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# **Cultural Aspects of Teaching English at Secondary Schools with Focus on Music**

**Kulturní aspekty výuky anglického jazyka na střední škole se zaměřením na hudbu**

Bachelor thesis

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## **Abstract**

This thesis is concerned with the role of culture in TEFL at secondary-school level, putting special emphasis on the role of music. Its theoretical part first describes how culture in general is involved in various teaching approaches and then focuses on the contribution of music to TEFL. Namely, it investigates what impact music can have on the teaching – learning process and illustrates how music can be accommodated to fit particular stages of a lesson. Furthermore, it depicts how culture and music are reflected in cross-curricular education. The practical part integrates as much music as possible into a series of three consecutive English lessons. The practicability and effectiveness of this approach are evaluated in subsequent reflection.

### **Keywords**

TEFL; cultural awareness; music; language learning; cross-curricular education

## **Abstrakt**

Práce se zabývá rolí kultury ve výuce angličtiny na úrovni středních škol a víceletých gymnázií, zvláště se zaměřuje na roli hudby. Ve své teoretické části nejprve obecně popisuje, jakým způsobem je kultura zapojena do různých učebních přístupů, a poté se soustředí na přínosy, jež do výuky anglického jazyka vnáší hudba. Zejména se věnuje popisu toho, jak hudba ovlivňuje učební procesy, a uvádí příklady, jak lze hudbu začlenit do různých fází výuky. Dále popisuje, jak jsou kultura a hudba reflektovány v mezipředmětové výuce. Praktická část zahrnuje plán tří po sobě jdoucích hodin, které byly navrženy tak, aby maximálním možným způsobem zapojovaly do svého průběhu hudbu. Proveditelnost a efektivita tohoto způsobu výuky byla následně zhodnocena v reflexi.

### **Klíčová slova**

TEFL; kulturní povědomí; hudba; jazykové učení; mezipředmětová výuka

## **Declaration of Authorship**

I hereby declare that the work presented in this thesis is my own, except as acknowledged in the text. I confirm that the printed and the electronic version of this thesis are identical.

Prague, 12<sup>th</sup> April 2012

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Šárka Mihulková

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# Table of Contents

Introduction .....	6
1 Theoretical Part.....	7
1.1 Terminology.....	7
1.2 The Role of Culture in TEFL from the Historical Perspective.....	8
1.3 Cross-Curricular Issues.....	12
1.3.1 Content and Language Integrated Learning (CLIL).....	12
1.3.2 Framework Education Programme (FEP) .....	13
1.4 Music in TEFL.....	15
1.4.1 The Role of Music in TEFL .....	15
1.4.1.1 Music to Enhance Learning Process .....	15
1.4.1.2 Music to Promote Language Skills .....	17
1.4.1.3 Music as Motivation.....	19
1.4.1.4 Music to Raise Cultural Awareness .....	20
1.4.2 Musical Activities in TEFL .....	22
1.4.2.1 Warmers .....	23
1.4.2.2 Fillers.....	23
1.4.2.3 Pre-Reading.....	23
1.4.2.4 Teaching Listening Comprehension.....	23
1.4.2.5 Teaching Grammar.....	24
1.4.2.6 Teaching Vocabulary .....	25
1.4.2.7 Teaching Pronunciation.....	25
1.4.2.8 Teaching Writing.....	26
2 Practical Part.....	27
2.1 Lesson 1 .....	29
2.2 Lesson 2 .....	31
2.3 Lesson 3 .....	33
2.4 Reflection.....	35
3 Conclusion.....	37
Bibliography	
List of Figures	
Appendices	

## **Introduction**

This thesis focuses on the cultural aspects of TEFL at secondary-school level. On the one hand, it presents culture as customary everyday life and describes how TEFL has to respond to the demands of society. Currently, globalization and increasing multiculturalism of the world impose new requirements on teachers who are urged to raise students' cultural awareness and teach them to appreciate and respect foreign culture as much as their own. These aspects of teaching are more than topical in the Czech Republic as it has been only three years since the Framework Education Programme, which governs today's education, came into effect.

On the other hand, this thesis also discusses culture as fine arts and describes how it can be employed in TEFL lessons to promote not only cultural awareness, but language skills and the teaching – learning process as such. However, since fine arts are a broad term, they have been restricted solely to music in this thesis. Music has been chosen deliberately, being the only fine art that can be studied at Czech pedagogical faculties in combination with English.

The thesis is structured into a theoretical and a practical part. The theoretical part attempts to capture how culture (in both above concretized senses of the word) is reflected in various TEFL approaches. Moreover, it examines how current education reacts to the requests of modern society in the means of cultural awareness and how TEFL is influenced accordingly. Furthermore, it investigates the impact of music on TEFL and its integration in TEFL classes.

The practical part was designed as an implementation of the theoretically explored potential of music in TEFL. It presents a plan of three follow-up lessons that integrate music to the highest possible extent, and comments on their practicability and success with regard to their pre-supposed effectiveness.

The main aim of this thesis is, firstly, to bring the attention to the extent to which TEFL and culture are interconnected; and secondly, to show how music can be made use of in a TEFL class. The thesis may serve as an informative material for beginning English teachers as well as a starting point for teachers who wish to involve music in their classes exceedingly. In addition, the author hopes that it will motivate English – Music approved teachers to utilize fully their knowledge and skills gained in both subjects.

# 1 Theoretical Part

## 1.1 Terminology

To begin with, this chapter defines (in alphabetical order) important terminology related to the topic of the thesis.

<b>approach</b>	a set of teacher's beliefs about the nature of language and the learning process (Scrivener 38)
<b>CLIL</b>	Content and Language Integrated Learning
<b>cultural aspects of English teaching</b>	different ways of involving culture in the teaching – learning process
<b>cultural awareness</b>	knowledge and appreciation of culture
<b>culture</b>	particular characteristics of a nation, such as their beliefs, way of life and art
<b>dual-focused education</b>	education with two equally important aims
<b>FEP</b>	framework education programme (binding educational norms in the Czech Republic)
<b>language acquisition</b>	a subconscious process of adopting a language
<b>procedure</b>	what a teacher does during a particular stage of a lesson
<b>skills</b>	listening, speaking, reading, writing
<b>subskills</b>	grammar, vocabulary, pronunciation
<b>task</b>	what students do during a particular stage of a lesson
<b>teaching method</b>	a way of teaching (Scrivener 38)
<b>TEFL</b>	Teaching English as a Foreign Language

## **1.2 The Role of Culture in TEFL from the Historical Perspective**

This chapter examines the development of approaches to the English language teaching, briefly describing their historical background and showing their gradual evolution. Special attention is paid to the role of culture and cultural influence on the teaching – learning process.

In general, the term culture can be explained in two ways. On the one hand, it can be understood as fine arts; on the other hand, it can be interpreted as the way of life of people inhabiting a particular geographic area. In the beginnings of TEFL, the first understanding of culture prevailed; the Grammar-Translation Method, which was the predominant method of nineteenth century language teaching, presented students with thorough cultural knowledge with respect to literature and fine arts (Larsen-Freeman 9). This was due to the fact that this method had been influenced by the formerly used approaches to teaching Latin, which emphasised the superiority of literary language and its studies, rather than the ability to communicate.

