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Music Speaks, We Listen: A Teacher's Guide for Using Music in the Adult ELL Classroom

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University of San Francisco

Music Speaks, We Listen:
A Teacher's Guide for Using Music in the Adult ELL Classroom

A Field Project Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Teaching English To Speakers of Other Languages

By
Honora Mitchell
May 2017

Music Speaks, We Listen:
A Teacher's Guide for Using
Music in the Adult ELL Classroom

In Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

in

TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

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Honora Mitchell
May 2017

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

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Instructor/Chairperson	Date

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ABSTRACT

Too often adult ESL students are stymied by high levels of perfectionism, self-consciousness and anxiety when trying to learn English. They are further challenged because they may have come from a country where language teaching methods have not kept up with the times, so have an imbalance of skills—lacking speaking and listening skills. When students' affective filters are high and their motivation is low they are less open to learning. Students need authentic, culturally-relevant material to stimulate learning and activate their multiple intelligences. The purpose of this project is to introduce adult ESL teachers to using popular songs to teach English. Music-centered curriculum offers rich, authentic and culturally-relevant material for use in the adult ESL classroom. This project explores research in second language acquisition and the neuro-cognitive and psychological benefits of using music in adult ESL. Finally, practical aspects of materials development are presented for music-centered classroom activities with specific songs as examples to teach vocabulary, speaking, listening, grammar and pronunciation.

CHAPTER I
INTRODUCTION

Statement of the Problem

As an English language instructor working with adult English language learners (ELLs), I draw rather consistently on my own experiences learning a second language. Many of my students feel the same struggles, stress, and anxiety I experienced when I studied French and then lived and worked in France. While I studied French extensively in high school and college, upon graduation I felt I could read and write satisfactorily, but struggled greatly with speaking or understanding spoken French. Everyday spoken French is quite different than literary French. The same is true in English. Students need to be exposed to colloquial English via authentic materials in order to understand and converse with native English speakers outside of school. For me, compounding the problem was the level of perfectionism I struggled with in my young adult years. I now teach English to Japanese professionals who exhibit the same stifling perfectionism that is keeping them from progressing as fluid English speakers. The most successful speakers are those who are not afraid to make mistakes. It can be remarkable how much can be communicated using slightly incorrect grammar and pronunciation. Intelligibility should be ELLs' goal, not speaking in precisely built grammatical sentences.

Language learning is fraught with stress and anxiety which can block progress (Krashen, 1982). It takes many years to acquire a language fluently, a daunting fact that can leave a student feeling overwhelmed and discouraged. Spoken English is significantly different than formal written English. This fact leaves many students endlessly frustrated that once they are outside the classroom setting they cannot

understand even simple English transactions, such as at a store, restaurant, or gas station. Students earnestly study traditional language skills with a focus on English grammar. They put sincere effort into building reading and writing skills under the guidance of good teachers. But while they improve their reading and writing skills, they are lacking the most important skill, developing the oral communication aspects of English. In everyday life, we listen to and speak English far more than we read and write it. Students need instruction that prepares them for real-world encounters.

Teaching norms in Asian countries compound the problem by focusing so strongly on reading, writing and grammar instruction. There are disadvantages to learning English in a non-English speaking country, which is known as an English as a foreign language (EFL) setting. This distinction is in contrast with English as a second or other language (ESL or ESOL), where students are learning English in an English-speaking country. More traditional teaching methods, such as the Grammar Translation Method, taught in an EFL setting, do not prepare students to study or work in an English-speaking country. The 3Ps (presentation, practice, production) approach to presenting grammar remains the most common method for teaching in the foreign language classroom (Nikitina & Furuoka, 2006). When these students arrive to continue their studies or work in an English-speaking country, they experience tremendous frustration in not being able to speak or understand spoken English. Their prior studies put a high level of importance on form rather than communicative competence. “Despite criticisms, traditional pedagogical practices in teaching foreign languages [in an EFL setting] exhibit remarkable tenacity which is partially due to the learners’ preferences for the traditional methods of language instruction” (Nikitina & Furuoka, 2006, p. 49). This phenomenon is

evident with all my business English students from Asian countries, particularly Japan. Students' abilities to read English and demonstrate grammatical accuracy far outweigh their abilities to speak or understand spoken English. This imbalance manifests anxiety in students, which impedes their ability to proceed with their English language learning, to effectively improve their speaking and listening skills.

High levels of anxiety play a detrimental role in language acquisition. Brown (2007) describes debilitative anxiety as a sense of worry that is detrimental to learner's self-efficacy or hinders performance. Brown sites numerous studies that show anxiety is a common interference in learning. While a little anxiety can be helpful or facilitative, in the language learning classroom students can be overwhelmed with negative feelings of anxiety which manifest as tension, nervousness, apprehension, self-doubt, inhibition, self-consciousness, and worry.

How do teachers create an atmosphere conducive to learning in the adult ELL listening/speaking classroom? How can teachers reduce students' anxiety and stifling perfectionism? How can we make the process easier? Students often feel that learning to speak intelligibly, and understanding spoken English is too daunting a task. They feel frustrated, discouraged, anxious, and that their efforts are ineffective. Students need support from teachers that directly addresses these issues to learn how to speak and understand spoken English.

In conclusion, I am drawing on my own experiences learning a foreign language as well as experiences as an English teacher. The two main issues I faced when learning a second language were: First, I experienced high levels of perfectionism and associated anxiety. And second, the more traditional methods used by my teachers in the 1980s did

not adequately support speaking and listening skills development. Today, as an English language teacher, I work with students who have had similar experiences while learning English. Their affective filters are high, their motivation is low, and they have an imbalance of skills—stronger reading/writing and weaker speaking/listening. Many students have been taught by teachers using outdated methods that persist, particularly in EFL settings, and are thus missing out on a vast array of culturally relevant, authentic material that could stimulate learning, and that could activate their multiple intelligences.

