to teach grammar with the help of songs/games. The options were framed *as follows : an introduction to a new grammar theme, going through a familiar grammar topic, a gap-filling exercise about a song/game in which a certain grammar topic is presented* or *some other assignment* (here the respondent was asked to clarify). Finally, there was also an option *I have not used songs/games in teaching grammar.* Answers from respondents are:

Table 27: Tasks used in Teaching Grammar

Questions	Options	Frequency and Percentage
13	i	24 (12%)
	ii	24 (12%)
	iii	12 (6%)
	iv	4 (2%)
	v	148 (74%)

To this statement, 24 of the participants (12%) had used songs/games as an introduction to a new grammar topic. Also, 24 participants (12%) had used songs/games for going through a familiar grammar theme. 12 (6%) had used songs and games for a gap- filling exercise and four participants (2%) had used other assignments (”*showing the differences between idiomatic expressions and standard language*”). 148 (74%) had not used songs/games for teaching grammar.

Reasons for using these methods include among others :

Comment 45:

”A clever introduction to a new grammar lesson.”

Comment 46:

”Noticing different types of grammar structures.”

Comment 47:

‘’A really good way to combine the theme of a song/game and a new grammar lesson.”

Reasons for not using any of these methods were for instance :

Comment 48:

”I have not thought about it : there is a great bother compared to the usefulness.”

Comment 49:

”It is also a very challenging way if one does not plan the activity thoroughly!”

Comment 50:

”I think that songs/games are better for teaching idioms than grammar.”

Comment 51:

”Using songs/games for teaching grammar seems challenging and difficult. I do not think that I would have the time to look for appropriate songs and games. However, if there was a ready-made list of these, I would most definitely use them.”

The participants seem to think that using songs/games for teaching grammar is too challenging and complex. Some of the participants mentioned that there are easier ways to teach grammar. Moreover, most of the participants also mentioned that they do not know or remember suitable songs/games when teaching grammar and thus looking for them seems too time-consuming. Although some respondents accepted the use of songs and games to teach grammar, many others found this use difficult. In fact, most participants seemed to think that there are also better ways to teach grammar than with the help of songs/games.

The next four questions were, once more, statements which were answered on a Likert-type scale. Answers provided by participants are tabulated as follows:

Table 28 : Opinions about the Use of Songs and Games in Teaching Grammar

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
19	20 (10%)	40 (20%)	100 (50%)	32 (16%)	8 (4%)
20	28 (14%)	44 (22%).	88 (44%)	40 (20%)	00.
21	20 (10%)	40 (20%).	100 (50%)	32 (16%)	8 (4%)
22	4 (2%)	16 (8%)	156 (78%)	24 (12%)	20 (10%)

The first statement was : ‘’*I think that songs/games are a useful tool when teaching grammar in an EFL classroom’’. 20* (10%) of the participants strongly disagreed and 40 (20%) disagreed. 100 (50%) answered : ‘’do not know’’. 32 (16%) agreed with the statement and 8 (4%) strongly agreed.

The second claim was : ‘’*I think that songs/games are an easy tool when teaching grammar in an EFL classroom.’’* 28 (14%) strongly disagreed and 44 (22%) disagreed. 88 (44%) answered : ‘’do not know’’. 40 (20%) agreed and none of the participants strongly agreed with the statement.

The third statement was : *“I gladly use songs/games when teaching grammar in an EFL classroom.”* 20 (10%) of the participants strongly disagreed and 40 (20%) disagreed. 100 (50%) answered “do not know”. 32 (16%) agreed and 8 (4%) strongly agreed. The answers showed that the participants do not have much experience of using songs/games when teaching grammar and thus their opinions were rather unsure and even negative. The different responses to the first questions have already shown, according to the participants’ opinion, that there are better ways to teach grammar and the comments too have backed up this impression.

The fourth claim was : ‘’*The feedback from pupils about using songs/games in teaching grammar has been positive.’’* 4 of the participants (2%) strongly disagreed and 16 (8%) disagreed. The results of this statement clearly showed that the majority of the respondents (156, 78%) did not realize any positive impact concerning the students’ performance as far as using songs/games to teach grammar is concerned. However, let us note that 12% of the participants were in favor of the assertion whereas 10% of them disagreed.

- *Using songs/games in teaching cultural aspects*

The sixth part of the questionnaire aimed to find out whether the participants use songs/games in teaching cultural aspects in an EFL classroom. The first question was a multiple choice question in which the participant was asked to tell what type of assignments he or she has used in order to teach cultural aspects with the help of songs/games. The options were : *getting to know a certain English-speaking country/nation/minority group, common discussion about a certain English-speaking culture, a pair discussion, a group discussion, writing an essay or some other assignment* (here the participant was asked to clarify). Finally, there was also an option *I have not used songs/games in teaching cultural aspects.* Answers provided are :

Table 29 : Tasks used in Teaching Culture

Questions	Options	Frequency and Percentage
14	i	112 (56%)
	ii	112 (56%)
	iii	40 (20%)
	iv	64 (32%)
	v	32 (16%)
	vi	00 (00%)
	vii	44 (22%)

The results revealed that 112 (56%) of the participants had used songs/games in order to know about a certain English-speaking country, nation or minority group. Also 112 (56%) had used songs/games as a springboard for common discussion about a certain English-speaking culture. 40 (20%) had used pair discussion. 64 (32%) had used a group discussion and 32 (16%) had used songs/games for writing an essay. None of the participants had used any other method. 44 (22%) of the participants had not used songs/games in teaching at all.

Some of the reasons for using the methods mentioned above were :

Comment 52:

"Songs/games are a great tool when getting to know different cultures. One gets to see different types of people and one gets to know how many different ways there are to speak English."

Comment 53:

”Some things are easier to understand by singing or playing than by just listening to a teacher’s explanation.”

Comment 54:

”Songs/games are a motivative way to learn about foreign cultures”

Comment 55:

”One can learn many things at the same time, authentically.”

Comment 56:

”By using songs/games, the teacher can steer the students’ attention to certain characteristics and phenomena in other cultures. Songs/games are also a good way to teach the students to be more tolerant with minority groups.”

Some of the reasons for not using songs/games for teaching cultural aspects were :

Comment 57:

‘’Lack of time. We do not have time to go through even all the chapters in the book.’’

Comment 58:

”finding suitable songs or games would be very laborious”

Comment 59:

”There is not much time for teaching culture anyway.”

In short, it seemed that the participants think that songs/games are suitable especially for teaching cultural aspects. The majority of the participants had used songs/games for teaching cultural aspects and also the comments were mostly positive. The participants stated for instance that songs/games motivate the students and are a

good way to demonstrate different cultures and habits. An interesting point about the comments was that some of the participants stated that it is too difficult to find suitable materials and thus they have not used any songs/games. However, some of the participants stated that it is very easy to find suitable culture-related songs/games. Thus, the personal opinions of the participants turned out to be very different and varying.

The next four questions were statements which were answered on a Likert-type scale. Participants' answers are presented in the following table :

Table 30 : Opinions about the Use of Songs and Games in Teaching Cultural Aspects

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
23	4 (2%)	8 (4%)	12 (6%)	68 (34%)	108 (54%)
24	00	4 (2%)	20 (10%)	80 (40%)	96 (48%)
25	8 (4%)	12 (6%)	40 (20%)	52 (26%)	88 (44%)
26	4 (2%)	4 (2%).	80 (40%)	48 (24%)	64 (32%).

The first statement was : ''*I think that songs/games are a useful tool when teaching cultural aspects in an EFL classroom.''* To this, four of the participants (2%) strongly disagreed and 8 (4%) disagreed. 12 (6%) answered : ''do not know''. 68 (34%) agreed and 108 (54%) strongly agreed.

The second statement was : ''*I think that songs/games are an easy tool when teaching cultural aspects in an EFL classroom.''* None of the participants strongly disagreed and only four (2%) disagreed. 20 (10%) answered : ''do not know". 80 (40%) agreed and 96 (48%) strongly agreed.

The third statement was :*"I gladly use songs/games in teaching cultural aspects."* 8 (4%) of the participants strongly disagreed and 12 (6%) disagreed. 40 (20%) answered : ‘’do not know". 52 (26%) agreed and 88 (44%) strongly agreed.

The results show that the participants' opinions are really positive. A majority of 54% think that songs/games are really a useful tool when teaching cultural aspects and 48% think that they are an easy tool as well. 44% of the participants gladly use songs/games when teaching cultural aspects. Thus, teaching cultural aspects seems to be the most suitable area of language teaching where songs/games are used as a tool.

Moreover, the fourth statement was : "*The feedback from pupils about using songs/games in teaching cultural aspects in an EFL classroom has been positive."* Only four of the participants (2%) strongly disagree and also four (2%) disagree. 80% (40%) answered : ‘’do not know". 48 (24%) agreed and 64 (32%) strongly agreed. Also the feedback from pupils seems to be rather positive. Even though a majority of 40% answered "do not know", at least 56% of the participants answered with both "agree" and "strongly agree" and have, thus, received probably rather good feedback.

4-2- Discussion of the Results

This section contains the analyses of the results. The students' results are discussed first. Then, follow the analyses inherent to the teachers' results.

4-2-1 Students' Results

For the purpose of clarity, the results are analyzed according to broad themes.

Theme I : Students' learning motivation from communicative language games and songs

Conducting games and songs in teaching differs from the traditional teaching methods such as repetition, memorization and imitation which demotivate students' incentive to learn. Teaching English through song and game-like activities can cheer up the class and make language learning more pleasurable and easier to learn. In the same line, songs and games motivate students to become effective communicators in the target language and help them use the language in a more spontaneous and natural manner. Moreover, songs and games are particularly suitable for most children at primary level who have a shorter attention span since the nature of songs and games which provides joy, excitement and amusement can hold children's attention and aid recall. Activities like these cannot merely inspire and sustain students' interest in learning English, but also facilitate them to familiarize with and reproduce features of language as well.

Theme II : Usefulness of communicative language games and songs

The results of Research Question 2, on the whole, show that the students, in general, appreciated the value of using games and songs as language learning activities. With much emphasis on verbal explanations and various kinds of written exercises focusing on specific grammatical patterns, traditional teaching methods draw students' attention on mechanistic aspects of language learning and language use. Therefore, even though some students are able to perform well on discrete-point tests, they often react incompetently when expected to integrate their linguistic knowledge in real communication. Then, it is not enough to teach students how to manipulate the structures of foreign language; what also matters is to develop their strategies for

relating these structures to their communicative functions in real situations. Game and song activities compatible with a communicative approach can help the teacher to create contexts in which students are required to give information, negotiate meaning or express their own opinions so that they involve themselves in useful and meaningful language use. By doing so, oral interchanges between students are stimulated.

Moreover, songs and games can be used for teaching new items as well as for consolidating what students previously learned in a meaningful way. As Wright et al. (1984) state, games and songs can offer practice in all the stages of teaching and learning sequence including presentation, practice and production. That is to say they can supply the same dense use of language as more conventional drills which mainly give repeated practice on a language form during a limited period of time. Such intense and meaningful practice of language forms through communicative games and songs enables students to apply and internalize the particular language points learned in a relaxed and spontaneous situation. This corresponds to Savignon's (1990) research in which learners who were encouraged to use linguistic knowledge at their disposal to exchange information, to clarify messages, and to negotiate meaning while carrying out communicative tasks, markedly outperformed learners who had no such practice. All these make it clear that using communicative games and songs in teaching is a good way to present new items as well as to practice and reinforce specific skills that have already been taught. It is encouraging to see that the majority of the respondents from the survey supported this view.