However, with the increase of English political influence, overseas voyages and colonialism, also the demand for communicative competence of foreign-language learners increased, which led to the establishment of the Direct Method, a counter-reaction to the Grammar-Translation Method (Richards & Rodgers). The Direct Method embraced a much broader view of culture than the Grammar-Translation Method. On the one hand, it made use of fine arts as well; on the other hand, it also discussed cultural values, history and geography, since, in the perspective of the Direct Method, “learning another language also involves learning how speakers of that language live” (Larsen-Freeman 24). For this reason, this method also employed various authentic materials, e.g. newspaper, travel books etc.

The successive methods of language teaching ordinarily followed the example set by the Direct Method, i.e. they emphasized providing their students with cultural background to the extent which may help them succeed in communication. Depending on the focus of each method, the extent of attention paid to culture differed substantially. Some methods attributed no particular importance to it, for instance the Community Language Learning was only concerned with culture as long as it was “integrated within the language” (Larsen-Freeman 102); while other methods, such as the Audio-Lingual,

stressed that “language cannot be separated from culture” (Larsen-Freeman 42) and that it is teachers’ responsibility to provide students with cultural knowledge. In order to familiarise their students with the everyday lifestyle of native speakers, some methods, e.g. the Communicative Approach, also called attention to the use of “authentic, ‘from-life’ materials” (Richards & Rodgers 80), such as periodicals, audio-visuals and maps.

So far in the methods discussed, culture was perceived as subject matter, furnishing the learners with knowledge. However, with the development of brain research, new possibilities of involving culture in language learning emerged. One branch of the research, devoted to the exploration of brain lateralisation and experimenting with stimulation of certain cerebral areas by cultural stimulants (such as music), discovered that the effectiveness of the learning process can be increased via these stimuli (for more information see Chapter 1.4.1.1.).

Other findings were based on the research of subconscious cerebral processes. In the 1960s, the Bulgarian psychiatrist Georgi Lozanov established Suggestopedia, a teaching method stemming from his investigation of the connection between suggestion and learning (Maňák, Švec; translation by ŠM). Suggestopedia firstly follows the principle of double-planeness, which proposes that both the teacher and the external environment are sources of suggestion (Bancroft, *Western Tradition*). While the teacher provides linguistic stimuli perceived consciously, the environment influences learning processes subconsciously (Larsen-Freeman 79). For successful learning, both the conscious and subconscious stimuli should be in unity – pleasant to behold and suggesting “that learning is easy” (Larsen-Freeman 79). The pleasantness can be enhanced by various cultural impetuses, including pictures, statuettes and unobtrusive music, especially Baroque, Classical and early Romantic (Larsen-Freeman). Secondly, Suggestopedia employs techniques that make use of cultural elements, for example role-plays and songs, to support students’ “confidence and spontaneity” (Bancroft, *Western Tradition*). Finally, and most importantly, Suggestopedia utilises music to amplify the learning process itself. Students are exposed to new linguistic material during a stage of concert pseudo-passivity (Bancroft, *Western Tradition*), when the teacher’s presentation is synchronized with soft music (Baroque or Classical), which is, as Larsen-Freeman points out, “ideal for overcoming psychological barriers and for taking advantage of learning potential” (79).

The original Lozanov's concept was further modified in the U.S.A. and led to the establishment of Suggestive-Accelerative Learning and Teaching (SALT) and the Acquisition through Creative Teaching Approach (ACT). SALT enriched Suggestopedia by research on film-music effects and on the effects of W. A. Mozart's compositions (Kantor; translation by ŠM); and by the use of "meditative music as a background for mind-calming exercises and guided imagery trips" (Bancroft, *Research* 9). ACT employs various music genres as well, ranging from Baroque fanfares for lesson introduction, across background classical music to relaxation mood music (Bancroft, *Research* 9).

Currently, no uniform approach to involving culture in language teaching prevails. Some authors still put emphasis on everyday-life culture. For instance Rivers and Temperley stress that it is impossible to communicate successfully in a foreign language without proper knowledge of cultural background:

We cannot operate effectively in speech or writing until we have understood the possibilities the rules afford and are able to put into operation the sheer mechanics of the language... Cultural expectations come into play as well: rules of relationships and obligations in interpersonal communication within a society which are expressed in part through registers or levels of discourse, but also through expected and implied questions and reactions, social taboos, and the mutually understood references of words used in certain associations. (Rivers & Temperley 17)

Further on (70 – 71), Rivers and Temperley demonstrate how incomprehensible a conversation can be for a student lacking shared knowledge. For successful understanding of the following conversation, Rivers and Temperley list three presuppositions:

1. the awareness of the popularity of steaks in the U.S.A.;
2. the knowledge of the fact that Robert Nixon's decision to sell grain to the USSR caused a remarkable rise in the price of steaks and that Massachusetts was the only state that did not vote for Robert Nixon for the second term of Presidency;
3. the familiarity with the language used to convey strong emotions.

*Ignorance of the cultural context can be an impediment*

C40 (A) Two students, Dale and Dwight, are in the supermarket.

DALE: Look at the price of those steaks, will you! They just go up and up!

DWIGHT: It's all the grain going out of the country that does it.

DALE: We should keep our grain for our own producers, if you ask me! We'll all be vegetarians soon!

DWIGHT: Well, don't blame me! I'm from Massachusetts!

Figure 1 - Extract from Rivers & Temperley (pg. 70)

However, not all authors see cultural knowledge as vital for the students. Sesnan points out that there is no “single English culture” (21), English being the first language of not only the United Kingdom, but also the U.S.A., Australia etc.; and accentuates the fact that teachers should always respond to their students’ needs: “You teach English for the purposes for which your pupils will need it – that is, for use in their own country, or for occasional ‘international’ use, such as meeting foreign tourists or doing business at home or overseas.” (21).

While evaluating the involvement of culture in language teaching, it can be observed that the importance attributed to culture was changing with scientific breakthroughs and the world’s needs. The gradually evolving interconnectedness of the world brought along the necessity of communication skills and the knowledge of everyday-life culture, which is a phenomenon still at its rise. With proceeding globalization, it is important not only to know the present culture of a nation, but also to be familiar with its historical development, which better enables people to respect and appreciate the diversity of the world cultures. This sets a fundamental task for all language teachers, who can no longer get by with teaching the language system as such, but have to teach culture in both senses of the word.

### **1.3 Cross-Curricular Issues**

The previous chapter has suggested that the present world requires making a connection between a language and the culture of its native speakers, which leads to the establishment of closer connection between hitherto separated school subjects, namely between foreign languages and music, arts and possibly history. Therefore, the focus of this chapter lies on the use of English in teaching other subjects, particularly music, and on the mutual goals of language and arts teaching. The readers will be apprised of CLIL and of the practices institutionalized by the Czech Ministry of Education, Youth and Sports.

#### **1.3.1 Content and Language Integrated Learning (CLIL)**

CLIL as a term was first introduced in 1994 by the Council of Europe (Novotná) as an ‘umbrella term’ covering all possible methodological approaches which use a foreign language for teaching a non-linguistic subject (Marsh & Langé, *Using languages*; Novotná). These approaches differ considerably from each other; some including only supplementary activities conducted in a foreign language, whereas others being equal to bilingual education. Nevertheless, they do share a common characteristic, which is the pursuit of two aims: thematic and linguistic (Marsh & Langé, *Using languages*; Novotná). Marsh & Langé state that for that reason CLIL is sometimes referred to as dual-focused education.

Contemplating the major benefits of CLIL, Marsh & Langé stress the importance of producing the opportunity for the students to use the foreign language in real-life situations, which is, in addition to useful practice, highly motivating. They also claim that CLIL influences positively students’ thinking processes. Tejkalová expands on this matter and emphasises that “the more varied mental models and connections, the more effective learning becomes” (Tejkalová). Moreover, she presents findings, based on her own observations, which show that CLIL inspires more complex thinking processes: instead of simple categorization, the restrictedness of students’ vocabulary provokes analytical questions and description derived from thorough observation.