Purpose of the Project

The purpose of the project is to create a teacher's guide explaining how to use popular songs to teach English, along with reproducible student-facing materials. The main audience for the guide is English language teachers (ELTs) working with young adult ELLs in either community colleges or intensive English schools. Using popular songs as a medium of English language instruction in the adult speaking/listening course is effective and achieves multi-faceted goals: lowering affective filter (Lin, 2008), increasing motivation (Shen, 2009), accessing areas of the brain conducive to learning (Moreno, Lee, Janus, & Bialystok, 2015), building cultural understanding (Goering & Wei, 2014), and providing authentic material to support listening/speaking instruction (Shvidko, 2014). In particular, it is effective in supplementing pronunciation curriculum (Milovanov, Pietila, Tervaniemi, & Esquef, 2010). In order to achieve these goals and take advantage of all that music has to offer in the adult ELLs' classroom, teachers need resources in the form of pre-developed music-based teaching guide with materials that

are easily available. My field project delivers carefully selected songs with lyrics and exercises to build students' speaking, listening, and pronunciation skills.

By using authentic material, these songs provide realistic examples of how English is used in everyday colloquial settings (Shen, 2009). Students will engage quickly and enthusiastically because English music is well known and popular worldwide. By exploring the themes covered in the lyrics, students will be exposed to more English culture, thus expanding their interest and motivation in learning the language.

Theoretical Framework

The benefits of integrating popular songs into the English language speaking and listening classroom are substantiated by research in the fields of second language acquisition (SLA) and cognitive science (Lems, 2005). This field project is supported by two specific theoretical frameworks which were introduced in the early 1980's and are still found to be relevant by recent research and scholarship. The first theoretical framework is Krashen's Affective Filter Hypothesis of SLA along with a related method, Lozanov's Desuggestopedia, and the second framework lies in cognitive science, Gardner's Theory of Multiple Intelligences.

The Affective Filter Hypothesis and Desuggestopedia

According to Stephen Krashen (1982), students improve their language skills when their affective filters are lowered. The affective filter is a variable that addresses the role of students' anxiety, self-consciousness, and defensiveness that, if low, facilitates or, if high, hinders language acquisition (Yule, 2012). One of five factors of SLA theory

in Krashen's 1983 Natural Approach, the Affective Filter Hypothesis is upheld by many scholars today (Lems, 2005; Lin, 2008; Shen, 2009). The Affective Filter Hypothesis states that if a student has high levels of anxiety, stress, or low self-confidence, then the student will not be successful in second language acquisition. The more motivated, confident, and relaxed a student is, the more successful learning will be. Debilitating anxiety, which raises the affective filter, can block language acquisition. Krashen advocates for a classroom environment that is as relaxed as possible (Brown, 2007). The goal is to lower students' affective filters thus facilitating learning.

A teaching method that falls well within Krashen's view of creating an environment for language learners that lowers their affective filter is Georgi Lozanov's Desuggestopedia (Larsen-Freeman & Anderson, 2011). Lozanov maintains that inefficiencies in language learning are caused by psychological barriers to learning, that the fear of not being able to perform and the feeling of having limited abilities lead to failure. Lozanov contends that these limitations in learning need to be "desuggested" hence the name of the method, Desuggestopedia. Lozanov's colleague, Evelina Gateva, expanded this method by adding that students' mental capacities are stimulated through the integration of fine arts, including visual arts and music (Larsen-Freeman & Anderson, 2011). By playing soothing music in the background students feel relaxed and confident and learning comes much more easily (Larsen-Freeman & Anderson, 2011). The goal of the method is to use techniques, such as music in the classroom, that tap into students' mental powers while at the same time desuggesting students' psychological barriers.

The Theory of Multiple Intelligences

Turning to cognitive science, the theory of multiple intelligences finds that teachers are more effective when they address students' many types of intelligences. Mora (2000) states that Howard Gardner's 1983 theory of multiple intelligences is still relevant today and is particularly relevant in language teaching. Gardner theorized that learners have eight intelligences that teachers can tap into via their teaching methods:

1. Logical/mathematical – related to numbers, reasoning, and patterns
2. Visual/spatial – related to how one is oriented in the environment, sensitivity to shape, size, and color, and ability to create mental images
3. Body/kinesthetic – related to using one's body for expression and solving problems
4. Musical/rhythmic – related to recognizing tonal patterns and being sensitive to pitch, rhythm, and melody
5. Interpersonal – related to understanding other people's moods, motivations, feelings, and intentions
6. Intrapersonal – related to understanding oneself and practicing self-discipline
7. Verbal/linguistic – related to using language creatively and effectively
8. Naturalist – related to feeling connected with nature and classifying what is observed (Gardner, 2006)

Language learning addresses rather directly verbal/linguistic intelligence. However, not all students are strong in this particular intelligence. By teaching in ways that nurture other intelligences, students are more likely to succeed (Mora, 2000). Using

music in the English language classroom activates additional intelligences: musical, bodily/kinesthetic, interpersonal, and intrapersonal (Mora, 2000).

Significance of the Project

When I taught a listening/speaking course at an intensive English language school, I used popular songs to augment the standard curriculum. Shy students came alive when the music started. Students enjoy music-focused curriculum; they are more relaxed and therefore more open to learning (Lems, 2005). I had been teaching the class basic pronunciation principles and used song lyrics to illustrate the concepts we had already covered, such as reduction, word stress, linking, and intonation. Building pronunciation skills builds students' confidence to speak (Mora, 2000). The more students speak the more they will improve. Via music, learning can be fun.

Music transfigures listeners, both teachers and students. Students will relax and enjoy the novelty of listening to popular music during class time. Suddenly learning will not feel so daunting a task. While ELTs have written about the benefits of using music in the English language classroom, there is very little detailed curriculum with accompanying teachers' guides available for teachers to easily access (Lems, 2005). This project will fill that void, providing ELTs new and fresh material to engage and motivate their students. Teachers will benefit from practical tools to ensure their students do not feel self-conscious and uncomfortable when working on speaking, listening, and pronunciation. By using popular music as the center of curriculum, teachers will be able to connect with their students in a new and refreshing way.

Using music in the ELLs' classrooms exposes students to authentic English that is spoken casually (Shen, 2009). Lyrics are sung in such a way that they provide examples

of how native English speakers link their words, how they reduce words and sounds, and how they use intonation to convey meaning. Studying lyrics provides ideal scenarios to discuss the differences between formal and informal words, to explain when it is appropriate to use certain terms, to open a window into cultural aspects of the language, and to provide context to studying vocabulary, common idioms, and expressions.

Using popular songs as the center of speaking exercises teaches the natural speed and flow of spoken English, and provides opportunities for discussion topics in which the students can engage (Mora, 2000). Lyrics provide meaningful content for discussion. Listening skills will sharpen while the song is played. The project will also highlight pronunciation instruction. Teachers will benefit from materials that include explicit illustrations of pronunciation features within lyrics.