As far as evaluation is concerned, the students recognized that it is not easy to estimate the learning outcomes from games and songs. Unlike the traditional

assessments which focus solely on measuring students' knowledge of linguistic structures and forms, the successful accomplishment of task-oriented games and songs is judged by whether students are able to use whatever language resources they have to get meanings across as effectively as possible in order to cope with the communicative demands of a specific situation. In game and song situations, immediate feedback can be obtained from other participants. Such feedback helps students to realize how their performance is and assists the teacher to understand students' learning in detail. Games and songs, therefore, can act as a valuable reinforcement for students' learning, and can also serve as a diagnostic device to tell the teacher what students already know and highlight the difficult areas encountered by students in order to design remedial follow-up exercises. From the above statements, it seems reasonable to conclude that communicative games and songs, an essential component in communicative lesson and useful to language acquisition, should be seen as central to a teacher's classroom practice rather than for use as time fillers.

Theme III : Attitudes of students and parents towards the use of communicative language games and songs

Almost all the participants in this study believed that students liked to use communicative games and songs in English lessons. It is evident that games and songs can enliven the atmosphere, refresh the tedious study air and make lessons more interesting. In addition to enjoyment, variety and flexibility of games and songs may also be the key factors to motivate students in learning. Furthermore, some games and

songs involving a certain degree of challenge and competition can create excitement and stimulation for students to play with the language.

Most of the students considered that songs and games were acceptable for form three and form four students. However, some younger teenagers may be more self-conscious and think playing games and singing songs are childish and rather boring. In fact, these activities are suitable for all levels of learners including beginners and advancers, and are welcomed by any stages of age including children and adults. There are many types of games and songs focusing on different language points and skills for different levels of language ability. It is for teachers to be aware and consider whether the activity they are going to conduct can satisfy their students' needs and interests. It is their responsibility to select appropriate activities for the class, and change the level of difficulty and the skills to be reinforced whenever necessary so that students remain active in using the language most of the time. It is also the teacher's responsibility to prepare lessons well and conduct them masterfully so that learning through games and songs will not bore or tire students.

Everybody likes to play games and sing songs. Games and songs give learners chances to do something with the language in an enjoyable and stimulating way. While playing games or singing songs, they informally prepare themselves for their involvement in games and songs as well as unconsciously internalize the language points that the games and songs are intended to practice. It is true that through play, students learn without even being aware of it. A similar view appears through the claim that games and songs can offer 'hidden' practice of specific language items without the awareness of students. Thus, games and songs are not just for fun,

certainly, they also contain learning ingredients inside. However, to maximize the learning effect, teachers, before carrying out song and game sessions, should explain the real purposes of games to students and make sure they understand the educational value of learning through games and songs so that students will have positive attitudes towards using these activities for serious learning.

As far as parents' attitudes are concerned, most of the students indicated that their parents did not have the negative impression that playing games and singing songs in class equate with no learning. It is comforting to see that most of the parents were convinced of the educational value of using communicative games and songs during English lessons, and considered them as part of the learning. Those parents did not take it for granted that teachers should use traditional ways in teaching. It is probably because via all kinds of mass media such as television, newspaper, books and the Internet, parents nowadays are more literate and open-minded so that they have more understanding about new teaching approaches.

Theme IV : Students' language problems hindering the effectiveness of communicative language games and songs

As for the students' English proficiency, a majority of the participants did not consider the English competence of the students as a hindrance which prevented them from playing games and singing songs. Most students could immerse in games and songs provided that the one chosen was right based on their level of cognition, emotion and language development. It is clear that students are heterogeneous in their intelligence, language ability, personality, interest and aptitude so that their individual differences should be taken into consideration when teachers select games for

teaching. This is because both high and low challenge activities equally demotivate students' learning. Students may be frustrated if the game or song chosen is too difficult for them, and on the other hand, students may feel bored if they find it too easy. Adaptation is thus needed in order to meet the level of the class and cater for students' needs and interests.

In sum, it appears that students' English proficiency was not the main obstacle that deterred them from participating in such activities. The effectiveness of using communicative language games and songs in learning was mostly determined by the appropriate selection of games and songs, sufficient preparation, systematic organization of activities, careful arrangement of the class, and above all, interesting and stimulating presentation of lessons.

It is noticed that most students did not think that they felt embarrassed or too shy to speak much English in class. This may be partly true because, in general, their personality tends to be more active and less inhibited. In addition, a cheerful and supportive classroom atmosphere in game and song sessions reduces students' fear of speaking English in class. However, it cannot be overemphasized that students' errors should be viewed as a natural phenomenon in their development of communicative skills. Thus, teachers should help students develop error awareness rather than continuously give immediate and direct error correction. With teachers' greater tolerance, students are not being constantly corrected, which helps them avoid or dispel shyness or embarrassment while speaking English in public.

To those students who are shy to speak English in front of others, having them work in pairs or small groups allows more individual students to talk in a given time.

In such a way, without fear of making mistakes or being corrected in class, shy or less confident students will feel free and want to talk more. The less able students can also take advantage of doing a task in pairs or small groups. Because of peer interaction, weaker students can learn from what better students say, and better students can improve themselves as well through paraphrasing and explaining. Furthermore, students' use of mother tongue should not be forbidden but teachers should rather encourage and help them speak English. Through such exploratory talk and confidence building, students who used to be timid will eventually want to talk. In addition, setting a practical token system for prizes or bonus-earning rules is another useful way to encourage students to participate in talking and to motivate them to involve in activities.

Theme V : Difficulties encountered by teachers in using communicative language games and songs

The results of the research reveal that slightly more than half of the respondents thought of the physical environment of classroom as a major constraint deterring the use of language games and songs in their teaching. About half of them considered that time-consuming preparation and implementation and the lack of suitable resources posed problems which prevented the use of communicative games and songs in class, but the weight of such opinions did not appear strong. Moreover, discipline problems and class size did not really appear as difficulties.

On the whole, except for statement No. 18 which is about classroom setting, the responses obtained from the research were neither strong in agreement nor strong in disagreement. Such results are surprising. In fact, before conducting this study, I

believed that they would all have supported these statements and anticipated no disagreement at all. However, that was not the case here. The responses given reveal that the use of communicative language games and songs as learning activities did not cause great difficulty.

Theme VI : Frequency of using communicative language games and songs

Referring to the questionnaire items, it can be seen that many of the respondents in this study did appreciate the value of using communicative language games and songs in learning, which is in line with the finding that shows the fairly frequent use of these activities in teaching. By basing ourselves on such results, it may, therefore, be concluded that since the teachers are the decision-makers and conductors in the classroom, their perceptions and attitudes towards communicative language games and songs greatly influence the frequency of the adoption of such activities in lessons.

4-2-2 Teachers' Results

The results of the teachers' questionnaire indicated that almost all of the respondents were interested in songs/games in general and most of the teachers had also used some materials concerning these two activities in their own teaching. The reasons for using songs/games differed but the most important points were that using songs/games was easy and natural when there was a common theme between the course book and the song/game. Usually in these cases, the song/game was used to diversify the teaching and to motivate the students. The most important reasons for not using songs/games were lack of time and the difficulty of finding appropriate

songs/games. Thus, the respondents pointed out the same themes that Stoller (1988), Katchen (2003) and Mishan (2004) have dealt with.

Most of the respondents used songs/games every two months or more seldom. However, 10% of the respondents stated that they use songs/games every week or more often. On the other hand, there were also 10% of the respondents who never used songs/games. Furthermore, it is important to state that the respondents had also used various songs/games.

An interesting fact was that even though several respondents had stated in several different answers that using songs/games is too time-consuming, there was still a majority of 40% who at first stated that they disagree with the statement *using songs/games is too time-consuming*. Perhaps, the respondents would like to show that lack of time is not the main reason for not using songs/games, but somehow, for some respondents; it is still the main reason.

However, another important barrier in using songs/games is the fact that most of the respondents think that finding suitable songs/games is difficult. Also, finding suitable assignments was considered challenging. However, the majority of the respondents do not think that linking songs/games with the curriculum is too difficult. Nevertheless, a majority of the respondents state that they would like to have time to plan songs/games lessons and another majority of the respondents also think that songs/games should not be just time-fillers. All in all, finding suitable songs/games and assignments seem to be the greatest obstacles of using these two activities in EFL teaching. Otherwise, the respondents' opinions about using songs/games are rather positive and they also think pedagogically since songs/games should be linked to the

syllabus and as a part of a bigger entity or theme instead of being implemented just for fun.

The teachers' responses show that songs/games are rather suitable for teaching oral communication, writing and vocabulary. The reasons for using them in the teaching of oral communication were for instance the fact that they encourage students to speak and evoke feelings and opinions. Katchen (2003:221-236) also emphasizes that since songs and games usually evoke some type of ideas and opinions, it is usually also easier for the learners to speak about their own ideas. However, some negative factors were also found since some of the respondents think that using songs/games is too time-consuming and difficult and not all students are willing to discuss. Nevertheless, most of the respondents think that these two activities are a useful tool when teaching oral communication and most of them also gladly use these activities.

Though many of the respondents had not used songs/games for teaching writing, their attitudes were rather positive. Some of the respondents stated that they are good as springboards for expressing opinions and that they really get the students to think about what they have seen. This is in line with Champoux (1999: 240-251) and Stoller (1988) who have emphasized that songs/games are suitable to be used as springboards, for instance, for discussion or writing, not as the main point of the lesson. Thus, songs/games can be seen as the means to reach an objective, not as an end in themselves. Nonetheless, many of the respondents again stated that songs/games are a too time-consuming way to teach writing. However, most of them

think that songs/games are useful when teaching writing and rather many of them also gladly use them.

Many of the respondents had also not used songs/games for teaching vocabulary. However, they stated that such activities are a good tool since they help to relate words to a context and bring variety into vocabulary learning. This is in line with what Wray (2004) and Stoller (1988) have highlighted. Moreover, it is to be noted that some of the respondents think that songs/games are a useful tool when teaching vocabulary.

An important finding is that songs/games seem to be the most suitable teaching aids used for teaching cultural aspects. The respondents think that songs/games are not only useful but also easy to use when teaching cultural aspects and most of them use these two activities gladly for teaching cultural aspects. Some reasons for using songs/games when teaching culture were for instance that they make it easier to understand different cultures. The authenticity of songs/games was also emphasized when teaching culture. Both activities are a great authentic and reliable way of showing the students how other cultures are and what their distinct characteristics are. Gilmore (2007) and Mishan (2004) too have pointed out several positive sides of songs/games as an authentic teaching material.

On the other hand, songs/games are least relevant for the teaching of grammar. Even though Van Abbé (1965: 11) has promoted the use of these activities in grammar teaching because of their motivating nature, a great majority of the respondents had

never used songs/games for teaching grammar and they also thought that songs/games are a too demanding tool for this purpose. Even if some of the respondents stated that songs/games could work as an introduction to a certain grammar topic, the opinions about using songs/games for teaching grammar were rather vague. Most of the respondents had answered: ‘’do not know” to all of the claims concerning the usefulness, easiness and use of songs/games. Thus, not much can be said about the respondents’ opinions.

Another important fact about the respondents’ answers was that they were not sure about the students’ opinions. Perhaps, the teachers have not asked for any feedback for using songs/games or they have not had the time to analyze how these activities really work as a teaching tool. This can be the case with only songs/games or there can be a broader problem behind this: perhaps, the teachers do not have time to ask for any feedback from the students, at least about the teaching methods used in EFL classes.

Some of the most important reasons for using songs/games in EFL teaching seemed to be the variety, fun and motivation that these activities bring to the classroom. Their authenticity was also emphasized and songs/games were seen as a versatile tool with many possibilities. These are the same factors that Stoller (1988: 1) and Mishan (2004: 216) have also emphasized.

In conclusion, the greatest problems about using songs/games in EFL teaching seem to be the lack of time and the difficulty of finding suitable songs/games for the lessons. In addition, many of the teachers also stated that they had never thought about using songs/games for teaching English. Thus, it would be very useful for the English

teachers to have ready-made assignments and packages available. This would make it easier and less stressful to use songs/games, since the teachers did not have to plan the lessons from scratch. It would also bring more ideas and help those teachers who have never used these activities or who have stuck onto the same old routines when teaching English.