According to a research driven by Marsh & Langé, art is one of the subjects most frequently featuring in CLIL. The same would probably be true for music, especially in terms of the Czech Republic. Most composers and works appreciated worldwide being of

other origin than Czech, music education offers plenty of possibilities for activities carried out in a foreign language.

### **1.3.2 Framework Education Programme (FEP)**

Since this thesis focuses on secondary level, the objectives discussed will be based on the Framework Education Programme for Secondary General Education (FEP SGE). The FEP was designed in accordance with the Education Act (561/2004 Sb.) and includes binding educational norms valid for various stages of schooling. In fact, secondary general education is only a part of Czech secondary education, but due to the fact that the expected outcome of secondary technical and vocational education is professional qualifications, arts and languages are of minor importance in their FEPs.

The FEP SGE defines the expected level of skills and the subject matter for all subjects and establishes six key competences, which all subjects should aim to evolve and which represent “a set of knowledge, skills, abilities, attitudes and values that are important to the individual’s personal development and to the individual’s role in society” (FEP SGE 8). Culture and foreign language (the first and sometimes the only foreign language of Czech students being usually English) overlap in the learning, problem-solving, communicative and civil competences. While in the development of learning and problem-solving competences cultural stimuli (such as music or pictures) can positively influence the thinking processes and enrich students with innovative learning strategies, the knowledge of cultural background of a foreign country can help students succeed in communicative and civil competences.

The FEP SGE states the binding norms for TEFL in the educational area of *Language and Communication through Language*. In this section, the FEP SGE describes the relationship of foreign languages and culture as follows: “Language education enables students to learn about spiritual treasures and traditions of other nations.” (13) and “The emphasis in foreign-language instruction is currently put on increasing the level of communication so that the pupil is able to communicate effectively on common topics, establish social and personal relationships, and learn to understand the culture and customs of other people and respect them.” (13). Culture is also mirrored in the educational aims of foreign languages, especially in terms of achieving cultural/ racial tolerance, creative approach to both factual and artistic texts, and forming one’s own opinions plus priorities (FEP SGE 18; translation by ŠM). Moreover, the FEP SGE specifies to what extent the

realia of the country of the language studied should be taught, covering both fine arts and the everyday life. Inter alia it lists that students should be made familiar with “brief characteristics of society and culture”, “arts, notable personalities, artistic production, successes”, and with “life and customs, family, education, national interests and peculiarities” (all 18; translation by ŠM).

In addition, culture of foreign countries is also reflected in the educational area of *Arts and Culture*. Among its objectives the FEP SGE alleges that Arts and Culture should contribute to “learning and understanding cultural values, manifestations and need of various social groups, ethnics and nations; and developing a positive attitude to cultural treasures of both the present and past” (52; translation by ŠM).

On top of all that, the overlap of culture and foreign language learning is captured in cross-curricular subjects, which are subjects that enrich and interconnect the knowledge students gain during their studies and that “influence positively the creation and expansion of the key competences” (FEP SGE 65; translation by ŠM). *Personal and Social Education* focuses on gaining respect for naturalness and diversity of life, culture and individuals; exploration of realia and everyday life; and understanding communication signals of different cultures (FEP SGE 67 – 68; translation by ŠM), whereas *Education towards Thinking in European and Global Contexts* deals with perception and appreciation of world and European cultural heritage, its critical evaluation and exploitation. Moreover, it concentrates on acquisition of social and cultural skills facilitating intercultural communication, globalisation and cultural changes accompanying it; and it does not neglect the relations between significant European artists, politicians and scientists and their influence on the Czech Republic (FEP SGE 70 – 71, translation by ŠM). Finally, one of the cross-curricular subjects is *Multicultural Education*, which aims to provide practical skills and insight into socio-cultural background of foreign language speaking countries as well as language specialities of various ethnic groups (FEP SGE 74, translation by ŠM).

To conclude, CLIL and FEP approach the intermingling of languages and culture differently. While CLIL focuses on learning the content and practicing a language at the same time, FEP mainly tries to promote cultural awareness and tolerance. CLIL is therefore more likely to employ a foreign language during non-lingual subjects, whereas FEP encourages the use of various activities in language and music/arts classes to achieve a single goal – to raise socially and culturally conscious individuals.

## **1.4 Music in TEFL**

The following chapter aims to depict various uses of music in TEFL. It presents a general overview, which can be adapted to fit any level of English. It namely shows what roles music can play in education; it briefly mentions the pioneers promoting the use of music in English classes and enlists various types of activities based on music.

### **1.4.1 The Role of Music in TEFL**

In 1995, Liora Bresler, a professor at the University of Illinois, presented four possible ways of integrating arts in classrooms (Gullatt): the subservient approach, the co-equal cognitive integration, the affective approach and the social integration. In presenting these approaches, she attempted to create general categorization of TEFL approaches based on the intensity of arts utilization during English classes, regardless their other objectives. Her categories refer to the use of arts as to extra additives, as to separate issues integrated with other aspects of the curriculum, as to inherent stages complementing the curriculum and as performance-based respectively. This categorization shows that music, as an acoustic means of artistic expression, can be adapted to numerous purposes, among which this chapter discusses:

- stimulating of the learning process,
- fostering of language skills,
- motivation and
- teaching cultural issues.

#### **1.4.1.1 Music to Enhance Learning Process**

As yet no scientifically verified conclusions have been reached about the relationship of music and thinking. Nevertheless, much interesting research has been carried out, presenting fascinating hypotheses.

In the article published together with Costa-Giomi, a university music education professor Wendy Sims claims that children at kindergarten and primary level can non-verbally express a much more discriminating response to various music genres than expected and infers that appropriate stimulation at this age may build a firm foundation for

future music education. It is, however, not only musical abilities that can be reinforced by music. Costa-Giomi et al. make reference to a study which justified that dance and making sounds/music have positive effects on children's spatial cognitive development. Some studies even reveal that "musicians generally have higher spatial test scores in adolescence and adulthood than do non-musicians" (Costa-Giomi). Similar hypotheses have already been tested at the University of Maribor, where an experiment has been carried out to determine how Mozart's music influences brain and to test Rauscher's study of the Mozart effect. Their results supported Rauscher's findings and demonstrated that "Mozart's music, by activating task-relevant brain areas, enhances the learning of spatio-temporal rotation tasks" (Jaušovec et al.).

The positive effects of music on learning have been applied to praxis in Learning through Music, which is an instructional process compiled of five steps (aural description, investigation, creation, demonstration and reflection) adapting musical concepts to teaching science, math and languages (Davidson 64). Surprisingly, the success of this teaching method is not dependent on talent. Larry Scripp believes that it is notation skills that correlate with pupil's test scores in math and reading: "those who can work with symbols in music were more likely to do better on Stanford Tests of Academic Achievement<sup>1</sup>" (*Critical Links* 122).

The researcher Howard Gardner explains the importance of music for learning in a different way. He distinguishes eight kinds of intelligence that children use to deal with learning tasks (Hill-Clarke). Among these the musical intelligence, which is the earliest to develop, is used to "hear, recognize and remember patterns" (Hill-Clarke). Hill-Clarke further insists on the fact that music cannot be separated from other learning areas in childhood; and highlights the role of nursery rhymes and folk songs, through which children expand their vocabulary, listening and comprehension skills, abstract thinking and memory. Moreover, there is substantial evidence that music also supports memory of people suffering from multiple sclerosis and can be used as a mnemonic device (Moore et al.). Also a Czech author, Josef Hendrich, emphasises the importance of songs for remembering certain linguistic phenomena – he claims that pupils are able to recall song lyrics even years after they were exposed to it (353).