Limitations of the Project

There are three limitations to this project. The first limitation is that the project is focused on intermediate English language learners. Teachers who work with beginning or advanced level students will need to scaffold down or up the materials and instruction accordingly. The teacher's guide provides advice on selecting level appropriate songs.

The second limitation is the need for certain technology in the classroom to implement lessons that include music. Teachers will need a computer, access to the Internet, a large monitor to plug the computer into via HDMI or a projector and screen. And, the teacher needs a reasonable set of speakers so the songs can be heard clearly by all students.

Finally, teachers must also have a basic understanding of using computers, browsers, and how to set up the peripherals required. The project includes instructions for the teacher, but a basic level of computer skills is necessary.

Definition of Terms

Affective Factors: Emotional reactions and negative feelings such as stress, anxiety, self-consciousness that can influence learning (Yule, 2012).

Desuggestopedia: A teaching method developed by Georgi Lozanov that aims to "desuggest" students' psychological barriers that limit their ability to learn (Larsen-Freeman & Anderson, 2011).

Multiple Intelligences: The theory of multiple intelligences (MI theory) was introduced by Howard Gardner and later expanded by others, such as Thomas Armstrong. The theory sought to move beyond the limitations of IQ scoring and defined eight areas of intelligence: linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist (Armstrong, 2009).

CHAPTER II
REVIEW OF THE LITERATURE

Introduction

The purpose of this literature review is to dive deeper and explore SLA theory and other relevant research to find answers to these questions: How to lower students' stress levels and create an environment conducive to learning? How to access additional areas of the brain to further aid language acquisition? And why and how should ESL teachers use music in the classroom most productively?

To find answers to these questions my review of literature encompassed four main areas: affective behavior, cognitive and neurological implications, motivation through cultural exposure, and using music as authentic material in the ESL classroom. The review also resulted in a focus on connecting the theoretical body of work to the practical aspects of music-based curriculum. All of these areas support the premise that music is beneficial to language learning. During my studies at the UC Berkeley Extension TESL certificate program, I gained an understanding of the latest research in second language acquisition. Two experts stood out for me particularly, Stephen Krashen and Ellen Bialystok. I explored their work more closely in this literature review, as well as the work of scholars who came after and built their work upon these foundations. The following review of literature addresses the theoretical underpinnings of using a music-centered approach to language learning.

Affective Behavior

Linguists have long sought to unravel the mysteries of second language acquisition. "To learn a second language is to move from one mystery to another"

(Stevick, 1976, p. 3). Stevick was a pioneer in advocating that teachers can employ more than one method of teaching language learners, that there is no one 'right' method (Stevick, 1980). The field of linguistics was undergoing a transition at the time (Krashen, 1982). Krashen noted that articles in scholarly journals in the field of linguistics in the '60's and '70's focused on procedures for drilling, teaching grammar, with a particular focus on language production. Krashen's work built upon two of Stevick's theories, "that language acquisition, first or second, occurs only when comprehension of real messages occurs, and when the acquirer is not 'on the defensive'" (Krashen, 1982 p. 6). Stevick is well known for his concept that success in language learning depends more on what goes on inside and between people than on materials and techniques (Arnold, 2011). Arnold continues to explain that 'inside' and 'between' is what affect is about, that factors inside the learner, such as self-esteem, anxiety, and attitudes, and then emotional factors between students or between students and the teacher play a role in language acquisition. "The inside and between is basically what affect is about" (Arnold, 2011).

As Krashen was developing his new theories of second language acquisition, he noticed more and more scholarly articles were turning the focus from production to comprehension (1982). James Asher's research in the 1960's gave rise to the hypothesis that understanding in language learning comes before production (Larsen-Freeman & Anderson, 2011). This view was gaining popularity when Krashen along with Turrell introduced the Natural Approach in the early 1980's (Krashen & Terrell, 1983). Of the five components of the Natural Approach, two hold forth today as key in second language acquisition: comprehensible input (i+1) and affective filter hypothesis (Lin, 2008).

The main motivation for choosing my field project topic was to address the challenges teachers face in trying to lower ELLs' affective filter, which is key to successful language acquisition. According to Krashen, The Affective Filter Hypothesis states that emotional factors strongly affect students' abilities to take in what they are learning (1982). The higher the affective filter, the more stress and anxiety they feel, the less input they will be able to retain and learn. Conversely, the lower the affective filter, the more relaxed and confident the student feels, the more he or she will be able to take in and retain, and thus, the more successful they will be learning a language (Brown, 2007).

More current research, theory, and practice continues to center on the concept that attention to affect makes teaching more effective (Arnold, 2011). Lin conducted qualitative and quantitative research in Taiwan that proved the effectiveness of pedagogies based on Krashen's affective filter hypothesis (Lin, 2008). The results of Lin's study suggested teachers in Taiwan should apply games, songs, and film in their classrooms in order to create an environment conducive to learning (2008). Likewise, Ni conducted a study in China that addressed the effects of affective factors in SLA (Ni, 2012). Ni's study demonstrated that affective factors determine the amount of language learners input (2012). Wu's study in Taiwan addressed the negative impacts of anxiety and demonstrated the need for teachers to employ methods that facilitate learning, specifically techniques that lower anxiety (Wu, 2010).

The concept of an affective 'filter' was not coined by Krashen. While nowadays it is most closely associated with Dr. Krashen's work, its origin dates back to 1977 and the work of Dulay and Burt (Du, 2009). They were the first to add the term 'filter.' Regardless of who coined the term, Krashen's work incorporating it into one of the five

main elements of the Natural Approach gained the phrase popularity and it began to be a well-known and highly regarded hypothesis in SLA. Add that Krashen has been a popular professor, prolific writer, and much sought-after speaker and the concept of the affective filter is now largely and solely associated with Krashen. Regardless of its origin, the concept has been much studied and has withstood the test of time.

In summary, the affective filter is well known to influence the outcome of efforts to learn a second language. The lower the affective filter, the more successful students will be. The higher the affective filter, the more difficult it will be for students to learn a second language. Experts in the field have made a case time and again that teachers who pay attention to creating an environment in their classroom that is conducive to students' maintaining a relatively low affective filter will be more successful.