CHAPTER FIVE:

RECOMMENDATIONS AND SUGGESTIONS

The process of teaching English as a Foreign Language in Benin has evolved through different phases. During these different stages, various approaches and textbooks have been tried out. However, taking into consideration the quality of most of the English speakers the system has produced so far, it can be said that the results are far from being satisfactory. In effect, English, as it is taught in different schools, is regarded as a subject like Geography or Mathematics or even as an administrative requirement to pass into the next class. This is more emphasized by the organization of national examinations which do not take into account spoken English though their denomination seems to indicate the contrary. The social aspect of the language is then ignored.

My work has consisted in unveiling the perspectives of both students and teachers on the potentials that the use of songs and games has in terms of improving both teaching and learning outcomes in the current context of the Competency-based Approach where the focus is put on communicative efficiency. In the previous chapter, it has been demonstrated, through the opinions expressed by both teachers and students, that there is definitely a link between the use of songs and games and the development and/or the fostering of oral fluency. In other words, using songs and games in English classes has a great impact on students' speaking capabilities. Taking this into account, the implementation of this elaborated approach could have deep effects. That is the reason why I am eager to make some recommendations to the

government and to address some suggestions to school authorities, teachers and learners. These actors represent the major target of my research work. Indeed, if I want to contribute to the improvement of the educational system as to EFL teaching and learning, these recommendations should be taken into account.

5-1-Recommendations

It is known that the educational policies of a country are determined by the state authorities and implemented and managed by the school authorities. These two entities set the scene for an efficient and effective educational system. While some of us may very often tend to consider them as outsiders, they actually play an important part in the success of students as they provide the means as well as set the objectives. That is the reason why the following recommendations are made to them.

5-1-1 Recommendations to the Government

For the implementation of a good teaching program in our secondary schools, the government should first provide schools with decent infrastructure and equipment responding to actual needs; see to the recruitment and the training of teachers and take all required measures to motivate them.

Actually, the government should do the following to make the use of songs and games more effective in our schools:

-ask teachers of English to design and develop the use of these activities in speaking sessions (English clubs, Debates, Talking points, etc) ;

- build classes and equip them appropriately with audiovisual materials such as TV sets, cassettes, audio and video tapes.

At this stage, it is necessary to mention that Quality, Quantity and maintenance and nationwide availability should be insured.

- recruit additional personnel i.e. support personnel for the operation of the different devices;
- ensure training sessions to teachers in the use of these materials for their good uses in classrooms;
- institute appropriate accompanying measures to encourage and follow the good practices in the field.

These measures should be relevant to EFL teaching requirements. They should also be delivered by EFL specialists (like the instructors in the "Ecoles Normales Supérieures" which are our national teacher training institutions).In this case, the course will not be too technical and incomprehensible for teachers being trained. These courses should also and above all be tailored according to individual teachers' needs and built on the teachers' previous computer experiences and skills.

The schemes for In-Service teachers should in addition be designed to match their pace of work during term time (the school year). Thus, it would neither be an additional work nor a stressful activity for them. Another idea to the government is to organise the training sessions during the holidays.

-Instructors at the teacher training schools should also be trained. The resulting impact is important because having acquired the necessary skills, they will, in turn, pass it to the pre-service teachers. This pedagogical training is very important for teachers. The government should also :

- boost the teachers' motivation to work by paying regularly their salaries and providing them with appropriate incentives.

- ensure a continuous training for all the teachers.

All these actions will help make our educational system a reference. They will also help reduce the gap between our country and others in the field of Modern Foreign Language teaching and learning.

5-1-2 Recommendations to School Authorities

As for the school authorities, they should:

- be strongly motivated and show interest and strong commitment for the use of these activities in their respective schools.

- see to the use of these activities and related materials in the class by teachers;

-See to the good, effective and efficient use of the materials, provide continuous care and maintenance in cooperation with the involvement of other school actors especially teachers and students;

- not misdirect materials from their primary purposes in the schools;

- avoid showing favouritism and other similar practices in the attribution/ in the use of these materials by teachers.

- organise regular meetings / exchange sessions for teachers in their schools and between schools as well as at the national and why not international levels. This will help to the good use of equipments through the demonstration sessions during which explanations and other related knowledge will be shared.

5-2-Suggestions

5-2-1 Suggestions to Teachers

In the process of language teaching and learning, teachers are the most important resources and one of the major stakeholders. Teachers are rightly regarded as guides. They are the ones who influence not only students' school life but also their adult and professional life in which they are to collaborate with other colleagues. Therefore, they have to behave in ways that can be imitated by students. As such, they play a paramount role in the implementation of the teaching curriculum.

It is really important for teachers to make use of songs and games in their classes if they really want to promote their students' communicative capacities. They must not lose sight of the fact that when using songs and games in classes, they give students a sense of self confidence and it is only by being self-confident that students can express themselves freely and without constraint. It is imperative to assert that, today, teachers should not only think about the success of their students in exams but also their fluency in the target language. What is important is that the teachers of English should strain every nerve so that their students use the English language without any difficulty. This can only be achieved when they are more aware that songs and games are really an opportunity for them to promote communicative skills. Consequently, they should consider the huge possibilities and opportunities that songs and games make available to them. As such, they should be considered as a reinforcer to their teaching.

Indeed, since most learners love songs and games, it should be simple for teachers to use songs in their teaching. There are countless songs and games to be found online as well as on CDs that teachers can use for teaching. It is also important that teachers verify that every intelligence in the classroom is being met and therefore the assignments should be as variable as possible.

Since most second language beginners have very little vocabulary, I think that the main focus needs to be on using the target language through communicating verbally as well as listening rather than through writing or grammar exercises. Young language learners, such as those in intermediate EFL classes, need to experience a new language as a natural exposure and it is extremely important that the teacher uses the target language most of the time during language lessons. Researchers claim that there are a number of reasons for the lack of success on the part of many foreign language learners, such as the fact that the students are not engaged in meaningful interaction in the Foreign Language during class (Polio and Duff, 1994). There are numerous things that can be taught to young children through songs and games that will remain with them throughout their lives and there are songs and games to be found about most elementary concepts like letters, numbers, colors, weekdays, months, seasons, body parts and clothes that will make the lessons full of life and excitement. These different concepts can be taught to learners in simple and effective activities as presented below:

Alphabet Letters

School children usually learn the alphabet from an early age. And since almost every school child knows how to sing their ABCs in their native language, it is ideal to teach it in the target language as well.

During the pre-listening activities, the teacher can go through the alphabet on the blackboard with his students to get them used to hearing the right pronunciations of each letter. The assignment itself could be that the teacher plays a simple version of the alphabet song for the class where the letters are displayed or written one by one on the screen or on the board. Playing or singing the song twice will make it more effective because it is assumed that many of the children may be hearing it in the target language for the first time.

As for the post–listening activity, the students may be given a handout with the alphabet printed on it where they can color each letter the way they prefer. Even though the learners are given handouts with printed letters and words on them, they should not be obliged to know how to write or spell these words. They are taught and used verbally, although it does not hurt to have the students exposed to the words visually on the board or on handouts. This lesson is only an introduction to the alphabet so the next lesson could involve other more detailed activities such as a song that introduces one letter at a time, the sound it makes and one object for each letter. Students can also try to find other words that start with the letter by brainstorming with their teacher and drawing pictures for each one.

It is important to take things slowly with learners to make sure that everyone follows well. This is because the students' levels of English knowledge are extremely

varied and because while some learners know more than a few words in English, others may not know one word. Therefore, it is better to teach at a slow pace so that the students will not feel discouraged.

- **Numbers**

Teaching numbers through music is also a fun way for young children to learn. Most children already know how to count in their first language and quite a few will even know how to count in the target language as well.

An ideal pre-task would be for the teacher to draw each number from 1 to 12 on the board. The teacher will then tell his students about the song that they will be hearing to get them prepared for the main assignment. It is important to teach numbers from 1 to 12 because it will make it easier for the students to learn about the time as well as the months later on since there are twelve hours written on a clock and twelve months in a year.

The assignment itself is a listening task with visual activities where the numbers will be sung and shown at the same time. In the post-listening activity, the teacher will use flash cards with different pictures on them, ranging from one item on a card to twelve. The teacher will hold up one random card at a time, and ask one student to count out loud in the target language. Then, the teacher will hold up the next card and ask another child to count the items on that particular card and so on. When all the children have finished counting the items on the flashcards, the teacher will play the song again for entertaining as well as educational purposes. The following week, time telling can be introduced since the numbers will still be fresh in the students' memory.

Colors

Teaching colors is similar to teaching letters and numbers. Most children may already know the colors in their native language and can distinguish between the basic ones, such as red and blue. What needs to be taught is the correct pronunciation of the words. In the pre-listening session, the teacher tells the students about the colors around them in the target language and asks the students what colors they are wearing. This involves the students participating, which they often enjoy at this age.

The task itself would be a video where the young students can see the colors and hear the right pronunciation in a song. It is important to find songs that are simple and focus on what is being taught at that moment. In the post listening activity, the teacher will hand out a black and white picture to each student and ask them to color it in a certain way, like a blue shirt, a red hat and yellow boots. It is up to the students to choose the correct color and complete the assignment. By acting like that, the children can hear the word and connect it visually while coloring.

Another option could be that the teacher asks one child at a time to point out a certain color, for example the color green. The child then needs to look around the classroom and point to the right color. Some children are insecure about speaking in front of others and therefore there cannot be any pressure on them to participate or speak.

During my teaching sessions, I found out that most of them wanted to take part in most of the activities but some of them needed more time than others. They might also need time to adjust to new methods and tasks before feeling secure enough to participate because we are all different individuals with different needs and strengths.

- **Weekdays**

There are songs to be found about the weekdays that are ideal for teachers to sing with their students. The Internet is a great source for finding music to use in the EFL/ESL classroom. Many of the songs are so simple that the teachers can learn them in a short period of time and sing for their students in class.

In terms of Pre-listening activities, the teacher can ask what day it is today, what day it is tomorrow and so on to see if the students are familiar with the weekdays in the target language. After that, the teacher can sing a song about the weekdays for the students to learn and then ask them to participate by singing along the second time around. Singing together creates an entertaining atmosphere that makes the lesson more memorable.

Among the Post-singing activities, the teacher can hand out assignments for the students to work on either alone or in pairs and explains what is expected from the students. The assignments can be various, but an example of one would be that the teacher hands each student a paper where all the days of the week are written down and each day has numbers from 1-7. The children are supposed to draw a circle around the right number for each day, so for Wednesday they would draw a circle around 3 to show that it is the third day of the week. This can be done verbally as well, where the teacher asks the children one at a time where Wednesday belongs to in a week and then writes the correct answer on the board. Later on, when the children feel more comfortable, the tasks can become more challenging.

As previously mentioned, learners should not be always required to know how to write or spell words correctly, but by giving them handouts with words printed on

them as well as drawings or numbers, the learners might subconsciously learn to recognize how the words look and it could help them out in their language learning as time passes.

- **Months**

The months in English are somewhat similar to French. So, it should not be a very challenging subject. As the pre-listening activity, the teacher may talk to the students about what month it is at that time, what month comes next and how many months there are in one year. After that, a song about the months is played for the students so that they will hear the correct pronunciation.

In terms of a post-listening activity, the children can draw a picture that describes their favorite month, and verbally share with the class what they drew and why that month was their favorite one. This task is good for the students to enhance their creative side.

- **Seasons**

Teaching the seasons can be done in numerous ways and even made into a theme where the students can work around the seasons for up to a month or more.