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<sup>1</sup> standardized tests used for assessing children in the U.S.A. (Pearson Education)

Besides, James Catterall gives prominence to music and art in general as they initiate what he calls *inner conversation*. *Inner conversation*, or “continually refining ideas based on formative self-assessment” (Catterall), helps to gain new understanding of a problem through the creative process itself as well as its re-conceptualization and re-considering (Catterall).

Sometimes it is also believed that musicians’ brain is structured differently than non-musicians’ (Costa-Giomi et al.). On the word of Harry E. Price, encephalographs have namely shown proliferation of certain cerebral areas – according to a research in 1998, the area responsible for analyzing musical pitch proved to be approximately twenty-five percent larger in musicians (Costa-Giomi et al.) – and also thickening of neural network between cerebral hemispheres. Price also remarks that “musicians’ brains, as they grow, seem well equipped to process new patterns” (Costa-Giomi et al.).

Although the above stated findings seem to suggest that music can especially facilitate the development of cerebral processes at the early age, it should not be forgotten that Suggestopedia procures astonishing results with adult learners, which might be pointing to the fact that even secondary students can take the advantage of using music in foreign language education. Some findings, such as Hill-Clarke’s, can be more easily adapted for lower secondary level, but some others, like Catterall’s, would perfectly suit the upper secondary. Moreover, it should not be forgotten that Czech students receive regular music education since the age of six, which should provide them with elementary music knowledge that the language teachers (especially those with music as their second approbation) can exploit in the way indicated by Davidson and Scripp.

#### 1.4.1.2 Music to Promote Language Skills

Although many teachers assess the impact of using music in language teaching only as a means of breaking the accustomed course of a lesson or as a means for relaxation, Tim Murphey, who dedicated his dissertation to the use of songs in teaching English, strongly opposes this one-sided approach, quoting several authors who “see songs as capable of much more extensive exploitation” (Murphey 160). He has collected tips from teachers all over Europe on how songs can be adapted for teaching listening comprehension, pronunciation, grammar, composition, history & culture, literature and for initiating a discussion. Also currently publishing authors appreciate the enrichment music can bring

to class, for instance Scrivener lists ten ways of applying songs and eight ideas for making use of music as such in his *Learning teaching*. (For actual activities see Chapter 1.4.2.)

Methodologists differ about the reasons why music suits language teaching. According to Ries, what creates a particularly firm connection between language and music is their rhythm (Ries 159 – 160, translation by ŠM). Ries therefore recommends singing, reciting and dancing in class to quicken the learning process and foster the language knowledge. Another Czech author, Beneš, stresses the use of songs, for he believes they help to extend students' word stock, especially with respect to phraseology (Beneš 228, translation by ŠM). Choděra, on the other hand, considers songs important as a source of authentic oral production which he considers a non-negligible presupposition for successful learning of a foreign language (142). Over and above, also Baker stresses the promoting effect music has on listening skills. In his article, he is referring to research results which have proved that music lessons help students understand speech in a noisy background.

Additionally, some authors believe that the benefits of authentic aural material can be enhanced through movement. Wedekinde focuses on the utilization of German folk dances in German classes, demonstrating that learning a dance teaches grammar and vocabulary, such as numbers, action verbs and body parts, as well as cultural history, including dialects, costumes and customs (30 – 31).

Some other methodologists stress the integrative character of music. For instance Celce-Murcia and Hilles bring the attention to the fact that through songs “the language we have been dissecting into series of structural points becomes whole again” (116), which implies that music can be a useful tool to transfer isolated language knowledge to a broader context.

Moreover, music has proved helpful in learning English as the first language. Larry Scripp describes how songs can facilitate reading at primary level, making easier the orientation in a text, teaching breathing after meaningful units etc. Music is likewise beneficial as an intervention practice. Lipscomb & Scripp give a detailed account of an experiment conducted as remedial action in a Grade 3 class whose reading abilities were marked as “below grade level” (163). The class teacher and the educational instructor chose three hundred words from Fry's “Instant Word List”, a record of one thousand commonly used words, and divided them into groups of twenty-five, which was a weekly

portion for the pupils. The class involved met two or three times a week to practice – the instructor established the rhythm with a taiko drum and the class was asked to read the selected words, one item per beat. With gradual advancement, more difficult tasks were set: the tempo was increased, the students were supposed to read every other word etc. The resulting improvement was impressive: “Following the first eight drum circle sessions, the students were retested on these twenty-five words (post-test). The average score of 17.7 seconds to complete the task on the pre-test dropped to an average score of 14.2 seconds...” (Lipscomb & Scripp 164). According to Lipscomb & Scripp, the class was able to catch up with the standard in less than a half-year. Similar intervention could surely be used with lower secondary foreign language learners who are behind in their reading and pronunciation abilities.

To summarize, music, and songs as the vocal form of music in particular, provide a powerful source of additional materials that can be useful in promoting any language skills. However, it is important to choose the material carefully so that it suits both the teacher’s purpose and the language level of students.

#### 1.4.1.3 Music as Motivation

Many authors consider motivation a significant factor indispensably contributing to the success of teaching and learning (Choděra, Beneš, Petty, Harmer etc.). What they do not unanimously agree about is its classification. Beneš and Harmer talk about *extrinsic* and *intrinsic* motivation (Beneš 43–44, translation by ŠM; Harmer 3); *extrinsic* corresponding to external factors with language learning only as a means of achieving a goal and *intrinsic* concerned with the happening in class and language itself as the goal. Beneš further distinguishes *existential*, *elementary* (referring to human needs, reward and punishment) and *social* motivation (43–44, translation by ŠM), while Harmer mentions *integrative* motivation (enveloping the culture of the target language speakers) and *instrumental* motivation (regarding language as an instrument to achieve something) (4). Obviously, music can be attributed to more of these classes. If a pupil decides to study a language in order to be able to understand the lyrics of his/her favourite songs, music will be classified as extrinsic motivation. On the other hand, if a piece of music becomes a didactic device to present new linguistic material, it will be a part of the intrinsic motivation. Moreover, if music of a certain country evokes students’ interest in its

community and culture, it can be seen as a part of integrative motivation, whereas if the students are rewarded with a song after a week of diligent study, music represents Beneš's elementary motivation.

Petty lists seven reasons why students should be interested in learning (43 – 44). Among those, music can be recognized as relating to the sixth and seventh:

6. What I am learning is interesting and appeals to my curiosity.
7. I find that the learning activities are fun. (Petty 44)

Also Celce-Murcia and Hilles claim that music (songs) can “revive our love and respect for English and can bring to mind again the joy and exquisite beauty of the language we have chosen to teach...” (116).

Petty also highlights the benefits of “creativity, design and invention” (306), which can naturally involve music. He illustrates his statements with an example of a New York school whose students' disciplinary problems had to be dealt with by employing guards. Petty claims that after the school had introduced regular art sessions (including painting, theatre and musicals), the criminality decreased so remarkably that there was no further need of guards within a year.

Similarly Ries calls attention to the therapeutic purposes of music and culture in general. He is convinced that commercial mass-production, aggression and shallow eroticism pupils are daily exposed to can be compensated by “presentation, interpretation and evaluation of foreign culture” (155).