Cognitive and Neurological Implications

Simply put, music affects cognition (Fonseca-Mora, 2016). Unfortunately, understanding the cognitive and neurological aspects of language learning is not a simple endeavor. Language learning is the subject of study from diverse fields: neuroscience, cognitive science, and psychology. When coming at the question from any of these disciplines, how music impacts language learning, the results tend to be the same: Music affects cognition in a positive way (Fonseca-Mora, 2016).

Neuroscience

Neuroscientists are studying how musical expertise influences brain organization and function (Chobert & Besson, 2013). Advances over the past 20 years in medical technology have opened new windows into brain study. Through studies using positron

emission tomography (PET) scans and magnetic resonance imaging (MRI), scientists are making connections between plasticity, affect, memory, and learning (Brown, 2007). There are two categories of factors that influence language learning: linguistic and non-linguistic (Chobert & Besson, 2013). Linguistic factors that influence performance in language learning include knowledge of L1, proximity between L1 and L2, and age when starting learning (2013). Non-linguistic factors such as motivation, working memory, attention, and musical experience also influence language acquisition (2013).

Brain-based research has shown that music and speech processing share similarities in the brain, take place in similar locations (Chobert & Besson, 2013; Lems, 2005). The central structures of music and language are based on the same acoustic features: duration, frequency, timber and intensity (Chobert & Besson, 2013). The levels of language organization—morphology, phonology, semantics, syntax, and pragmatics—align with musical hierarchy—rhythm, melody, and harmony (Chobert & Besson, 2013). Music and language are both rule-based systems consisting of discrete elements combined in hierarchical sequences—to "serve as foils for each other" (Patel, 2003, p. 674).

Cognitive Science

Recent research in cognitive development sheds light on the relationship between music and language training. In a 2015 study conducted in Canada of four to six-year-old children receiving either French or music training to test the effects of language instruction versus music instruction, researchers were interested in learning how the widespread use of shared processes, from perceptual to cognitive, made music and language ideal cognitive events in which to observe the phenomenon of transfer. The

researchers found that both test groups exhibited similar results in trained conditions and untrained conditions (Moreno et al., 2015). The study's results "exhibit the powerful impact of music and second-language training on the developing brain" (Moreno et al., 2015, p. 403).

Psychology

The field of psychology is studying language acquisition as well. Psychologists are interested in the affective benefits of music activating cognitive processes. The melodies and rhythm of songs create positive emotions, affecting students' predisposition toward learning a second language, more specifically, their cognition (Fonseca-Mora, 2016). Using song lyrics as material to study language activates emotion in a way that can be quite expressive, bypassing small talk and getting into deep thoughts and feelings directly (Lems, 2005). One small section of the temporal lobes of the brain, the amygdala, plays an important role in determining emotion, emotional behavior, and thus motivation (Brown, 2007). Elements of music activate positive emotions, verbal memory, motivation, and social bonding, which are all important aspects of developing language skills (Fonseca-Mora, 2016).

Music arouses powerful sentiments within groups. Marching bands traditionally accompanied armies into battle to boost morale or stir patriotic feelings (Binns, 2016). According to Binns, while musicians do not accompany troops into battle anymore, soldiers are still moved by music, "Songs, such as Mystikal's *Round out the Tank*, and Outkast's *Bombs Over Baghdad* were popular among US troops in the Iraq war, and helped psych them up before battle. Similarly, students often listen to their favorite music to help them to focus before an exam" (Binns, 2016, p. 11).

Studies in the fields of neurobiology, cognitive development, and psychology all point to similar results, that music and language processes are treated similarly in the brain. While there are some differences in which areas of the brain processes which input, there are more similarities. The realm of brain science is still in its infancy, much more is sure to come as technology improves and research persists. What is undeniable at this point is acknowledging the powerful connection between music and language learning.

Culture and Motivation

Cultural aspects of language learning are central to increasing motivation in students studying language (Goering & Wei, 2014). The elements of motivation and culture are intricately interwoven in the context of using music in the language classroom. Below I explore both motivation and culture and their relation to language learning.

The type and degree of a student's motivation influence the amount of effort he or she will invest to learn a new language (Engh, 2013). The most significant aspect of the motivation construct is the degree to which ELLs are intrinsically or extrinsically motivated to succeed (Brown, 2007). Edward Deci described two forms of motivation: intrinsic, and extrinsic (1975). Intrinsic motivation is desire to do something for its own sake, based on interest, enjoyment, and challenge that involve personal meaning (Ryan & Deci, 2000). Extrinsic motivation is driven by external factors such as rewards in the form of

money, prizes, or grades; or in the form of avoidance of punishment (Brown, 2007). Of the two forms of motivation, intrinsic motivation is understood to be more powerful for language learners (Brown, 2007; Oxford, 2016). But a combination of the two certainly facilitate learning; however, it is best to have more intrinsic than extrinsic motivation for ELL success (Brown, 2007).

To address how motivation is increased through cultural exposure in the context of language learning, I first turned to Bialystok, a Canadian cognitive psychologist who studies second language acquisition and bilingualism (Brown, 2007). She maintained that learning takes place through input, through language exposure. She illustrated this concept through her Language Learning Model (Bialystok, 1978) that was in line with Krashen's and other linguists' theories on explicit and implicit input to linguistic knowledge and then she adds a third concept, which she called "other" knowledge (Brown, 2007). This new category of knowledge input explored how the love of culture facilitates language learning (Bialystok, 1978). Songs can be used in the classroom to motivate students (Lin, 2008). The more motivated students are the more successful they will be as language learners (Wu, 2010).

Songs provide a rich social and cultural context to the language being learned (Murphey, 1992). Songs offer insight into the culture, stories, and myths of different societies, "providing a window into the frames of reference and values of the people whose language we are learning" (Candlin, 1992). Music ties language learning to culture, and therefore enhances learning (Moreno et al., 2015). When teachers introduce popular songs to the language classroom, a third dimension is added: cultural themes (Lems, 2005). These cultural themes help break down boundaries and bridge gaps

between a student's native culture and American culture. "American songs are a rich source of contemporary idioms and culture, and in fact many concepts and traditions have entered American culture through the medium of song" (Lems, 2005, p. 19).