While carrying out the pre-listening activity, the teacher can tell the children about the four seasons. Then, he or she may play a song for the children about the seasons to which they will listen twice. It is good to have a visual song for students at a young age so as to enable them to connect it with the words better through pictures and graphics. "When prior knowledge is low, graphics, either still or animated, are better for learning descriptive facts than lessons with text only" (Stokes and Suzanne, 2005:5). The internet contains songs about the seasons which

include many different visual activities that can be used for young learners.

While carrying out the post-listening activity, the teacher could use flashcards with pictures of items that connect with each season. The teacher can draw a simple picture for each season on the board and even write the names of them underneath the pictures for the students to have the visual aspect as well as the words. One student at a time will come up to the board, pick a flashcard with one item on it and glue it on the board under the correct season. Young learners love playing games. So, this is a good way to involve the students in a fun yet challenging game.

Teachers can include words in their teaching along with pictures, as long as the main focus is being put on the visual aspect. This subject is also ideal to use for theme work where the teacher can have his students collect things from outside to decorate the classroom.

- **Body parts**

Body parts are a fun subject to teach because most children recognize them already. A song can be made and be sung by the teacher as well as the students and, thus, should involve moving and interacting, which is always a funny way of learning, especially for kinesthetic learners.

A pre-task could be that the teacher talks about the song and asks the students if they have heard it before. After that, they can go through the body parts orally with the movements. The task itself involves singing the song in the second language for the

children and then asking them to stand up and sing along. Since most of the children will already be accustomed to the melody of the song, it is ideal for singing together.

A post-listening activity could be that the teacher shows the students pictures of each body part, one at a time and the students have to raise their hands to say which body part is being displayed. After that, the teacher sings the song related to body parts. Since the song only teaches four body parts, this subject has to be taught again where the teacher includes other body parts such as arms, legs, stomach or back. After that, the teacher can move on to clothes and connect them with each body part so that the students will not forget what they already learned.

- **Clothes**

It is good to have gone through the alphabet, the colors, the numbers, body parts, as well as the seasons prior to teaching young learners about clothes because that makes learning about them easier.

As a pre-listening activity, the teacher should involve the students by asking them in the target language what kind of clothes they are wearing through questions such as: “What are you wearing on your feet”, “What do you wear on your head” or “What do you have on that is purple?” The task itself would be a song about clothes and there is a song called “Getting dressed” that can be found on the Internet which teaches children about clothes.

While implementing the post-listening activity, the teacher can ask the students questions like: “Can you name clothes that start with the letter A?” The learners raise their hands and the teacher writes or draws their suggestions down on the board. The teacher may also ask another student to write or draw the same suggestions. It is to be

noted that finding names of clothes that start with some letters such as “Q”, “X” or “Y” will be difficult. Then, the teacher will have to teach those names in advance.

- **Figurative Language**

Figurative language is a language used in an imaginative or metaphorical way that is different from the usual or basic meaning. In order to expand the students’ vocabulary, it is important for them to become familiar with figurative language. Within figurative language are metaphors. Often, metaphorical expressions vary between the first and the second languages and that creates problems for the students. Therefore, metaphors should be discussed and compared for better comprehension of the target language (Deignan et al., 1997:352). Music is a perfect tool to teach this, as there is figurative language and metaphors in so many songs of all genres.

For the pre-listening activity, it is a good idea to explain what figurative language and metaphors are. The teacher could write a few examples on the board and have the students brainstorm for a few minutes. After that, the students listen to the song and read the lyrics at the same time. For the post-listening phase, the teacher may go through every sentence with the students verbally and asks for their input. It is good to ask the whole class at once instead of one particular person to get a discussion going. Exploring figurative language and metaphors through music is a good strategy of teaching.

- **Creativity**

Music brings out people’s creativity, which is very often needed in language classes. Some learners might be afraid to express themselves because many of them

are used to writing in their textbooks and workbooks instead of using their imagination and creativity. Music is a good alternative to that. As mentioned earlier, it does in fact enable the students' creative side and helps with their imagination as well.

Soft songs can be helpful when the students are doing independent work and can create a pleasant working atmosphere. Song lyrics stimulate the brain and give the students ideas about how to write and use figurative language and metaphors. They increase the students' vocabulary and, as a result, help them to become better writers.

Concerning the classroom setting, in Communicative lessons, students are often required to move about and do things while carrying out activities, and it will therefore be a great advantage if they can get out easily from their seats. However, the classrooms in our schools are usually not big enough to have adequate space for the teacher and students to move around freely, and it is rather troublesome and time-consuming to rearrange the formal classroom setting. Accordingly, language games and songs designed for pair or small group work may be a good means to solve this problem. In effect, for pair work, desks just need to be pushed together or against each other to have students face their opposite partner or the partner nearby them, which makes it easier to exchange books or worksheets for discussion or mutual correction. Alternative ways are to have lessons take place outside, for instance, on the playground, or to have students rearrange the furniture beforehand so that the precious minutes of language lessons should not be wasted for this purpose. All these possibilities need to be used to the utmost in order to overcome the fact that there is insufficient space in the classroom.

In our country, teachers must follow the national course books and syllabuses provided by the educational authorities as the main basis for their teaching. However, these textbooks offer very limited or unsuitable activities to promote learners' language use or stimulate real communication. To limit these difficulties, teachers themselves can collect or devise, with imagination and creativity, new language games by studying magazines, reading newspapers, watching television programs, or surfing the Internet. In fact, any kind of games or activities can be applied as language-learning materials provided that they involve language elements and are pleasurable. Moreover, for the sake of saving time and reducing teachers' workloads, it is advisable to file the game activities and store them in good conditions for future use.

As for songs, Little (1983) offered some selection criteria for language teachers. The song should be popular (Monreal, 1982), meaningful to the student (Zola & Sandvoss, 1976), slow enough to test comprehension as well as clear enunciation on the part of the singer (Urbancic & Vizmuller, 1981; Monreal, 1982). Attention should also be paid to the level of language used. Urbancic and Vizmuller (1981, p. 81) suggested that "songs with simple colloquial expressions should be selected and that there should be no difficult idioms, slang or vulgarities". Terroux (1982) believes that there should be normal speech and word order with no distortion of normal word stress and suggests that "the song be catchy, easily remembered and age-appropriate" (p.70). Thus, the choice of songs used in the foreign language classroom should contain simple text strings that are strongly linked to the musical characteristics.

Murphey (1992) suggests that pop songs may be particularly appropriate for language learning, because their discourse includes simple, affective language with

riskless communication qualities, native texts, a high verb count, and familiar vocabulary. Certain songs may be easily remembered due to the quality of the melody and the text. Pop songs and advertisement jingles have melodies that are catchy and easily learned (Wallace, 1994). Therefore, pop songs are well suited to the task of instruction in the classroom environment.

With regard to discipline problems, learning English through activities like songs and games often produces higher level of noise. Classroom management is thus a great concern to many teachers. Teachers may use some signals to have students lower their voices or stop talking. Setting a specific time limit for performing a task is also needed in order not to tire or bore students. Moreover, it is essential that the goals and rules of a game should be clearly explained to students before conducting an activity because students' confusion and misunderstanding about a given game or song may bring about chaos. Furthermore, it is not unimportant that teachers and the school authorities should realize that the dynamic nature of the Communicative Approach creates an enjoyable classroom environment where students may look disordered but they are actually learning.

As far as the class size is concerned, and as almost all the classes in our Secondary schools have at least a population of 50 students, teachers may find it difficult to pay attention to each pupil and offer individuals equal chances to talk. Therefore, the larger the class, the greater the need for small groups or pair work to provide students with more opportunities for intensive listening and speaking practice, and to enhance teacher-student and student-student interaction. I think that through learner-centered activities and pair or small-group work, students can have

opportunities to learn to communicate more efficiently. In this way, the problem of large class can be partly solved and the time attributed to each pupil for communication can be maximized as well. Last but not least, the teacher's own positive belief, enthusiasm and attitude towards the use of communicative language games and songs in teaching are the most critical factors that greatly influence the extent to which the teacher solves the difficulties encountered while conducting games or game-like activities.

5-2-2- Suggestions to Students

Students are the major actors of the language teaching process because the language is taught to them. It is a necessity for them to understand that English is a language that should not be neglected for so many reasons. As such, a teaching strategy such as songs and games will be useless if they do not take advantage of its use. If any student wants really to have a high command of the language, then, following his or her teacher in the daily activities is extremely important. As shown in the data, teachers use songs and games not only to motivate their students, but also to teach grammar, vocabulary and so on. So, this shows that following songs and games in class is part of their learning.

Among other reasons, students should take advantage of the use of songs and games in classes by considering them as good opportunities to speak in class seriously and avoid hiding or laughing at their classmates because the classroom environment is the first and main conducive environment in which they can feel confident in practicing the language before being able to use it elsewhere. They should not worry

about not having a native-English accent. It's important to be able to speak clearly so that people can understand you. However, it's very difficult to sound exactly like a native English speaker if you are learning English as an adult in a non-English speaking country.

In this line, I present below some useful tips in order to improve English pronunciation.

01-Use a tape recorder to test your pronunciation and to practice the words.

This activity is based on pronouncing the words correctly into a tape recorder. The words should be recorded like in a spelling test. This promotes your autonomy as you learn by yourself.

02- Practice using the words in short phrases

Here students think of five different phrases containing the practicing word and they write them out. For example: separate rooms, separate cars, separate houses, separate restaurants, separate cinemas, etc. Or try to use x times the word in a story.

03- Listen to spoken English as often as possible.

Listen to how speakers pronounce various words and phrases and "model" your pronunciation on what you hear.

04. Learn the phonetic alphabet.

Use the phonetic alphabet page (at the beginning of most good dictionaries) as a guide to pronouncing new words.

05. Don't forget to learn the word stress of a new word.

Every English word has its own stress, or intonation. For example, the word "believe" has two syllables (be and lieve), but only the second syllable is stressed. We say be'lieve and not 'believe. Your dictionary will show the syllable stress by an apostrophe (') before the syllable to be stressed.

Word stress is important. In fact, it is more likely that someone misunderstands you because of wrong word stress than because of the wrong pronunciation of a sound.

06. Work out which sounds cause you most problems in English.

Depending on what your first language is, you may have problems with certain sounds. For example, many French speakers have difficulties with "th"; speakers of Mandarin (standard Chinese) have difficulties with "r" or "l", and Arabic speakers have difficulties with "p" and "b".

07. Practice the sounds you find difficult.

A useful exercise is a "minimal pair" exercise. For example, if you have difficulty distinguishing between "p" and "b", try practicing pairs of words which are the same except for the sound "p" and "b":

For example, "pair" and "bear"; "pond" and "bond"; "pie" and "buy" etc.

08. Be aware of intonation and sentence stress.

Not all words in a sentence have equal stress, and generally only the "information" words (nouns and verbs) are stressed.

'Where's the 'pen I 'gave you?

'Where's the 'red 'pen I 'gave you?

Where's the 'red and 'blue 'pen I 'gave you 'yesterday?

The unstressed words (such as "the", "I", "you" and "and") don't carry as much "weight" as the stressed words. They become much smaller in length, and are almost abbreviated. For example, "and" becomes "un".

- *Changing stress*

Sentence stress isn't "fixed" like word stress. In fact, you can stress words that are normally unstressed in order to highlight different meanings.

For example:

- I 'love you. (Love, rather than just like.)

-'I love you. (With the stress on I to highlight that it's me rather than another person who loves you.)

-I love 'you. (And nobody else.)

- *Intonation*

There are also a couple of easy-to-remember rules about intonation. Usually our voices go up at the end of the sentence to show a question, and down at the end to show a statement.

Intonation is also important in "tag questions":

- You know him, don't you? (With rising intonation on "don't you?" to show it's a question)

- You know him, don't you? (With falling intonation on "don't you" to show it's a statement you expect the other person to agree with.)