This chapter has proven that it is advisable for teachers not to neglect the factor of motivation in their classes. Not only can it help their students achieve better study results but it can also help them solve disciplinary problems.

#### 1.4.1.4 Music to Raise Cultural Awareness

Music is sometimes viewed as a universal language which appeals to all people; nonetheless, it cannot be denied that it is both geographically and socially coloured and that it always gives certain evidence of the circumstances of its origin. Gullatt asserts the cohesion between music and culture, drawing on Hatton's research (2003) which demonstrated the significance of the link between art and nation to understand cultural pluralism.

In the same article, Gullatt reports positive results achieved by de Silva and Villas-Boas in neutralization of ethnic/ cultural stereotypes originating in the major community by the use of arts. Literally, he describes that “students’ attitudes toward diversity can be enlarged through drawing and photographic enriched lessons accompanying peer presentations about civic issues” (Gullatt). It can be assumed that similar results could be achieved with the use of music.

Weaver Failoni focuses directly on the contribution of music to education. She compares music to a “mirror of the history, literature and culture of a country” (97) and emphasizes that musical style and lyrics, along with dialectal variations of pronunciation, reflect various social groups representing the target language authentically. According to Weaver Failoni, music is not only an inherent part of teaching different language skills, but it can create a basis for a culture course. To illustrate this, she describes a course designed by Abrate, an expert on the use of music in class, in which she created separate thematic units, focusing on geography, education, family and work life, government etc., complemented by specific songs (102). Similarly, Gregory K. Freeland, a professor of political science, found a way to employ music in his lectures. As described by Fogg, Freeland supplies the historical events and ideologies discussed by contemporaneous music, his aim being to demonstrate how music encourages “action and solidarity” (Fogg). He receives exceedingly positive reactions to his teaching, as his students regard the music as “an entirely different dimension” (Fogg) which appeals to the technically advanced generation.

Weaver Failoni also remarks that music can be a useful tool to introduce differing views on a certain topic, either through multiple interpretations of the same piece or through different pieces reflecting the same thematic content (102).

Regarding musical style, Weaver Failoni appreciates how culture is reflected in melody, harmony, rhythm form and instrumentation (103). On the other hand, she expresses concern for the actual analysis of musical expression in a language class, being convinced that most language teachers lack both education and confidence in this field. However, such an analysis should not be neglected by teachers approbated in a foreign language and music, since it presents a valuable source of thought-provoking material.

To sum up, music can be used to introduce cross-cultural issues into TEFL, since it is one of its inherent characteristics to be influenced by its time and place of origin.

However, teachers should select the musical material for TEFL very carefully. As Weaver Failoni warns, a one-sided choice of music can create a stereotype, which negates the cultural diversity students should learn to appreciate.

Although music and its influence on thinking and learning present many unanswered questions and a challenge for scientists, it can still be purposefully exploited in the teaching – learning process. The extent and frequency of music use naturally derive from the teacher's preferences, but in general, music can be used to create positive learning atmosphere, to supplement the study of various language skills, to reward and motivate students and to introduce cultural matters. The only factors limiting the choice of music materials for TEFL are pedagogical appropriateness, reflecting the teacher's goal and students' language abilities, and its feasibility in class (singable length, suitable content etc.).

#### **1.4.2 Musical Activities in TEFL**

Many teachers nowadays would say that they do not follow a single method. Teachers do not generally want to take somebody else's prescriptions into class and apply them. Rather they work out for themselves what is effective in their own classrooms. They may do this in a random manner or in a principled way, but what they slowly build over the years is a personal methodology of their own... (Scrivener; 40)

A teacher's personal methodology covers not only the way the teacher deals with subject matter, but also a various range of activities the teacher is adept at using. Even teachers who are not especially knowledgeable about music employ a whole range of activities based on it. Nevertheless, before proceeding to application of a song as an activity, one should bear in mind several general rules. As pointed out by Hendrich, it should not be forgotten that songs used in a foreign language class ought to be didactically valuable, i.e. they must be relevant either to the topic or to vocabulary and pronunciation (354; translation by ŠM). For the use of song, he advises to proceed from hearing the song as a whole, to its practice and clarification of its meaning, and then returning to production of the whole piece. Hendrich does not insist on singing the song, but propagates at least recitation, stressing the importance of correct pronunciation (355; translation by ŠM). The following subchapters describe how music, and songs in particular, can be adapted to fit different stages of a lesson.

#### 1.4.2.1 Warmers

A warmer is an activity carried out at the beginning of a lesson to change the climate in the classroom so that students get motivated and can make full use of their learning (Mingguang). It can be used at any level of English. Scrivener particularly emphasises its usefulness when waiting for latecomers (345). Since a warmer is not expected to take a long time, lively pop songs seem to be the most suitable choice.

Maria Parker advises to just play the song at the beginning of the lesson, but it is also possible to set an undemanding listening task, e.g. to count the occurrence of a certain word or to guess the song's title.

#### 1.4.2.2 Fillers

Fillers are short activities either serving to compensate teachers' overestimation of time an activity will take or to digress from the subject matter discussed and change the pace of the lesson (Scrivener). Fillers invite to similar exploitation of music as warmers (see Chapter 1.4.2.1) – they can be in a form of an easier listening activity, a pronunciation practice or a song, which the class learned some time before and which they can recall and sing along.

#### 1.4.2.3 Pre-Reading

It is generally acknowledged that expectation of certain linguistic phenomena to occur in an activity can positively influence students' comprehension. Therefore it is advisable to brainstorm vocabulary and grammatical structures students may encounter during the activity in order to achieve the best possible results. However, oral brainstorming is not the only option to introduce particular issue. Equally effectively, a teacher can use a song including the vocabulary/ structures needed.

#### 1.4.2.4 Teaching Listening Comprehension

Although the focus of listening comprehension lies in spoken communication, singing should not be neglected. Firstly, it is an inherent part of foreign culture that students encounter and secondly, students seem to have the desire to experience the world of celebrities and find the use of songs in class highly motivating.

Domke introduces five basic ways of exploiting songs:

- **open-cloze procedure** (gapped text) – Students are presented with song lyrics, where some words were omitted. Their task is to fill in the missing words.
- **word bingo** – Students are given a list of words occurring in the song. They choose several of them and place them in a bingo grid. While listening, they cross out the words they hear. The first student with all the words checked off is the winner.
- **reordering** – Students get jumbled lyrics of the song and have to put them in the correct order.
- **retelling** – Students are asked to recap the plotline of the song or its main ideas in their own words, depending on their level of English. When the nature of the song allows it, the students can also dramatize it or turn it into a cartoon.
- **discussion** – After listening to a song, students work in pairs or groups and discuss the issues presented in the song, its impact on public etc.

Naturally, also other types of exercises can be created, such as multiple choice or true/ false statements.

#### 1.4.2.5 Teaching Grammar

Murphey recounts Dubin's classification of songs applied to grammatical purposes. He lists three types of songs that can be helpful in teaching grammar:

- repetition songs,
- substitution songs and
- focused grammatical-structure songs.

Apparently, such songs are usually no longer authentic ones, but are specially created for teaching practices. Some of them can be found in textbooks, while others in special subject-oriented publications. As the oldest, official EFL song material Murphey names *English Language Teaching: One Hundred Songs and Poems* (Blumenthal & Stern 1954), from later publications he mentions *If you feel like singing* (Osman & McConochie 1979). Nowadays many materials are available online ([www.songsforteaching.com](http://www.songsforteaching.com); [www.musicalenglishlessons.com](http://www.musicalenglishlessons.com) etc.).