Culture and motivation in language learning are closely tied. The more students are exposed to culture, the more motivated they will be. Ideally, teachers are activating more intrinsic motivation than extrinsic motivation, though both can certainly exist in harmony. When teachers understand how cultural exploration can lead to increasing students' intrinsic motivation they will produce deeper connections with their students, introducing them to more than just the structure of a language, but to the rich cultural context in which that language is used.

Music as Authentic Material

The educational setting is the only environment not using music to its full potential (Murphey, 1992). While there is very little published curriculum using a music centered approach to adult English language learning (Engh, 2013), there are many peer reviewed journal articles extoling the practical aspects of using music in the English language classroom to guide teachers. Shen conducted a controlled study in China where two English classes were conducted in exactly the same manner, the only difference being that music was used in the experimental class and not the control class. The results of the study showed that the use of music was effective in increasing students' test scores at the end of the course (Shen, 2009). In this section I present why music is effective, and how it can be used to explore literature, increase vocabulary, practice grammar,

improve pronunciation, and provide an enjoyable context for speaking and listening classroom activities; and conclude with a caveat that attention must be paid to appropriate selection of songs.

Music used in the ELL classroom can be effective because it introduces authentic material, facilitates the memorization of instructions, vocabulary, grammar, and pronunciation; creates a favorable environment conducive to learning and motivates students (Binns, 2016). Music lowers affective barriers and assists in making students more relaxed and thus more receptive to language learning (Engh, 2013). Pop songs are especially effective in increasing language production because they include high-frequency vocabulary in a repetitive fashion (Murphey, 1992). It is the repetitive nature of songs and the enjoyment they bring that reinforce language learning (Diakou, 2016).

Music can be used as a supplemental tool which can be effective or not, depending completely on the teacher (Binns, 2016). Teachers must be selective in choosing which songs are best and most appropriate for the language classroom. Goering and Wei (2014) present a case for the careful selection of songs to use in and ESL or EFL setting. They state, "we recommend that any teacher, professor, or policymaker consider the complex nature of teaching situations before discussing songs as texts" (2014, p. 276). They compared songs commonly used to teach English to first year college students in China to songs at the top of the Rolling Stone Magazine's top 500 hits of all time and found that just because a song is popular in the United States this does not imply it will be appropriate for use in teaching English to ELLs (Goering & Wei, 2014). Goering and Wei suggest teachers and administrators evaluate songs based on seven categories: 1) Lyrical complexity—Lyrics are challenging and contain appropriate

vocabulary; 2) Musical appeal—The song has a catchy tune, easy to sing along to; 3) Lyrical clarity—Lyrics are easy to hear and easily understood; 4) Lyrical appropriateness of intended message—Lyrics are appropriately challenging for the level of the course; 5) Cultural context—The artist does not offend cultural groups; 6) Educational appropriateness—Both the song and the artist are a reasonable fit for educational purposes; and 7) Cultural fit—The song and the artist fit the cultural ideals of students' native culture (Goering & Wei, 2014). Using this framework to decide if a song is appropriate in an ESL or EFL classroom will ensure the communicative exchange intended will be more likely to occur (Goering & Wei, 2014).

Summary

Aspects of the above areas of study—affective behavior, cognitive sciences, culture and motivation—are all interrelated with respect to how beneficial the use of music is in the language classroom. For example, lowering the affective filter increases intrinsic motivation. "Motivation is a vital element in affective learning" (Shen, 2009 p. 90). In summary, this review of literature explored issues relevant to ESL teachers: how and why to lower students' affective filters, the important cognitive interrelationship between music and language learning, how students are motivated to learn an additional language, and the rich and authentic content songs provide in language lessons, especially the cultural aspects introduced through analysis of lyrics. Exploring the optimal interrelationship of each of these areas as teachers select songs and accompanying materials for use in their English language classrooms will surely benefit both teachers and students alike.

CHAPTER III
THE PROJECT AND ITS DEVELOPMENT

Brief Description of the Project

This field project consists of two main parts focusing on music-based instruction in the ESL classroom. Part one has four complete lessons each centering around a popular song. The four songs chosen are: "One" by U2, "Your Song" by Elton John, "Eternal Flame" by The Bangles, and "The Show" by Lenka. The intent of part one is to show teachers examples of completed materials for use in an English language classroom. Each song has exercises that will engage students in vocabulary, speaking, listening, pronunciation, and grammar; and has a corresponding answer key. In addition, each song has a link to a YouTube video so the teacher can easily locate the song to play for a class. Finally, each song has a short paragraph on the history of the song, providing context, which should prove interesting to students.

Unfortunately, there is only one book currently in publication that focuses on music-centered ESL instruction, *Music and Song* by Tim Murphey. Written in 1992, it still includes instructions to teachers about writing out lyrics and getting the cassette deck set up in advance. My how times have changed! So, from my standpoint, there are no current books that have materials for teachers to pull from to use in their classes. Therefore, the focus of part two of the project is to educate teachers on how to quickly and easily develop music-based materials themselves. Preparing engaging and effective lessons for class can be a very time-consuming and daunting task for teachers. With the growth of the Internet there is now access to rather amazing resources to make materials development a fast and pain-free exercise for busy teachers. Part two of the project walks

the teacher through five steps to music-based materials development: first, selecting appropriate songs; second, how to find lyrics; third, identifying vocabulary to teach; fourth, some online tools for exercise development; and finally, a note on music videos and encouragement to sing songs with the class. Through each of these steps useful website URLs are included as well as screenshots. Once the teacher learns how to find and use these online recourses, a complete lesson can be created in as little as 10 minutes.

Development of the Project

I began using music in my speaking and listening classes when I started teaching at an intensive English language school. The first time I tried it I was amazed at how well the lesson played out. Very shy students came alive and participated more than they ever had. I was able to introduce relevant colloquial vocabulary, illustrate pronunciation features we had been working on, and most importantly get the students to relax and enjoy learning. I then started to include in my need analysis form each month a line for students to fill in their favorite song in English. I would then build myself a playlist for that month's class and select a handful of songs to be used in lessons through the four-week intensive session. The students whose songs were chosen were especially excited about that lesson. In other cases, if a song was not ideal for a lesson, I would play it on the student's last day during our goodbye activity. The personal touch was meaningful to the students.

When I began to seriously consider the topic I wanted to explore for this master's degree field project I did research on how to lower student's affective filter and quickly came upon research that showed how music-based instruction does just that. And given

my own positive experiences using music in the classroom, I was quickly on my way researching and developing this project. That was the easy part.