09. Learn to recognize spelling patterns.

For example, "tion" at the end of a word (such as in *attention*, *prevention*, *disruption*) is pronounced "shun", while "sion" (such as in *delusion*, *television*,

inclusion) can be pronounced "zhun". There are often many ways to pronounce a particular spelling pattern, but it certainly helps to know what the variations are. For example, the pattern "ough" can be pronounced "uff" as in "enough" and "tough", or "or" as in "ought" and "bought" or "oh" as in "although" and "dough".

10. Don't rush.

If you speak too fast, the danger is that you could skip over some words, fail to pronounce them completely, or mix them up. If you speak too slowly, you might end up sounding unnatural. But it's better to speak slowly and clearly than too quickly. Please note that these suggestions can also be used by teachers as well.

Students are then invited to take these activities seriously. This is a way by which they can acquire the oral skills necessary for them to express themselves efficiently. These skills are actually a requirement in the everyday life and professional life in this twenty-first century. Thus, they should know that oral skills add a complementary knowledge to their language proficiency and reinforce their confidence and pride as true graduates on the highly competitive job market.

When using songs and games, they should follow instructions appropriately and handle the materials cautiously. Thus, they will help to avoid damaging the materials. They should not give way to mockery nor let themselves always be encouraged by the teacher before doing their best during speaking sessions. They should also seize all the opportunities offered to them in everyday communication situations so as to reinforce their fluency because the limited time spent at school (a maximum of four (04) hours per week) is not sufficient at all.

5-2-3- Suggestions to Parents

Parents should know that songs and games are part of the students learning and as it is proved, songs and games are valuable and efficient in the students' way of learning. Today parents are becoming more and more conscious that students need to work in a relaxed environment. In this respect, it will be very helpful for any parent who can afford materials for his / her students because songs and games are not just for fun and nice time; they develop the students' intelligence as well.

Parents should no longer be impediments to their children's learning; instead they should be partners and they should recognize they are partners. Therefore, they should help teachers to achieve their aims by knowing that songs and games are no harm to their children.

The following chapter is the conclusion that puts an end to the study.

CONCLUSION

This research was to explore the perspectives of EFL teachers and intermediate students on using games and songs for communicative language teaching in intermediate classes. After some general considerations on EFL contexts (Freeman, 1998; Gebhard 1996; Littlewood, 1984; Prator, 1979; Freeman, 1998), issues of authenticity have been dealt with as far as the EFL materials and their use are concerned in EFL classes (Allan, 1985; Sufen, 2006; Gilmore, 2007; Littlewood, 1981; Das, 1985; Mishan, 2004). It can undoubtedly be said to a lesser extent that songs and games, as authentic material offer the students a valuable source of input, as they can be exposed to more than just the language presented by different textbooks or teachers. But these materials can also be really challenging at times. Therefore, to keep the language classes enjoyable and relaxed, it is important that the teachers plan the tasks carefully beforehand and also to check the learners' knowledge of the vocabulary and topic.

The related literature (Jolly, 1975; Edwards,1997; Abrate, 1988; Deliére & Lafayette, 1985; Gatti-Taylor, 1980; Griffen, 1977; Purcell, 1992; Salcedo, 1996; Thompson, 1991; and Willis & Mason, 1994; Whitaker, 1981; Purcell, 1992) has also demonstrated that both songs and games are good techniques that can be used as a teaching technique in acquiring language and culture. This is because music and plays are universal to most cultures. By using songs and games, teachers will create a positive atmosphere to practice and experiment the language.

The analyses of the literature have enabled me to find the following reasons that justify the usefulness of songs and games:

1. They set the tone for the lesson.

2. They get students to begin thinking in and focusing on English.

3. They provide a transition into the lesson.

4. They allow the teacher important opportunities to assess ability and character.

As put by Uberman (1998:87), songs and games provide a variety of ways to teach, and promote fluency and communicative skills. They should be used as they help students see beauty in a foreign language and not just problems that at times seem overwhelming.

The available literature denotes that there are positive outcomes from the application of language songs and games in the process of EFL learning. However, the dearth of the literature attempting to find out the simultaneous effects of such instructional tools on language learning in intermediate level students, especially in an EFL context such as Benin has led me to carry out the present study on the topic indicated above.

To succeed in this, two questionnaires with statements in a Likert-scale were administered to 1,200 students of intermediate classes and 240 teachers respectively selected randomly at the rate of 50 students and ten teachers from each of the 24 secondary schools selected throughout the country.

The results of this study show that:

i. Many of the student respondents did appreciate the value of using communicative language games and songs in learning, since they learn without even being aware of it. However, the physical environment of classrooms, time-consuming preparation and implementation, and the lack of suitable resources are the main factors which prevented the use of communicative games and songs in class.

ii. Almost all of the respondents were interested in songs/games in general and most of the teachers had also used some materials concerning these two activities in their own teaching. The reasons for using songs/games differed but the most important points were that using songs/games was easy and natural when there was a common theme between the coursebook and the song/game. Usually in these cases, the song/game was used to diversify the teaching and to motivate the students. The most important reasons for not using songs/games were lack of time and the difficulty of finding appropriate songs/games.

iii. Teachers used songs/games every two months or more. However, 10% of the respondents stated that they use songs/games every week or more often. On the other hand, there was also 10% of the respondents who never used songs/games. Some of the respondents too said that they had also used various songs/games.

iv. Finding suitable songs/games and assignments seem to be the greatest obstacles of using these two activities in EFL teaching. Otherwise, the respondents' opinions about using songs/games are rather positive and they also think

pedagogically since songs/games should be linked to the syllabus and as a part of a bigger entity or theme instead of being implemented just for fun.

v. Songs/games are rather suitable for teaching oral communication, writing and vocabulary because they encourage students to speak and evoke feelings and opinions.

vi. Though many of the respondents had not used songs/games for teaching writing, their attitudes were rather positive. Some of the respondents stated that they are good as springboards for expressing opinions and that they really get the students to think about what they have seen.

vii. Many of the respondents had also not used songs/games for teaching vocabulary. However, they stated that such activities are a good tool since they help to relate words into a context and bring variety into vocabulary learning. Wray (2004) and Stoller (1988) have also highlighted that idea in their document. Moreover, most of the respondents think that songs/games are a useful tool when teaching vocabulary.

viii. Songs/games seem to be the most suitable teaching aids used for teaching cultural aspects. The respondents think that songs/games are not only useful but also easy to use when teaching cultural aspects and most of them use these two activities gladly for teaching cultural aspects. Some reasons for using songs/games when teaching culture were for instance that they make it easier to understand different cultures.

ix. The authenticity of songs/games was also emphasized when teaching culture. Both activities are a great authentic and reliable way of showing the students

how other cultures and their distinctive characteristics are. Gilmore (2007) and Mishan (2004) too have pointed out several positive sides of songs/games as an authentic teaching material.

x. Songs/games are least relevant for the teaching of grammar. Even though Van Abbé (1965: 11) has promoted the use of these activities in grammar teaching because of their motivating nature, a great majority of the respondents had never used songs/games for teaching grammar and they also thought that songs/games are a too demanding tool for this purpose. Even if some of the respondents stated that songs/games could work as an introduction to a certain grammar topic, the opinions about using songs/games for teaching grammar were rather vague. Most of the respondents had answered: ‘’do not know” to all of the claims concerning the usefulness, easiness and use of songs/games. Thus, not much can be said about the respondents’ opinions.

xi. The greatest problems about using songs/games in EFL teaching seem to be the lack of time and the difficulty of finding suitable songs/games for the lessons. In addition, many of the teachers also stated that they had never thought about using songs/games for teaching English. Thus, it would be very useful for the English teachers to have ready-made assignments and packages available. This would make it easier and less stressful to use songs/games, since the teachers did not have to plan the lessons from scratch. It would also bring more ideas and help those teachers who have never used these activities or who have stuck onto the same old routines when teaching English.

On the whole and in the light of the results and subsequent discussions, it can be affirmed that the effective use of songs and games in lesson planning on a regular basis could have a long term influence on language learners' performance since a great majority of them (72%) was in favour of their usage. In addition, they also said that these two activities will raise students' interests and motivate them to work freely without any anxiety or complexity. As such, hypothesis one seems to be strongly verified.

As for the teachers, the results from my study show that their beliefs on the use of songs and games in EFL classes often tend to guide their actions and decisions in the classrooms since 63% of the respondents recognized the value of the claim.

To reduce some of the different problems raised in the work, the government can design, develop and enlarge the use of these activities in speaking sessions; build classes and equip them appropriately with audiovisual materials such as TV sets, cassettes, audio and video tapes and institute appropriate accompanying measures to encourage and follow the good practices in the field. These measures are to be relevant to EFL teaching requirements. On their part, school authorities will see to the good, effective and efficient use of the materials, provide continuous care and maintenance in cooperation with other school actors especially teachers and students.

Teachers are invited to collect or devise, with imagination and creativity, new language games and songs by studying magazines, reading newspapers, watching television programs, or surfing the Internet. In fact, any game or song activities can be

applied as language-learning materials provided that they involve language elements and are pleasurable.

Students will have to follow instructions related to language games and songs appropriately and handle the materials cautiously. By so doing, they will help to conserve the materials. Parents should no longer be impediments to their children's learning; they should rather be partners and if they are partners, they will help teachers to achieve their aims by knowing that songs and games do not constitute any harm to their children.

To round off with this study, it is important to indicate that my work has taken into account only learners of form three and form four as far as the use of songs and games in EFL teaching or learning is concerned. Therefore, further studies could also be carried out to investigate the effects of the use of songs and games on learners of other levels such as beginners and the advanced ones. Other aspects such as gender reactions to the use of songs and games in EFL classes as well as longitudinal studies using different methodological frameworks and sampling methods could also be explored.

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APPENDICES

APPENDIX ONE

QUESTIONNAIRE FOR STUDENTS

For the purpose of a research on the impact of songs and games on 4è and 3è EFL students, you are kindly invited to complete the following questionnaire. Please simply make an x in the place that reflects your views.

Note: SA: strongly agree A: agree D: disagree and SD: strongly disagree

Statements	SA	A	D	SD
1. Songs and games motivate students to learn in most lessons.				
2. I mainly use songs and games to fill in class time.				
3. It is good for new items of learning to be presented using songs and games.				
4. Practice is still needed to consolidate what has been learned in song and game sessions.				
5. Oral exchanges among students are stimulated when they sing songs and play games.				
6. Songs and games make lessons more interesting.				
7. It takes much time to prepare and implement songs and games.				
8. Singing songs and playing games create discipline problems.				
9. Songs and games are not as effective as other verbal explanations and written exercises.				
10. It is difficult to evaluate the learning which takes place during song and game				

sessions.				
11. There is a lack of materials for good language songs and games in textbooks.				
12. Students dislike singing songs and playing games during lessons.				
13. Students are not aware of the purposes of singing songs and playing games, and they feel they are playing but not learning.				
14. The English competence of most students prevents them from singing most songs and playing most games.				
15. Students are usually too shy or embarrassed to speak much English, even during songs and games sessions.				
16. Songs and games are unsuitable for 4è and 3è students.				
17. There are too many students per class to use language songs and games.				
18. The physical environment of classrooms is not often suitable for language songs and games.				
19. Parents are not convinced that singing songs and playing games have an educational effect on learning.				

Open-ended question

20. How often are communicative language songs and games used during English lessons?		
	Weekly	
	Occasion-ally	
	Hardly ever	
	Never	

APPENDIX TWO

TEACHERS' QUESTIONNAIRE

For the purpose of a research on the impact of songs and games on 4è and 3è EFL students, you are kindly invited to answer the questions as requested by each. Elaborate on your answers where appropriate.