#### 1.4.2.6 Teaching Vocabulary

Songs can become a valuable source of new vocabulary relevant to a particular topic. The advantage of introducing vocabulary through songs lies in the fact that the vocabulary is presented in natural context. Moreover, if the song is played several times and sung by the students, there is a higher probability that the students will be able to recall the word and its context if needed.

A special device for learning/ strengthening the knowledge of certain lexis is **action songs**. These songs, based on performing the actions indicated in the lyrics, are most commonly used with young learners, in spite of the fact that Hendrich recommends using them even with adults (354). Their efficiency is multiplied by the connection of movement and simultaneous oral production, as illustrated in the well-known example “Head, shoulders, knees and toes”.

#### 1.4.2.7 Teaching Pronunciation

According to Murphey, teaching pronunciation is the most often stated reason for using songs in English classes (162). In the same paragraph, Murphey stresses that many teachers consider songs to be as effective as drills, but much more entertaining. Moreover, authentic songs are ideal for presenting various dialectal variations of English, as well as common features of spoken language, such as “contractions and slurs” (Murphey 162). Additionally, traditional folk songs are an ideal material for exposing students to historical varieties of English.

In the seventies and eighties, an effort was made to create artificial songs to practice pronunciation. Carolyn Graham introduced **jazz chants**, conversation-based pieces partly drawing on the tradition of white spirituals (Murphey 178). Chants are not actually sung, rather chanted rhythmically. Citing Jones, Murphey describes them as follows: “...a monologue or dialogue of ten to twenty lines, carefully composed so that the neutral stresses fall into regular, musical rhythm, and thus produce natural, if rather exaggerated, English sentence rhythm” (179). Jones does not criticise the exaggeration in his description, in contrary he is convinced that it can help remembering (Murphey 179). Chants can be used to practice also other segments of speech, including weak forms, elision and assimilation (Scrivener 285).

#### 1.4.2.8 Teaching Writing

Despite the fact that the connection between music and writing skills is rather weak, music can be exploited in at least two ways when teaching writing. Firstly, any kind of music can be used to spark students' imagination and invention necessary for composing a piece of writing. Secondly, students can be asked to write their own lyrics for a tune, which apart from writing skills as such enforces their sense of rhythm and (possibly) rhyme.

Music is an innovative teaching tool that can be adapted to almost any purpose and any level of English if the teacher wishes so. The most obvious way of employing music in an EFL class is for teaching listening comprehension and pronunciation. However, the Internet constitutes such an expansive store of various music-based materials that groundwork for other types of activities is not difficult to obtain. Despite the easy accessibility of such materials, teachers should always be aware of their purposefulness and choose such activities that are affective and effective at the same time.

## 2 Practical Part

The following chapter presents a plan of a series of three English lessons, intended for students at the intermediate level of English. The intermediate level has been selected for being the most common English level of grammar-school students, since according to the FEP SGE, the expected outcome of grammar-school education in the subject of English is to reach gradually the upper-intermediate level (B2 of the European Framework for Learning Languages) [FEP SGE 13]. The FEP for other educational institutions for students of comparable age, i.e. technical and vocational schools, is very dissected, but in general it can be asserted that the level of English expected from other than grammar-school graduates is comparatively lower, reaching the intermediate level to the utmost. Also the language aims are more practically oriented, focusing on basic communication skills and fundamental technical terms related to their subject of study. Because of that, neither the linguistic content, nor the subject matter of the following lesson plan would be convenient for this type of education.

The plan has been designed as a concrete example illustrating the integration of music in TEFL. As this thesis focuses on cultural aspects of TEFL, the subject matter of the planned lessons has been chosen accordingly. The overarching title of the designed lessons is **The Olympics as You Don't Know Them**. The Olympic Games have been chosen as a topic in accordance with FEP SGE. Firstly, such a topic contributes to the thematic field of “public sphere”, which covers inter alia performances and competitions (FEP SGE 18). Secondly, it refers to the realia of the target language country, namely to “brief characteristics of the economic, society and culture” (FEP SGE 18) and “current affairs and events of greater significance” (FEP SGE 19). Finally, this topic is very up-to-date and related to current events in the United Kingdom as the upcoming Olympic Games are going to take place in London this summer, and it is therefore also expected to be intriguing for the students.

The lessons are not based on working with a textbook because that would make them impracticable for the teachers who use a different textbook. In fact, it would contradict the very aim of the practical part, which is to create an at-hand material for teachers who would like to try involving musical activities in their lessons. Moreover, although modern textbooks offer materials that are useful for teaching culture, such

materials are rarely based on or connected to music. In this sense, this thesis complements the textbooks by introducing elements which they neglect.

## 2.1 Lesson 1

This lesson exemplifies the use of songs for teaching listening comprehension and for initiation of discussion. The song “Reach” by Gloria Estefan has been used to introduce contemplation of what importance winning has for individuals as well as their country. Not only should this topic help students to organize their opinions and formulate their ideas, but it should also make them aware of global context into which the Olympic Games are incorporated.

Teacher:	Class:	Level: intermediate	Time: 45 minutes		
<b>Aims:</b>	By the end of the lesson, students will be better able to: <ul style="list-style-type: none"> <li>distinguish aurally the words whose pronunciation differs in but one sound</li> <li>build an argument and express it in a polite way</li> <li>evaluate the advantages and disadvantages of international competitions</li> </ul>				
<b>Assumptions:</b>	Students are able to spot mistakes and correct them. Students are able to express their thoughts in a comprehensible way.				
<b>Anticipated problems:</b>	lack of discipline during group work				
<b>Aids and materials:</b>	board + chalk, CD-player, worksheets for listening and revision <sup>2</sup>				
<b>Stage:</b>	<b>Procedure:</b>	<b>Tasks:</b>	<b>Interaction:</b>	<b>Aims:</b>	<b>Time:</b>
1	Play ‘Reach’ by Gloria Estefan. Tell the students to listen carefully to find out what the main idea of the song is. After the song, check their ideas and ask some additional questions (e.g. Have you heard this song before? What is the mood of the song? )	Students listen carefully and try to understand the main idea of the song.	teacher & students	Trying to understand an unknown discourse will help the students develop their deduction skills and prepare them for the next task.	6 minutes
2	Distribute the handout; give the students a minute to read it and ask them if they can find any words which do not seem to fit in the context. Then play the recording of ‘Reach’ again. Check students’ answers. Elicit or explain any vocabulary needed.	Students read the lyrics of the song individually and try to spot some words that do not fit in the context. They check/ complete their answers while listening. They ask for unfamiliar vocabulary.	teacher & students; individual work	Developing self-correction and listening skills.	8 minutes
3	Elicit the connection of the song to the Olympics. Ask the students what they think about the importance of competing.	Students answer teacher’s questions.	teacher & students	The development of speaking skills and preparation for the next task.	2 minutes

<sup>2</sup> See Appendices, pg. II and III.