The most difficult part of the project was to select which songs to include in part one. Not only did option paralysis set in, but my wise advisor mentioned that I would need publishers' permission to use song lyrics in the project, or further study "Fair Use" law to determine if I could legally use lyrics for this project's purpose. After lengthy research into Fair Use law, it was still not clear if using lyrics in my master's degree project constituted Fair Use, since this scenario is not covered in the law. I then moved on to get confirmation from publishers that this is indeed a Fair Use scenario. But finding the publisher of a song proved to be harder than I had imagined. There are three main associations in the music industry that have databases the public can search to learn who has the publishing rights to a song. Pouring through the three databases led to results that either did not actually list the publisher or offered only incomplete information. I then expanded my list of songs, building out my own database of 40 possible songs and tracked which association the songwriter belonged to, who the publisher was if I could find it, and tracked my correspondence efforts. The most common response via email was an automated reply stating they would reply within two to four weeks. Phone calls yielded responses that said they only accepted inquiries via email. So, I emailed as many publishers as I could until I started hearing back. No publisher would actually state that yes, this scenario does indeed fall under Fair Use, but each publisher I heard back from granted me permission to use the lyrics in this specific project at no cost. See Appendix A for this correspondence with publishers.

Now I understand why there are no current books that use lyrics to teach English, and what a shame. Thank goodness, the Internet is rife with tools for busy teachers to use to build music-based materials themselves. And, thankfully, Fair Use law does allow for an individual teacher to decide to make copies of lyrics for use with his or her students in non-profit educational settings.

Having gained permission to use eight of the 40 songs, I then narrowed them down to four, based on how well they each would lend themselves to exercises for students at an intermediate level, and how well I could build exercises in vocabulary, speaking, listening, grammar and pronunciation. Option paralysis over, I then built out materials with exercises around the four songs and developed the guide for teachers so they can see how easy it is to build lessons based on popular songs themselves.

The Project

The project in its entirety can be found in Appendix B.

CHAPTER IV
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

This project, a booklet for teachers called English Through Music, sought to address the problem, the purpose and the significance as presented in Chapter I. To quickly summarize, the problem this project aimed to address focuses on ELLs who suffer from too much anxiety to allow for effective learning. Adult ESL students face many challenges when learning a new language. They often have high levels of anxiety, perfectionism and self-consciousness. They also often have an imbalance of skills, with their reading and writing skills stronger than their speaking and listening skills. This can be frustrating to students who want to and need to speak and understand spoken English while working or studying in the United States.

The purpose of the project is multi-faceted. Incorporating a music-based approach to teaching English creates a classroom environment that lowers students' affective filters, increases their motivation, accesses areas of the brain that increase efficacy of learning, improves speaking and listening skills in general and pronunciation in particular, increases understanding of American culture which, in turn, increases students' motivation and enjoyment of learning. The significance of the project lies in the rich body of material that song lyrics provide teachers looking for authentic material to augment their lessons. Simply put, music works in the classroom. Students spend years learning English. The tedious and monotonous traditional types of materials and methods begin to lose their effectiveness if not augmented with up-to-date, real-world language exposure such as is available when studying song lyrics. Lyrics provide rich content for

class discussions, increasing vocabulary, idioms and common expressions. Lyrics also provide teachers with excellent authentic material to further illustrate pronunciation features of English. Finally, the repetitive nature of songs also benefits students learning.

This field project reviewed current research on using a music-based approach, specifically in the areas of affective behavior, neuro-cognitive implications, how access to culture motivates, and how music is ideal as authentic material for use in class. The actual project, the booklet called English Through Music, seeks to assist teachers who would like to begin to regularly use a music-center approach to teaching English. The booklet delivers examples of carefully selected songs with lyrics and accompanying exercises to build students' listening comprehension, speaking, grammar, vocabulary and pronunciation skills. The booklet is focused on showing teachers how easy it is to quickly create materials for use in class that center around a particular song. Four sample songs were selected and accompanying activities developed to build vocabulary, speaking, listening, grammar, and pronunciation skills. By using these materials teachers will see first hand how music does indeed lower students' affective filters. It also increases learning by accessing different areas in the brain, increases motivation by exposure to culture and colloquial language, and enjoys the benefits of using authentic material.

Recommendations

Given how effective using a music-based approach can be, it is surprising that there are no current books focused on teaching English via popular songs. Having worked through the issues surrounding the legal aspects of using song lyrics in materials to teach English, I now understand more about the issues involved. Song writers need

royalties to be able to continue to write songs for future publication. Thus, it is important for the general public, and those who work in education specifically, to follow the law and not infringe upon copyright law. The extra effort and cost to license publishing rights to use lyrics in a music-centered English language publication will mean that it is unlikely books will be published in the future that use songs at the center of English language instruction. However, under Fair Use law an individual teacher may photocopy lyrics of a song for use in his or her classroom. This is why I created the teacher's guide to illustrate how to quickly and easily develop music-based materials for the classroom. The guide includes step-by-step instructions to select songs, find lyrics, identify vocabulary to teach, online tools for exercise development, and music videos.

The teacher's guide ends with a recommendation to not shy away from having the class sing the song after they have complete the exercises. Americans are often uncomfortable singing in public. But, fortunately, most international students' cultures embrace singing, so teachers should give the class the opportunity to sing the song.

Finally, I encourage teachers to seek out their students' favorite songs in English and to incorporate those into lessons. It might seem like this would be overly time consuming, but my personal experience has shown that it is well worth the effort. And the more experience working with students' songs the less time it takes to create meaningful, enjoyable, effective lessons for your students.

As teachers work through the four songs in the booklet and/or follow the steps in the teacher's guide, I welcome feedback. Were they effective? How did students respond? What would you suggest to improve the booklet? Teachers, feel free to contact me at nora@englishwithnora.com with your experience and suggestions. The more

teachers share and collaborate, the more easily we can create lessons for our students that will help them relax, engage, and enjoy learning.