***Note**: SD: strongly disagree D: disagree DNK: Do not Know A: agree and SA: strongly agree*

SECTION ONE: BACKGROUND INFORMATION

Male……. *Female*……..

Age group

a) [0-29 years]…… b) [30-39 years]…….. c) [40-49 years]……..

d) [50-59 years]…….. e) [60 and + years]……..

Years of Teaching Experience as EFL Teacher:

a) [0-1 year]…… b) [1-5 years]……. c) [5-10 years]……

d) [10-15 years]…….. e) [15-20 years]…….f) [20 years and +]……

1. Have you, at some point in your career, cooperated with teachers of one of the other subjects?

Yes…….. No……..

Give some examples……

……

……

……..

2. Have you, at some point in your teaching career, received additional training in:

i. drama education…….

ii. using songs/games in teaching……..

iii. other areas (please specify)…….

3. Are you interested in songs and games?

Yes……. No……..

4. According to you, are there materials available for EFL teachers who want some tips for using songs/games in their teaching?

Yes……. No…….. Do not Know……

5. Would you be interested in materials that provide instructions for using songs/games in teaching?

Yes……. No…….. Do not Know……

Comment on your answer for the preceding question…….

……

……..

SECTION TWO: GENERAL USE OF SONGS AND GAMES IN EFL CLASSROOM

6. Which of the following materials have you been using in your EFL class?

i. a whole song/game……. .

ii. parts of a song/game…….

iii. clips from songs/games…….

iv. no audiovisual material concerning songs/games……..

Comment on your answer for the preceding question……

……..……

7. Name some of the songs/games you have used at some point in your teaching.

……..…….

……..……

8. How often do you use songs/games in your teaching?

i. every week or more often……..

ii. twice a month…….

iii. once a month……

iv. every couple of months……..

v. Never……..

The following statements aim at finding out your opinions about using songs/games. Please answer by marking the appropriate option.

1. I think that using songs/games in EFL teaching is too time-consuming and takes time from other teaching.

SD	D	DNK	A	SA

2. I*t is difficult to find suitable songs/games.*

SD	D	DNK	A	SA

3. *Finding or coming up with suitable, song/game-related assignments are difficult.*

SD	D	DNK	A	SA

4. *I think that it is difficult to link the songs/games used in EFL class to the curriculum.*

SD	D	DNK	A	SA

5. *I do not have time to plan song/game lessons.*

SD	D	DNK	A	SA

6. *I think that songs/games are just time-fillers in EFL classes.*

SD	D	DNK	A	SA

SECTION THREE: USING SONGS/GAMES IN TEACHING ORAL COMMUNICATION

9. Which of the following activities have you used, together with songs and games, when teaching oral communication?

i. Common discussion about the song/game's theme……

ii. Pair discussion……

iii. Group discussion……

iv. Debate……

v. Drama……

vi. Others (please elaborate)…… ……

vii. I have not used songs/games in teaching oral communication

Justify your choice for the preceding question……

……

……

The following are some statements about the use of songs and games. Please answer by marking the appropriate option.

7. I think that songs/games are a useful way when teaching oral communication in an EFL classroom.

SD	D	DNK	A	SA

8. *I think that songs/games are an easy way when teaching oral communication in an EFL classroom.*

SD	D	DNK	A	SA

9. *I gladly use songs/games in teaching oral communication in an EFL classroom.'*

SD	D	DNK	A	SA

10. *The feedback from pupils about using songs/games in teaching oral communication has been positive.*

SD	D	DNK	A	SA

SECTION FOUR: USING SONGS AND GAMES FOR THE TEACHING OF WRITING

10. Which of the following activities have you used, together with songs and games, when teaching writing?

i. a gap-filling exercise……..

ii. an essay……..

iii. a note-taking assignment……..

iv. a written summary about the song/game……..

v. a written review……..

vi. Others (please specify) …….. …….

vii. I have not used songs/games in teaching writing…….

Justify your answer to the preceding question……..……

……

……

The following are some statements about the use of songs and games. Please answer by marking the appropriate option.

11. I think that songs/games are a useful tool when teaching writing in an EFL classroom.

SD	D	DNK	A	SA

12. *I think that songs/games are an easy tool when teaching writing in an EFL classroom.*

SD	D	DNK	A	SA

13. *I gladly use songs/games in teaching writing in an EFL classroom.*

SD	D	DNK	A	SA

14. *The feedback from pupils about using songs/games in teaching writing has been positive.'*

SD	D	DNK	A	SA

SECTION FIVE: USING SONGS AND GAMES IN VOCABULARY TEACHING

11. Which of the following activities have you used, together with songs and games, when teaching vocabulary?

    i. teaching vocabulary related to a certain theme related to the song/game ……

ii. a gap-filling exercise……..

iii. a written assignment using the vocabulary presented……

iv. an oral assignment using the vocabulary presented……

v. a pair work using the vocabulary presented……..

vi. Others (please specify) ……..

vii. I have not used songs/games in teaching vocabulary……

Justify your answer to the preceding question…….

The following are some statements about the use of songs and games. Please answer by marking the appropriate option.

15. *I think that songs/games are a useful tool when teaching vocabulary in an EFL classroom.*

SD	**D**	**DNK**	**A**	**SA**

16. *I think that songs/games are an easy tool when teaching vocabulary in an EFL classroom.*

SD	**D**	**DNK**	**A**	**SA**

17. *I gladly use songs/games in teaching vocabulary in an EFL classroom.*

SD	**D**	**DNK**	**A**	**SA**

18. *The feedback from pupils about using songs/games in teaching vocabulary has been positive.*

SD	**D**	**DNK**	**A**	**SA**

SECTION SIX: USING SONGS/GAMES IN THE TEACHING OF GRAMMAR

12. Which of the following activities have you used, together with songs and games, when teaching grammar in an EFL classroom?

i. as an introduction to a new grammar theme……

ii. going through a familiar grammar topic……

iii. a gap-filling exercise about a song/game in which a certain grammar topic is presented ……

iv. Others (please specify) ……

v. I have not used songs/games in teaching grammar……

Justify your answer to the preceding question…….

The following are some statements about the use of songs and games. Please answer by marking the appropriate option.

19. *I think that songs/games are a useful tool when teaching grammar in an EFL classroom*

SD	D	DNK	A	SA

20. *I think that songs/games are an easy tool when teaching grammar in an EFL classroom.*

SD	D	DNK	A	SA

21. *I gladly use songs/games when teaching grammar in an EFL classroom.*

SD	D	DNK	A	SA

22. *The feedback from pupils about using songs/games in teaching grammar has been positive.*

SD	D	DNK	A	SA

SECTION SEVEN: USING SONGS AND GAMES IN TEACHING CULTURE

13. Which of the following activities have you used, together with songs and games, when teaching cultural aspects in an EFL classroom?

i. getting to know a certain English-speaking country/nation/minority group……

ii. common discussion about a certain English-speaking culture……

iii. pair discussion……

iv. group discussion……

v. as the basis for writing an essay……

vi. Others (please specify) ……

vii. I have not used songs/games in teaching cultural aspects……

Justify your answer to the preceding question…….

The following are some statements about the use of songs and games. Please answer by marking the appropriate option.

23. *I think that songs/games are a useful tool when teaching cultural aspects in an EFL classroom.*

SD	D	DNK	A	SA

24. *I think that songs/games are an easy tool when teaching cultural aspects in an EFL classroom.*

SD	D	DNK	A	SA

25. *I gladly use songs/games in teaching cultural aspects.*

SD	D	DNK	A	SA

26. *The feedback from pupils about using songs/games in teaching cultural aspects in an EFL classroom has been positive.*

SD	D	DNK	A	SA

APPENDIX THREE

Table 1: Students' answers to the Questionnaire

Statements	SA	A	D	SD
1. Songs and games motivate students to learn in most lessons.	700	290	10	00
2. I mainly use songs and games to fill in class time.	30	180	510	280
3. It is good for new items of learning to be presented using songs and games.	210	640	140	10
4. Practice is still needed to consolidate what has been learned in song and game sessions.	500	470	30	00
5. Oral exchanges among students are stimulated when they sing songs and play games.	450	460	80	10
6. Songs and games make lessons more interesting.	730	270	00	00
7. It takes much time to prepare and implement songs	80	450	360	110

and games.				
8. Singing songs and playing games create discipline problems.	20	290	560	130
9. Songs and games are not as effective as other verbal explanations and written exercises.	10	120	720	150
10. It is difficult to evaluate the learning which takes place during songs and games.	110	360	450	80
11. There is a lack of materials for good language songs and games in textbooks.	140	350	440	70
12. Students dislike singing songs and playing games during lessons.	00	30	380	590
13. Students are not aware of the purposes of singing songs and playing games, and they feel they are playing but not learning.	40	310	540	110
14. The English competence of most students prevents them	50	230	570	150

from singing songs and playing most games.				
15. Students are usually too shy or embarrassed to speak much English, even during song and game sessions.	20	270	590	120
16. Songs and Games are unsuitable for 4è and 3è students.	90	190	550	170
17. There are too many students per class to use language songs and games.	80	350	460	110
18. The physical environment of classrooms is not often suitable for language songs and games.	80	490	350	80
19. Parents are not convinced that singing songs and playing games have an educational effect on learning.	10	210	680	100
Open-ended question				
20. How often are communicative language games and songs			Weekly	580
			Occasionally	330

used during English lessons?	Hardly ever	90
	Never	00

Table 2: Teachers' answers to the Questionnaire

SECTION 1

2.1. Background information

Males			**Females**		
192 (96%)			8 (4%)		
Age Groups					
a) [0-29 years]	34 (17%)		c)[40-49 years]	72 (36%)	
b) [30-39 years]	46 (23%)		d) [50-59 years]	36 (18%)	
e) [60 and + years]			12 (6%)		
Years of Teaching experience					
a) [0-1 year]	20 (10%)	b) [1-5 years]	28 (14%)	c) [5-10 years]	24 (12%)
d) [10-15 years]	36 (18%)	e) [15-20 years]	44 (22%)	f) [20 years and +]	49 24%)

2.2. Answers to Questions

Questions	**Options**	**Frequency and Percentage**
1	Yes	132 (66%)
	No	68 (34%)
2	i	56 (28%).

	ii	64 (32%).
	iii	128 (64%)
3	Yes	192 (96%)
	No	8 (4%)
4	Yes	28 (14%)
	No	136 (68%)
	Do not know	36 (18%)
5	Yes	180 (90%)
	No	16 (8%)
	Do not know	4 (2%)
6	i	132 (66%).
	ii	112 (56%)
	iii	80 (40%)
	iv	20 (10%)
8	i	24 (12%)
	ii	12 (6%)
	iii	32 (16%)
	iv	112 (56%)
	v	20 (10%)
9	i	76 (38%)
	ii	68 (34%)
	iii	44 (22%)
	iv	8 (4%)

	v	8 (4%)
	vi	8 (4%)
	vii	100 (50%)
10	i	20 (10%)
	ii	56 (28%).
	iii	24 (12%)
	iv	64 (32%)
	v	72 (36%)
	vi	4 (8%)
	vii	72 (36%)
11	i	60 (30%)
	ii	16 (8%)
	iii	28 (14%)
	iv	28 (14%)
	v	16 (8%)
	vi	4 (2%)
	vii	112 (56%)
12	i	24 (12%)
	ii	24 (12%)
	iii	12 (6%)
	iv	4 (2%)
	v	148 (74%)
13	i	112 (56%)

	ii	112 (56%)
	iii	40 (20%)
	iv	64 (32%)
	v	32 (16%)
	vi	00 (00%)
	vii	44 (22%)