4	Divide the students into two groups. Ask one group to write arguments in favour of competing and the other group against. Each group should write as many arguments as their number of members. Monitor students' activity and provide them with some ideas if they have difficulties inventing their arguments.	Students discuss the arguments and formulate their ideas.	group work	Developing argumentation and the ability to cooperate.	5 minutes
5	Introduce expressions to present one's opinion and to express dis/agreement (such as <i>I believe...</i> <i>In my opinion...</i> etc.). Write them on the board.	Students take notes and try to take in as many expressions as possible.	teacher & students	Expanding vocabulary.	2 minutes
6	Ask students some questions and tell them to use the new expressions in their answers.	Students answer the teacher's questions using the newly presented vocabulary.	teacher & students	Guided practice of new vocabulary.	3 minutes
7	Let the groups present their arguments (using the new vocabulary) and debate them. Each student should say at least one argument. Monitor the discussion and take notice of students' mistakes. If necessary, interfere in order to regulate the discussion. Present the most common mistakes and elicit corrections.	Students react to the statements of the others and try to formulate a strong argument that would convince the others. Then they try to correct their own mistakes presented by the teacher.	group vs. group	Students will learn to formulate their ideas in a more organized and comprehensible way and form counter-arguments.	10 minutes
8	Distribute a worksheet focusing on the newly learned expressions. Tell the students to complete the dialogue with the expressions printed below. Let students work individually and monitor their progress. When most of the class is ready, check the answers.	Students fill in the worksheet.	individual work	Students will foster their newly gained knowledge.	5 minutes
9	Set <b>homework</b> : tell the students to prepare (in pairs) a roleplay of a short dialogue similar to the one on the worksheet.	Students prepare a roleplay of a dialogue.	pair work	Revision and fostering the knowledge of the expressions introduced during the lesson.	–

## 2.2 Lesson 2

This lesson makes use of music as a tool for motivating students (therefore it is possible to utilize purely instrumental music) and as a connecting element between the first and the second lesson. Such a connecting element is especially important when the lessons are scheduled with a longer break in between. In this lesson plan, music also serves as a background for eliciting information related to the topic. New cultural subject matter is otherwise introduced through reading. If there is enough time, the song used in the previous lesson can be re-played as a revision of previously presented vocabulary and structures (such procedure is for example recommended by Haycraft in his *Introduction to English Language Teaching* on pg. 93).

Teacher:	Class:	Level: intermediate	Time: 45 minutes		
<b>Aims:</b>	By the end of the lesson, students will have: <ul style="list-style-type: none"> <li>• broadened their vocabulary concerning cultural events</li> <li>• fostered the ways of expressing personal opinion</li> <li>• reflected on the interconnectedness of cultural and non-cultural events</li> </ul>				
<b>Assumptions:</b>	Students are able to understand the gist of a text, despite deficiency in vocabulary knowledge.				
<b>Anticipated problems:</b>	Too much concern about unknown words; reluctance of active participation in speaking activities.				
<b>Aids and materials:</b>	board + chalk, CD-player, worksheet for reading <sup>3</sup>				
<b>Stage:</b>	<b>Procedure:</b>	<b>Tasks:</b>	<b>Interaction:</b>	<b>Aims:</b>	<b>Time:</b>
1	Check the homework: ask two or three pairs to roleplay their dialogues. Take notice of the mistakes and the other students to do the same. Elicit their correction afterwards.	A pair performs their dialogue. The rest of the students listen carefully and try to notice mistakes. Afterwards they help the teacher correct the mistakes.	Pair work; teacher & students	Revision of vocabulary, practice of speaking skills in front of an audience; spotting and (self-) correcting mistakes.	3 minutes
2	Play a part of the instrumental version of the Olympic anthem. Tell the students to listen and to write down associations, which the music evokes in them. Check their ideas and tell them what the music was if nobody recognizes it.	Students listen and write down associations. They present their associations to the class.	Teacher & students	Motivate students. Introduce them to the topic.	2 minutes
3	With reference to the previous lesson, elicit what students know about the OG and their organization. Ask them about necessary actions accompanying the OG and direct them to the Cultural Olympiad.	Students respond to the teacher's questions.	Teacher & students	Prepare students for the upcoming reading.	3 minutes

<sup>3</sup> See Appendices, pg. IV – VII.

4	Distribute the handouts <sup>4</sup> for reading. Tell them not to worry about the unknown vocabulary – it is an authentic article and it is not important to understand every single word. Also tell them not to worry about the blanks. Give students time to read through the article individually. Let them work in pairs to answer the comprehension questions. Check their answers.	Students read the article individually. Then in pairs, they discuss the meaning of the article following comprehension questions.	Individual work; pair work	Development of understanding the main idea of a text.	10 minutes
5	Ask the students to work in pairs and discuss whether they would like to visit some events of the CO and if so, which. Monitor their discussion. Ask about their opinions.	Students discuss in pairs the questions posed by the teacher.	Pair work	Practise of formulation of one's own ideas and opinions.	3 minutes
6	Tell the students to go back to the handout. Give them time to read through the article again and fill in the missing words. Check the answers.	Students read the article individually and try to fill in the missing words.	Individual work; teacher & student	Development of deduction of meaning from the context. Revision of English grammatical structures.	7 minutes
7	Tell the students to do the last exercise on their handout, i.e. to match the words with their definitions. Tell them to look at the context in which the words were used in the article. Monitor their progress and when they are finished, check the results with the whole class.	Students try to guess the meaning of the words from the context in the article and match them to their definitions.	Individual work, teacher & student	Expanding vocabulary.	5 minutes
8	Ask the students to pick three of the new words and make sentences with them. Check the task by reading the sentences aloud. Tell the students to memorize/ revise the new words for their homework.	Students choose three new vocabulary items and make a sentence for each. Then they read the sentences out loud.	Individual work	Practise and personalization of new vocabulary.	3 minutes
8	Write following questions on the board: Do you think that the choice of music for public events is important? Why/ why not? In what way? Let the students discuss them in pairs. Monitor their activity and help them if necessary.	Students discuss in pairs the questions provided by the teacher.	Pair work	Practice of expressing opinions and argumentation.	4 minutes
9	Write on the board ten vocabulary items presented in the song 'Reach' during the last lesson. Be sure to write them in a jumbled order. Ask the students to copy the list and tick the words which they hear. Play the recording. Praise the students who can get all the answers. Read the list of the words aloud and ask for translations.	Students copy the list of the words on the board. They listen to the recording and tick the words they hear. The student who gets down all the words first is the winner.	Individual work	Revision of vocabulary and its pronunciation. Practice of sound discrimination.	5 minutes

<sup>4</sup> See Appendices, pg. IV – V.

## 2.3 Lesson 3

In this lesson, the vocal version of the Olympic anthem is used. Firstly, it functions as a linking device between the second and the third lesson, and secondly, its lofty, complicated literary language constitutes a thought-provoking material whose topicality can be reflected on (in this lesson done via writing). It is expected that the students will find the text out-dated, which should strongly motivate them to create an acceptable current version. For intermediate level, it would be advisable to provide translation of the original text as some of the vocabulary items may prove too difficult.