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APPENDIX A

Correspondence with Music Publishers

From: **Schnieders, Cody** Cody.Schnieders@umusic.com
Subject: RE: Permission to use print lyrics in education setting
Date: March 17, 2017 at 11:33 AM
To: Nora Mitchell nora@englishwithnora.com

CS

Hi Nora,

As long as the thesis paper is only used in the manner that you've outlined below, you don't need approval from us in order to move forward. In the event that multiple copies are created, and it becomes public facing; or, you receive an opportunity to publish the paper, I'm around for licensing J

Cheers,

Cody Schnieders
Film & TV Music Licensing
Universal Music Publishing Group
2100 Colorado Ave, Santa Monica, CA 90404
(310) 235-4931
cody.schnieders@umusic.com
www.umusicpub.com

From: Nora Mitchell [mailto:nora@englishwithnora.com]
Sent: Thursday, March 16, 2017 6:05 PM
To: Schnieders, Cody
Subject: Re: Permission to use print lyrics in education setting

Hi Cody,
I do submit one copy to my instructor, but the thesis will also be archived electronically at the University of San Francisco library, and will be searchable by future graduate students. But, not searchable by the public. And it is not my intention at this point to expand the work. If I did, I would certainly re-contact publishers for the correct licensing.
-Nora

> On Mar 16, 2017, at 5:40 PM, Schnieders, Cody <Cody.Schnieders@umusic.com> wrote:
>
> Thanks, Nora – it's just one copy that will be submitted to your instructor, correct? No plans to publish afterwards (at this point, at least)?
>
> Cheers,
>
> **Cody Schnieders**
> Film & TV Music Licensing
> Universal Music Publishing Group
> 2100 Colorado Ave, Santa Monica, CA 90404
> (310) 235-4931
> cody.schnieders@umusic.com
> www.umusicpub.com
>
> ---
>
> **From:** Nora Mitchell [mailto:nora@englishwithnora.com]

From: Nora Mitchell [mailto:nora@englishwithnora.com]
Sent: Thursday, March 16, 2017 3:26 PM
To: Schnieders, Cody
Subject: Re: Permission to use print lyrics in education setting

Hi Cody,
I haven't developed this section of my masters thesis yet, been waiting for the green light to use songs. But I quickly mocked up a few samples of how songs can be used in an ESL class as an activity for students. What's attached would only be included in my master's thesis, not for mass distribution. Hope this helps illustrate the kind of use.

One is a word cloud made from the lyrics from Sunday Morning by Maroon 5. Vocabulary building is an important part of using songs to teach English. Teachers need to first be sure students understand the vocabulary included in a song. Then they listen to a song while reading the lyrics with some words deleted, and fill in the blanks as they can, see the U2 song, One. This is a listening exercise. Another listening exercise is to give the student the song lyrics, but cut into individual lines, little strips of paper, and they have to work in groups of 2 or 3 to put the lyrics in order as they listen to the song, see the Beach Boys song, God Only Knows. Student really enjoy this type of activity and it's great to give them authentic and enjoyable material to work with while learning English. Happy to explain more if need be.

Finally, if you give me the © info, I can add that to the bottom of each song I include in my master's thesis.
Let me know if you have further questions.
Kind regards,
-Nora

> On Mar 16, 2017, at 1:25 PM, Schnieders, Cody <Cody.Schnieders@umusic.com> wrote:
>
> Hi Nora,
>
> Happy to help you with all of these - we have 100% of all these songs, so you're in the right place :)
>
> Would you be able to send me a sample of your thesis that demonstrates how one (or, if possible, all) of these songs will be used in the project?
>
> Cheers,
>
> Cody Schnieders
> Film & TV Music Licensing
> Universal Music Publishing Group
> 2100 Colorado Ave, Santa Monica, CA 90404

(310) 235-4931
cody.schnieders@umusic.com
www.umusicpub.com

-----Original Message-----
From: Nora Mitchell [mailto:nora@englishwithnora.com]
Sent: Tuesday, March 14, 2017 7:33 PM
To: Schnieders, Cody
Subject: Re: Permission to use print lyrics in education setting

Hi Cody,
Thanks for getting back to me. How about these, they're in the ASCAP or BMI databases pointing to umusicpub.com:
Beach Boys / God Only Knows
U2 / One
Maroon 5 / Sunday Morning
Elton John / Your Song

Can you help me with any of those?

Really appreciate your reply.
Kind regards,
-Nora

On Mar 14, 2017, at 4:54 PM, Schnieders, Cody <Cody.Schnieders@umusic.com> wrote:

Hi Nora,

Thanks for getting in touch with us about this. Unfortunately we don't have a share of "Both Sides Now" by Joni Mitchell.

Fair use is sort of a tricky subject to give you a solid answer on, as (often times) it's left up to opinion. With that said, if there are any songs in our catalogue that you would like to look into using (best places to figure out who administers what are the HFA, BMI and ASCAP databases), let me know and I'd be more than happy to see what we can do.

Cheers,

Cody Schnieders
Film & TV Music Licensing
Universal Music Publishing Group
2100 Colorado Ave, Santa Monica, CA 90404

2100 Colorado Ave, Santa Monica, CA 90404
(310) 235-4931
cody.schnieders@umusic.com
www.umusicpub.com

-----Original Message-----
From: Nora Mitchell [mailto:nora@englishwithnora.com]
Sent: Tuesday, March 14, 2017 1:23 PM
To: Arrow, Ed
Subject: Permission to use print lyrics in education setting

Greetings,
I'm a graduate student writing my masters thesis in teaching English as a second language at the University of San Francisco. My thesis project is to illustrate how teachers can use popular songs to teach English as a second language. A common classroom activity is to print the lyrics of a song, having deleted one word per line, and then the students (who are learning English) would fill in the missing word while listening to the song.

I'd like to create a pdf of song lyrics where I've deleted one word per line for the student to fill in. This would be used only in non-profit/educational settings, so does it fall under "fair use?" I won't be making any money off this, it's purely for educational purposes, for use in my master's thesis.

If this is not "fair use", how do I get permission to include printed lyrics in my masters thesis? For example, I'm interested in the song Both Sides Now by Joni Mitchell.

Thank you for your guidance.

Kind regards,
Nora Mitchell
5358 Miles Ave.
Oakland, CA 94618
415-418-8369 cell

From: **David Beal** david@specialr.com
Subject: Re: Permission to use print lyrics in educational setting
Date: March 15, 2017 at 2:28 PM
To: Nora Mitchell nora@englishwithnora.com

DB

Hey Nora,
This is fine with us. By copy of this email you have permission to use the lyrics described below, gratis. Please just use the copyright citation as found on the song's lyric page on www.bobdylan.com.