2.3. Statements on the Likert scale

Statements N°	**SD**	**D**	**DNK**	**A**	**SA**
SECTION 2					
1	40 (20%)	80 (40%)	8 (4%)	52 (26%)	20 (10%)
2	36 (18%)	40 (20%)	24 (12%)	72 (36%)	28 (14%)
3	24 (12%)	40 (20%)	32 (16%)	88 (44%)	16 (8%)
4	28 (14%)	104 (52%)	32 (16%)	24 (12%)	12 (6%)
5	48 (24%)	92 (46%)	16 (8%)	36 (18%)	8 (4%)
6	60 (30%)	108 (54%)	8 (4%)	16 (8%)	8 (4%)
SECTION 3					
7	12 (6%)	16 (8%)	60 (30%)	68 (34%)	44 (22%)
8	16 (8%)	36 (18%)	64 (32%)	64 (32%)	20 (10%)
9	24 (12%)	48 (24%)	52 (26%)	56 (28%)	20 (10%)
10	00	12 (6%)	148 (74%)	24 (12%)	16 (8%)
SECTION 4					
11	16 (8%)	24 (12%)	56 (28%)	76 (38%)	28 (14%)
12	16 (8%)	24 (12%)	72 (36%)	64 (32%)	24 (12%)

13	16 (8%)	44 (22%)	68 (34%)	52 (26%)	20 (10%)
14	4 (2%)	12 (6%)	120 (60%)	40 (20%)	24 (12%)
SECTION 5					
15	8 (4%)	20 (10%)	56 (28%)	76 (38%)	40 (20%)
16	16 (8%)	36 (18%).	68 (34%)	60 (30%)	20 (10%)
17	8 (4%)	32 (16%)	84 (42%)	56 (28%)	20 (10%)
18	4 (2%)	12 (6%)	144 (72%)	16 (8%)	24 (12%)
SECTION 6					
19	20 (10%)	40 (20%)	100 (50%)	32 (16%)	8 (4%)
20	28 (14%)	44 (22%).	88 (44%)	40 (20%)	00.
21	20 (10%)	40 (20%).	100 (50%)	32 (16%)	8 (4%)
22	4 (2%)	16 (8%)	156 (78%)	24 (12%)	20 (10%)
SECTION 7					
23	4 (2%)	8 (4%)	12 (6%)	68 (34%)	108 (54%)
24	00	4 (2%)	20 (10%)	80 (40%)	96 (48%)
25	8 (4%)	12 (6%)	40 (20%)	52 (26%)	88 (44%)
26	4 (2%)	4 (2%).	80 (40%)	48 (24%)	64 (32%).

APPENDIX FOUR

LIST OF SCHOOLS SELECTED

			Status	Number of	Number of	Number of valid	Number of valid
1	Alibori	CEG Kandi	Public School	50	10	1000	200
		CEG Banikoara	Public School	50	10		
2	Atacora	CEG1 Tanguiéta	Public School	50	10		
		LJF de Natitingou	Public School	50	10		
3	Atlantique	CEG Godomey	Public School	50	10		
		C.S. Ste Félicité	Private School	50	10		
4	Borgou	CEG1 Parakou	Public School	50	10		
		CEG1 Tchaourou	Public School	50	10		
5	Collines	CEG1 Dassa-Zoumé	Public School	50	10		
		CEG1 Savalou	Public School	50	10		
6	Couffo	CEG1 Aplahoué	Public School	50	10		
		CEG1 Djakotomey	Public School	50	10		
7	Donga	CEG1 Diougou	Public School	50	10		
		CEG Bassila	Public School	50	10		
8	Littoral	CEG Ste	Public	50	10		

		Rita	School				
		CS Pythagore	Private School	50	10		
9	Mono	CEG1 Lokossa	Public School	50	10		
		Collège Mgr de SOUZA de Comé	Private School	50	10		
10	Ouémé	Lycée Bèhanzin	Public School	50	10		
		CEG Adjohoun	Public School	50	10		
11	Plateau	CEG1 Sakété	Public School	50	10		
		CEG1 Kétou	Public School	50	10		
12	Zou	CEG1 Abomey	Public School	50	10		
		CEG1 Bohicon	Public School	50	10		
TOTAL				**1200**	**240**	**1000**	**200**

APPENDIX FIVE

SOME EDUCATIONAL SONGS

SONG 1: John Bull my son

GOAL = SPELLING

John Bull my son

I send you to school to learn how to spell back bone

B-a-c-k: back, back B-o-

n-e: Bone, bone That is

the way we spell Back-

bone

SONG 2: Every day I go

Goal = Conjugation & Time markers

Every day I go

Today I am going

Yesterday I went

Tomorrow I will go

SONG 3: We shall overcome

Goal = To keep courage

We shall overcome

We shall overcome

Some day ééééééé

Oh Oh deep in my heart

I do believe

We shall overcome some day

SONG 4: The more we are together

Goal = The goodness of being together

The more we are together,

together, together,

The more we are together, the

merrier we shall be

For your friends are my friends,

And my friends are your friends

So, the more we are together, the

merrier we shall be

SONG 5: Goodbye teacher

Goal = Learning the use of parting expressions

Goodbye, teacher

Goodbye, friends

Goodbye, teacher

We are going to leave you now

Tomorrow we shall come again

Come again, come again

Tomorrow we shall come again

We are going to leave you now

SONGS 6: I'll never forget Jesus

Goal = To master the meaning of never and its use

I will never never never

Forget Jesus

I will never

I will never oh

I will never never never

Forget Jesus

I will never forget my Lord

SONG 7: Christmas Carol: Silent Night

Goal = To know more about Christianity and the Holy Child

Silent Night, Holy Night

All is calm, All is bright

Round you Virgin Mother and Child

Holy infant so tender and mild

Sleep in Heavenly peace

Sleep in Heavenly peace

SONG 8: My Bonny

Goal 1: To help students master the difference between "over"(preposition) and "bring back" (post-position) so as to draw the link between the two words.

My Bonny is over the ocean

My Bonny is over the sea

My Bonny is over the ocean

I dream that My Bonny is dead

Bring back, bring back

Oh Bring back My Bonny to me

To me, To me

Bring back, Bring back

Oh Bring back My Bonny to me

Goal 2: Make students use the simple past.

Last night, as I lay on my pillow,

Last night as I lay on my bed

Last night, as I lay on my pillow,

I dreamt that my bonny was dead

Bring back, bring back

Oh Bring back My Bonny to me

To me, To me

Bring back, Bring back

Oh Bring back My Bonny to me

SONG 9: My Grandfather's Clock

Goal: To reinforce the use of the simple past.

My Grandfather's clock,

Was too large for the shelf,

So it stood ninety years on the wall

It was bought in the month and the day that he was born

And was all his treasure and pride

But it stopped, stopped,

Never to go again,

When the old man died.

SONG 10: Oh my Darling!

Goal: To let students know how to express sadness through Songs.

In a cavern, in a canyon

Excavating for a mine

Live a miner, forty-niner

And his daughter Clementine.

Oh my darling

Oh my darling

Oh my darling Clementine

You are dead and lost forever

Dreadful sorry Clementine

SONG 11: Sunshine!

Goal: To let students know how to express love through songs.

You are my sunshine

My only sunshine

You make me happy

When the skies are grey

You'll never know dear

How much I love you

Please don’t take my sunshine away

The other night dear

As I lay sleeping

I dreamed I held you in my arms

When I awoke dear

I was mistaken

And I held

My head

And cried.

You are my sunshine

My only sunshine

You make me happy

When the skies are grey

You’ll never know dear

How much I love you

Please don’t take my sunshine away

You are my sunshine

My only sunshine

You make me happy

When the skies are grey

You'll never know dear

How much I love you

Please don't take

My sunshine

Away

Song 12 : African countries

Goal: To let students know the different African countries.

	Countries	Capitals
African Countries		
1	Ethiopia	Addis Ababa
2	Sudan	Khartoum
3	Kenya	Nairobi
4	Morocco	Rabat
5	Zaïre (Democratic Republic of Congo)	Kinshasa
6	Nigeria	Abuja

7	Algeria	Algiers
African countries, African countries, African countries, 54 countries		
8	Togo	Lomé
9	Benin	Porto-Novo
10	Burkina (Faso)	Ouaga (dougou)
11	Zimbabwe	Harare
12	Angola	Luanda
13	Ivory Coast (Côte d'ivoire)	Yamoussoukro
14	Niger	Niamey
15	Mozambique	Maputo
African countries, African countries, African countries, 54 countries		
16	Ghana	Accra
17	Cameroon	Yaounde
18	Egypt	Cairo
19	Rwanda	Kigali
20	Tunisia	Tunis
21	Botswana	Gaborone
22	Guinea	Conakry
23	Lesotho	Maseru
African countries, African countries, African countries, 54 countries		
24	Sierra Leone	Freetown
25	Comoros	Moroni

26	Equatorial Guinea	Malabo
27	Liberia	Monrovia
28	Cape Verde	Praia
29	Burundi	Bujumbura
30	Gambia	Banjul
31	Malawi	Lilongwe
African countries, African countries, African countries, 54 countries		
32	Guinea (-Bissau)	Bissau
33	Central Africa (Republic)	Bangui
34	Chad	N'Djamena
35	Somalia	Mogadishu
36	Mauritius	Port Louis
37	Uganda	Kampala
38	Libya	Tripoli
39	Eritrea	Asmara
African countries, African countries, African countries, 54 countries		
40	Congo/, Republic of (Congo-Brazzaville)	Brazzaville
41	Tanzania	Dodoma
42	Mali	Bamako
43	Mauritania	Nouakchott
44	Zambia	Lusaka

45	Sao Tome (and Principe)	Sào Tomé
46	Senegal	Dakar
47	Madagascar	Antananarivo
African countries, African countries, African countries, 54 countries		
48	Gabon	Libreville
49	Seychelles	Victoria
50	Djibouti	Djibouti
51	Swaziland	Mbabane
52	Namibia	Windhoek
53	Westerin Sahara	El-Aaiùn
54	South Africa	Pretoria
Sweet African countries		
African countries, African countries, African countries, 54 countries		

Song 13 : The Great Change

Goal: To let students know that there are steps in life and things change after each of these steps.

Great change, since I was born.
Great change, since I was born.
Great change, since I was born.

There is a great change since I was born.
The things I used to do, I do them no more.

The words I used to say, I say them no more.

The places I used to go, I go there no more.

There is a great change since I was born.

APPENDIX SIX

SOME EDUCATIONAL GAMES

GAME 1: WORD MATCHING

Goal = To practice high frequency combination of synonyms and antonyms

Level: intermediate and advanced; Materials: Pencil and paper

Procedures

Prepare a list of items for which there are many associations (things of similar type, synonyms, opposite or half of an easily identifiable pair. Many combinations are possible).

Begin the game by reading the first half of the list of words. The students should write the second word as quickly as they can, putting down the first association that comes to their mind.

Afterwards, re-read your list of pairs and have the students check to see how close they have come to the conventional associations. Some examples can be the following:

Hot – cold ; wet-dry

Big-little; noisy-quiet

Tall-short; girl-boy

Fat-thin; aunt-uncle

Rich-poor; sell-buy

Right-wrong; pass-fail

Happy-sad; hungry-thirsty

Sick-well; sharp-dull

High-low; fast-slow

Make it a point to the students that there is no right or wrong associations in this game. So, there can be no winner. This is often the source of great discussions in class.

GAME 2: HIDDEN WORDS

Goal = To improve spelling and vocabulary by creating new words using only a limited number of letters derived from a single vocabulary item.

Level: intermediate and advanced; Materials: Pencil and paper/blackboard and Chalk

Procedures

Select a word that contains a variety of letters and write it on the board. Let the students know that they are going to write down all the words they can find within that one word using the same letters but in any order they choose.

For example, in the word *President,* are hidden words such as *Reside, Resident, preside, side, dent, net, ten, it, in, tin, desire.*

For intermediate students, words such as those given above are appropriate. But for more advanced students, words with less commonly used letters might be tried.