Teacher:	Class:	Level: intermediate	Time: 45 minutes		
<b>Aims:</b>	By the end of the lesson, students will have: <ul style="list-style-type: none"> <li>reflected on the significance of international cultural events, such as the OG</li> <li>organized their ideas about how important it is to choose appropriate language and content to fit a particular occasion and practised creating an appropriate written text for the OG anthem</li> <li>elaborated their sense of English rhyme and rhythm by an attempt to produce their own song lyrics</li> </ul>				
<b>Assumptions:</b>	Students understand the basics of English rhyme and rhythm.				
<b>Anticipated problems:</b>	Deficiency in vocabulary knowledge, especially when word stress is concerned.				
<b>Aids and materials:</b>	board + chalk, CD-player, worksheet for revision <sup>5</sup> and for listening <sup>6</sup> , translational (Czech – English) and monolingual dictionaries				
<b>Stage:</b>	<b>Procedure:</b>	<b>Tasks:</b>	<b>Interaction:</b>	<b>Aims:</b>	<b>Time:</b>
1	Distribute the crossword handout. Let the students work in pairs and ask each other questions to find out the words missing in their handout. Monitor students' activity and make note of mistakes occurring repeatedly. Check the answers with the whole class, present frequent mistakes and elicit their corrections.	Those, who have handout labelled as 'A', ask their partner questions to find out the missing words. Then they swap roles and 'A's answer their partners' questions.	Pair work	Revision of vocabulary, speaking practice.	8 minutes
2	Distribute the handout for listening. Tell the students to read it and then, while listening, complete the missing information. Play the vocal version of the Olympic anthem twice. Let the students check their answers with a partner and then go through them with the whole class. Provide Czech translations of the hymn.	Students read the handout. They listen to the recording and fill in the missing words. They check their answers with a partner and then with the rest of the class.	Individual work, pair work	Practice of listening skills. Providing background for the following activities.	10 minutes

<sup>5</sup> See Appendices, pg. VIII – X.

<sup>6</sup> See Appendices, pg. XI.

3	<p>Divide the students in pairs and let them discuss the following questions:</p> <p><i>Which version of the anthem do you like better?</i></p> <p><i>What do you think about the lyrics? Do they fit the occasion? Are they up-to-date?</i></p> <p>Monitor their discussion and then check their ideas with the whole class.</p>	Students discuss the questions posed by the teacher.	Pair work	Reflection on the importance of words to express a particular thought; speaking practice.	5 minutes
4	<p>Give the students a blank sheet of paper. Divide the students into groups of three or four and tell them to think of their own lyrics for an Olympic anthem. Emphasize that their ideas can be completely different from the current anthem and that they should involve in the text what they think is central for such an event. Stress that it is important to keep the same length of the lines if possible and that rhyme in English is determined by pronunciation, not spelling. Provide students with dictionaries. Monitor students' work and try to give some tips and advice to those who need help.</p>	Students write their own version of an Olympic anthem. They check spelling, pronunciation and meaning in dictionaries.	Group work	Consideration of the significance of the OG for the current society. Practice of expressing one's ideas in literary form. Revision of vocabulary, pronunciation and word stress.	17 minutes
5	Ask students to read out loud their versions of the anthem. Correct mistakes if necessary.	Students read out loud their anthems.	Teacher & students	Feedback for both the students and the teacher.	5 minutes

## 2.4 Reflection

The lesson plan was put to the test in a fifth grade of Říčany Grammar School<sup>7</sup>. Overall, all the lessons proved successful and their aims were reached. The level of difficulty of the designed materials seemed adequate, but it should be taken into account that the eight-year GSS students are at a higher level of English than those attending the four-year study programme, and consequently this lesson plan might prove too difficult for students of a parallel class in the four-year study.

In the first lesson, the students performed well in correcting the errors, driven by their expectations raised during the pre-listening phase. However, some disciplinary problems occurred during the listening, since some students tried to cheat and used their mobile-phone Internet connection to search for the lyrics. The problems were solved by a confiscation of the mobiles until the end of the lesson. Otherwise the students cooperated readily, and surprisingly, the assigned group work brought a minimum of further disciplinary problems, which might have been caused by the non-hesitant repressions for their first misbehaviour. Later on, the confrontation of the groups' arguments was a little problematic: the group that were presenting the arguments against competing did not really identify themselves with their arguments and were reluctant to defend their points. This inability/unwillingness to promote the ideas that they did not identify with might have originated in their youth ideals of truthfulness.

The second lesson was taught without major problems. The students acted out their roleplays satisfactorily, and though it was obvious that some of their performances were more improvised than rehearsed, they used the practised language items appropriately. During the writing of associations some disciplinary problems appeared, as some students took it as a chance to present funny ideas that would make the whole class laugh. Nevertheless, the language aims, i.e. to present one's idea in an accurate English sentence, were accomplished. The students did not seem to have problems with finding the required information in the text, though some of them did look surprised that they were not supposed to look up and learn every word they did not know, which probably differed from the approach to reading they had been used to with their regular teacher. The discussion in pairs brought some digression from the topic and switching into the Czech language, which might have been signalling that the students did not find the topic interesting enough.

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<sup>7</sup> in Czech: Gymnázium Říčany

Perhaps the question for discussion could be broadened to the role of music in films/ theatre plays next time, which might engage the students more in reflection on this topic.

The final lesson proved to be the most demanding of the three. In the crossword activity, the students seemed to have difficulty inventing the words from the definitions, which could have been caused by the fact that they were unfamiliar with such a procedure or that they had not revised the vocabulary at home. To think of a particular word, it helped when their partner supplemented the definition by an example sentence, where the particular word could be used. The students coped quite well with the listening activity, but judging from their reactions, it can be assessed that the Olympic anthem was a material they would have never chosen themselves to listen to. On the other hand, it definitely did enrich their views on the Olympic Games by aspects they had not contemplated before. The students showed genuine interest in writing their own song lyrics, but they found the work with paperbound dictionaries rather lengthy and managed to write but a couple of lines. For the future, it would definitely be helpful to conduct this lesson in a classroom equipped with personal computers, so that the students could reach the needed information quicker via the Internet and could make use of Internet rhyme dictionaries or rhyme generators, which would further simplify their work.

To summarize, the lessons have ascertained that music can be utilized to teach listening, vocabulary and pronunciation as well as to become a starting point for both oral and written production. Moreover, it has been shown how the choice of music-related teaching materials can remarkably help teachers to expand on the nowadays desirable cultural aspects.

### 3 Conclusion

This thesis has presented a research on the interconnectedness of culture and TEFL. It has examined the history and current trends prevailing in TEFL and come to the resolution that the bond between culture and TEFL is becoming stronger, as demonstrated for example in the foreign language teaching objectives set by the Czech Framework Education Programme and by the development of Content and Language Integrated Learning. The interconnectedness of culture and TEFL is driven by two aspects, specifically by the advancement of globalization and by new findings in brain research, which point to the fact that cultural and aesthetic elements can influence the perception and learning processes in human brain. The former manifests itself in the establishment of in the Czech Republic hitherto infrequent cross-curricular subjects, whose aim is mainly to raise citizen responsibility, cultural awareness and tolerance; the latter in the establishment of new approaches to language teaching, such as Suggestopedia or Acquisition through Creative Teaching Approach.

This thesis has also examined the various ways of employing music in TEFL. In respect to music as subject matter, it has concluded that studying instrumental and vocal pieces can promote the understanding and appreciation of foreign culture. Moreover, music has been acknowledged as an effective tool to increase students' motivation and interest in the studied language, as well as a valuable source for teaching both skills and subskills. In addition, the research of accessible literature has disclosed that the authors consider the use of music appropriate at any level of English and emphasise that songs, uniting music and text, help significantly in recalling the encoded linguistic message.

The theoretically gained knowledge has been attested by creating a lesson plan of three consecutive lessons of English, each of them applying music in a different way. In all, the lessons have proved how universally music can be made use of, presenting activities utilizing music to generate ideas and discussion, to practice listening skills, as a pre-reading activity, as a revision of vocabulary and as a source of inspiration for writing.

This thesis can be used as a study material for trainee teachers, who are confronted with the current requirements posed on TEFL. Furthermore, it can be a useful source of inspiration for teachers who are enthusiastic about including music in their English lessons, and it provides several interesting suggestions for English – Music approbated teachers on how to interweave their subjects.

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## List of Figures

Figure 1 - Extract from Rivers & Temperley (pg. 70) .....	10
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