There are several different variations to this game. Advanced students, instead of finding words within a given word, can write down everything they associate with a given word. As with the case of *President,* they could list words such as *leader, election, politician, election, vote, voter, politics, bodyguards, campaign, nomination, etc.*

GAME 3: I LIKE MY FRIEND

Goal = To practice a wide variety of personal adjectives and review the first names of men and women

Level: intermediate and advanced; Materials: Board and chalk

Procedures

The present game is expected to last 50 or 60 minutes and the time limit for each player is one or two minutes maximum (depending on the performance of the students i.e. whether they are quick or slow learners)

A student is chosen to lead the game as referee. The teacher divides the class into two, three or even four teams. The player who makes a correct sentence scores one point. Similarly, a player who does not give a complete sentence containing either the first name or the personal adjective related to the letter scores zero (0) point. At the end, the team with the highest score is the winner of the game.

At the signal ‘Begin”, the first player begins by saying: “I like my friend with an A because her name is Aline and she is amiable”. If the friend is a man, the player may say: “I like my friend with an A because his name is Alfred and he is able”. The second player continues by saying: “I like my friend with a B because his/her name is Basile/Basilia and (s) he is bilingual”. The students then take turn and continue through the letters of the alphabet in this way.

It should be noted that the teacher or game leader may eliminate letters such as *Q, U, X, Y and Z* since it is difficult to find names beginning with those letters.

For intermediate classes, some names and adjectives may be taught before the implementation of this game. *Here follows a list of names and adjectives*

NAMES		**ADJECTIVES**
GIRLS	**BOYS**	
Alice	Albert	Amiable
Barbara	Bob	Benevolent
Carlos	Charles	Courageous
Dorothy	Donald	Darling
Eva/ Ernestine	Ernest	Efficient
Flora	Frank	Faithful
Gloria	George	Gentle

Helen	Henry	Happy
Irene	Innocent	Intelligent
Jane	John	Jovial
Kathleen/Kate	Kenneth	Kind
Laura	Leonard	Loving
Mary	Michael	Magnificent
Nancy	Norbert	Neat
Olive/Olivia	Oscar	Obedient
Patricia	Paul	Polite
Rose	Ralph	Respectable
Sarah	Sam	Sweet
Trudy	Tom	Tender
Virginia	Victor	Virtuous
Wanda	William	Wise

GAME 4: I PACKED MY BAG FOR ABOMEY

Goal = To increase students' vocabulary by using a wide variety of common nouns and to provide practice with the indefinite article *a* and *an*

Level: all levels (Beginner, intermediate and advanced); Materials: Board and chalk

Procedures

This game should last at most 15 minutes. Here too, the class should be divided into four groups. Each group may choose five to six students to represent them. The first two pairs who start spend two minutes each; the next two pairs spend two minutes each and the last two pairs spend three minutes each. The group that breaks the rhythm of the game is the loser.

The timespan varies because the second player has to repeat the preceding sentences up to the last player. As in the previous game, it should be noted that the teacher or game leader may eliminate letters such as *Q, U, X, Y and Z* since it is difficult to find names beginning with those letters. The letter A is not in the list because the game leader will use it first in the starter sentence. *Here follows the game itself:*

Begin the game by modeling the example/starter sentence: "I packed my bag for Abomey and in my bag I put an apple". The first student then repeats the model sentence and adds the name of an object that begins with the letter B: "I packed my bag for Abomey and in my bag I put an apple and a banana". The game continues with

the next player who, in turn, repeats what has been said before and adds the name of a new object that begins with the next letter of the alphabet. Students should be encouraged to use their imagination as the more ridiculous the objects, the funnier the game.

The first time this game is played, the teacher may write or have a student write the names of all the objects on the board as soon as they are said. Once the students are familiar with the game, they should be able to repeat the words they hear without referring to the board.

To make the game more challenging to advanced students, the teacher might ask these students to provide an adjective before each object they call out or by putting names into the plural.

APPENDIX SEVEN

OTHER SONG LYRICS

Here are some song lyrics EFL teachers can use with their learners

Song1: **This old man**

This old man, he played one
He played knick-knack on my thumb
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played two
He played knick-knack on my shoe
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played three
He played knick-knack on my knee
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played four
He played knick-knack on my door
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played five
He played knick-knack on my hive
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played six
He played knick-knack on my sticks
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played seven

He played knick-knack up to heaven
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played eight
He played knick-knack on my gate
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played nine
He played knick-knack on my spine
With knick-knack paddy whack, give a dog a bone
This old man came rolling home
This old man, he played ten
He played knick-knack once again
With knick-knack paddy whack, give a dog a bone
This old man came rolling home

Song2: Ten little Indians

One little, two little, three little Indians
Four little, five little, six little Indians
Seven little, eight little, nine little Indians
Ten little Indians play

Song3: Silent night (traditional version)

Silent Night, holy night
All is calm, all is bright Round you
virgin Mother and child Holy Infant
so tender and mild Sleep in
heavenly peace
Sleep in heavenly peace Silent
night, holy night Shepherds
quake at the sight Glories stream
from heaven afar Heavenly hosts
sing Alleluia! Christ, the saviour
is born
Christ, the saviour is born
Silent night holy night
Son of GOD, love's pure light
Radiant beams from thy holy face
With the dawn of redeeming grace
Jesus, Lord, at thy birth
Jesus, Lord, at thy birth

Song4: Twinkle, twinkle, little star

Twinkle, Twinkle little star,

How I wonder what you are.

Up above the world so high,

Like a diamond in the sky.

Twinkle, twinkle, little star,

How I wonder what you are.

When the blazing sun is gone

When nothing shines upon

Then you show your little light

Twinkle, twinkle all the night.

Twinkle, twinkle, little star

How I wonder what you are

Then the traveler in the dark

Thank you for your tiny spark

He could not see where to go,

If you did not twinkle so

Twinkle, twinkle, little star

How I wonder what you are.

In the dark blue sky you keep,

While you thro' my window peep,

And you never shut your eye, Till

the sun is the sky,

Twinkle, twinkle, little star

How I wonder what you are.

<u>Song5:</u> The storm is over now

I was in a tunnel

And couldn't see the light

And whenever I'd look up

I couldn't see the sky

Sometimes when I'm standing

It seems like I've done walk for miles

And my heart could be crying Dead in

the middle of a smile

But then I climbed the hills

And saw the mountains

I hollered help 'cause I was lost

Then I felt the strong wind

Heard a small voice saying

<u>Chorus:</u> The storm is over

(The storm is over now)

And I can see the sunshine

(Somewhere beyond the cloud)

I feel heaven, yeah

(Heaven is over me)

Come on and set me free, whoa

Now in the midst of my battle

All hope was gone Downtown

in a rushed crowd And felt all

alone

And every now and then

I felt like I would lose my mind

I've been racing for years And

still no finish the line, oh But

then I climbed the hills

And saw the mountains (mountains)

I hollered help ‘cause I was lost

Then I felt the strong wind

Heard a small voice saying

Chorus:

Somehow my beginning stepped right in (right in)

Then faith became my friend (my friend)

And now I can depend On

the voice of the wind

When it’s saying (saying)

Chorus:

Won’t you come and set me free

Won’t you come and set me free

Chorus:

Won’t you come and set me free

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<u>Song 6:</u> Another day in paradise

She calls out to the man on the street

"Sir Can you help me?

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

Is there somewhere you can tell me?

He walks on, doesn't look back

He pretends he can't hear her Starts to

whistle as he crosses the street Seems

embarrassed to be there

<u>Chorus:</u>

Oh think twice, it's another day for you and me in paradise

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

You and me in paradise.

She calls out the man on the street.

He can see she's crying

She's got blisters on the soles of her feet.

Can't work but she's trying

<u>Chorus:</u>

Oh Lord, is there nothing more anybody can do?

Oh Lord, there must be something you can say.

You can tell from the lines on her face.

You can see that she's been there.

Probably been moved on from every place

'Cause she didn't fit in there.

<u>Chorus:</u>

© *Phil Collins*

<u>Song 7</u>: When a man loves a woman

When a man loves a woman
Can't keep his mind on nothing else
He'd trade the world
For the good thing he's found
If she's bad, he can't see it,
She can do no wrong,
Turn his back on his best friends
If he puts her down
When a man loves a woman,
He spends his very last dime
Trying to hold on to what he needs
He's given up all his comforts
And sleep out in the rain,
If she said that's the way it ought to be.
Well this man loves you, woman
I gave you everything I had,
Trying to hold on to your precious love
Baby, please don't treat me bad
When a man loves a woman,
Down in his soul,
She can bring him such misery.
If she plays him for a fool,
He's the last one to know.
Loving eyes can never see.
When a man loves a woman,
He can do her no wrong,
He can never hold her love again.
Yes, when a man loves a woman
I know exactly how he feels.
Oh, baby, baby, baby, I know so well.
When a man loves a woman,
I know exactly how he feels
Oh, baby, baby, baby, I know so well.

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<u>Song 8:</u> I'll be watching you

<u>Chorus</u>*: *Every breath you take

Every move you make

Every bond you break

Every step you take

I'll be watching you

Every single day

Every word you say

Every game you play

Every night you stay

I'll be watching you

Oh can't you see

You belong to me My

poor heart aches With

every step you take

<u>Chorus:</u> Every move you make

Every vow you break

Every smile you fake

Every claim you stake

I'll be watching you

I'll be watching you

Since you've been lost without a trace I'm

dreaming that I can only see your face I

look around but it's you I can't replace

I feel so cold that I long for your embrace

I keep calling baby, baby please…

Oh can’t you see

You belong to me

My poor heart aches

With every step you take

<u>Chorus:</u> Every move you make

Every vow you break

Every smile you fake

Every claim you stake

I’ll be watching you

I’ll be watching you

Every move you make

Every step you take

I’ll be watching you

© *STING*

<u>Song 9</u>: Upheaval

We are the men from every nation. We should stop this shameful war.

We share the pain of the struggle in the Soweto children.

Apartheid is a shame to humanity. Come and join our struggle with the blacks of South Africa to find their pride today.

<u>Chorus:</u> We must refuse segregation

We are born to live together

Open your arms sing in harmony

Apartheid in South Africa,

You'll never pass (1)

People, open your eyes and look around yourselves

Don't let this Apartheid blind

Never obscure your mind

Men from every nation should join our struggle because humanity

Must save Soweto from this Apartheid

I want to hear you baby.

<u>Chorus:</u> (1)

You must be proud of your colour because you are somebody

Don't let this Apartheid look down on your mind

One day we shall overcome

Children of Soweto we join your struggle.

The world supports your acts, we won't let you down.

You will be free, every together.

<u>Chorus</u> :(1)

Nelson Mandela, we share the pain of your struggle

Let us save Soweto from this Apartheid, shame to humanity.

Let's be proud of our colour because we are somebody

Children of Soweto, the world support your acts Your

future must be better

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<u>Song 10</u>: I believe in you

I never believe in dreaming
It never got me very far
I never believe that love could find me
Like an arrow through the heart.
I never believe in miracles Or
building castles in the air Not
until that day I found you,
Turned around and you were there.
From the day you came, you gave me
A whole new point of view
I've been touched by an angel
It's impossible but true.

<u>Chorus</u>: I believe in you.

I swear that forever from today
No one will ever take your place
I believe in you
And I believe our love will last always (1)

I never believe fairy tales
Though sometimes I wish I could, I
never believe that golden slippers
Could ever find the perfect foot
I never believe in magic
Or that wishes could come true
But your very first kiss changed all this
Something only you could do,
You made me a believer, you made me trust again
You showed me there's a pot of gold at every rainbow's end

<u>Chorus:</u> (1)

Only love, sets you free,
And if you serve to fate, then you're my destiny
Now I know, now I see. Anything can
happen, if you just believe.

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