Take care,
David

> On Mar 15, 2017, at 12:27 PM, Nora Mitchell <nora@englishwithnora.com> wrote:
>
> David,
> Robin Moore with SESAC suggested I contact you to inquire about using lyrics for educational purposes. I want to be sure that the way I'm using lyrics in my masters degree thesis falls under "fair use." Robin thinks it is "fair use." But I'd be glad to get confirmation from a publisher that this is the case.
>
> I'm a graduate student writing my masters thesis in teaching English as a second language at the University of San Francisco. My thesis project is to illustrate how teachers can use popular songs to teach English as a second language. A common classroom activity is to print the lyrics of a song, having deleted one word per line, and then the students (who are learning English) would fill in the missing word while listening to the song.
>
> I'd like to create a pdf of song lyrics where I've deleted one word per line for the student to fill in. This would be used only in non-profit/educational settings, so does it fall under "fair use?" I won't be making any money off this, it's purely for educational purposes, for use in my master's thesis.
>
> For example, I'm interested in the song: The Times They Are A-Changin' by Bob Dylan.
>
> Thank you for your advice.
> Kind regards,
> -Nora Mitchell
>
> > Begin forwarded message:
> >
> > **From:** Robin Moore <rmoore@SESAC.com>
> > **Subject: RE: Permission to use print lyrics in educational setting**
> > **Date:** March 15, 2017 at 6:05:31 AM PDT
> > **To:** Nora Mitchell <nora@englishwithnora.com>
> >
> > Hey Nora! Yep, this would definitely fall under fair use. I'm not sure if you'd even need it, but if someone above you requires proof that you at least have permission, then you would need to contact the publisher for that. I've included that contact info below should you end up needing it.
> >
> > Special Rider Music
> > 212.473.5900
> > david@specialr.com
> >
> >
> >
> >
> > Robin Moore
> > Manager Bus Affairs
> >
> > SESAC
> > 35 Music Square East
> > Nashville, TN 37203
> > Phone: (615) 320-0055
> > E-Mail: rmoore@SESAC.com
> >
> >
> > -----Original Message-----
> > From: Nora Mitchell [mailto:nora@englishwithnora.com]
> > Sent: Tuesday, March 14, 2017 3:34 PM
> > To: Robin Moore <rmoore@SESAC.com>
> > Subject: Permission to use print lyrics in educational setting
> >
> > Greetings,
> > I'm a graduate student writing my masters thesis in teaching English as a second language at the University of San Francisco

I'm a graduate student writing my masters thesis in teaching English as a second language at the University of San Francisco. My thesis project is to illustrate how teachers can use popular songs to teach English as a second language. A common classroom activity is to print the lyrics of a song, having deleted one word per line, and then the students (who are learning English) would fill in the missing word while listening to the song.

I'd like to create a pdf of song lyrics where I've deleted one word per line for the student to fill in. This would be used only in non-profit/educational settings, so does it fall under "fair use?" I won't be making any money off this, it's purely for educational purposes, for use in my master's thesis.

If this is not "fair use", how do I get permission to include printed lyrics in my masters thesis? For example, I'm interested in the song: The Times They Are A-Changin' by Bob Dylan.

Thank you for your guidance.

Kind regards,
Nora Mitchell
5358 Miles Ave.
Oakland, CA 94618
415-418-8369 cell

From: **Beaven, Megan** Megan.Beaven@sonyatv.com
Subject: RE: Permission to use print lyrics in educational setting
Date: March 16, 2017 at 10:06 AM
To: nora@englishwithnora.com

MB

Hi Nora,

Thank you for your inquiry. You have gratis permission and are okay to use those three songs in your master's thesis. However, if this thesis ever becomes a curriculum for sale or distribution, you will need to come back to us for a license. Please let me know if you have any further questions!

Kind regards,
Megan Beaven
Licensing & Income Tracking Assistant
Sony/ATV Music Publishing | 424 Church Street, Suite 1200 | Nashville, TN 37219
Megan.Beaven@sonyatv.com | www.sonyatv.com

Sony/ATV MUSIC PUBLISHING

-----Original Message-----
From: Nora Mitchell [mailto:nora@englishwithnora.com]
Sent: Monday, March 13, 2017 8:41 PM
To: SMP Licensing
Subject: Permission to use print lyrics in educational setting

Greetings,
I'm a graduate student writing my masters thesis in teaching English as a second language at the University of San Francisco. My thesis project is to illustrate how teachers can use popular songs to teach English as a second language. A common classroom activity is to print the lyrics of a song, having deleted one word per line, and then the students (who are learning English) would fill in the missing word while listening to the song.

I'd like to create a pdf of song lyrics where I've deleted one word per line for the student to fill in. This would be used only in non-profit/educational settings, so does it fall under "fair use?" I won't be making any money off this, it's purely for educational purposes, for use in my master's thesis.

If this is not "fair use", how do I get permission to include printed lyrics in my masters thesis? For example, I'm interested in the following songs: Eternal Flame by Bangles, Hello by Adele, and The Show by Lenka.

Thank you for your guidance.

Kind regards,
Nora Mitchell
5358 Miles Ave.
Oakland, CA 94618
415-418-8369 cell

APPENDIX B

The Project: English Through Music

English Through Music

Nora Mitchell

Spring 2017

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Introduction

Introduction

Learning a language does not need to be painful. Using a music-based approach offers lively, engaging, and interesting ways to learn. But how to go about using music in the language classroom? These days, we face a deluge of language materials from publishers. However, very few materials are available that focus on music as a medium of instruction. Likewise, not all materials satisfy both the instructor and the learner in terms of content and intended communicative competence goals.

Rational

Music helps relax students and open their minds to learning. The following materials were designed using music and lyric analysis to make learning English more fruitful and engaging for students. Additionally, the use of songs allows students to be able to learn pronunciation, syntax, grammar, vocabulary, listening skills, and various cultural phenomena (i.e. idioms, slang, dialects, colloquial language) more effectively.

These materials include a variety of music genres, such as pop and rock, from various eras in order to motivate learners and give them a diverse sampling of music genres. Bloom's Taxonomy informed exercise development. The following materials focus on the higher-order thinking skills from Bloom's Taxonomy: analysis, synthesis, and evaluation. In addition, learning English through music activates a number of Gardner's Multiple Intelligences. With a diverse range of activities students of all learning styles will benefit.

The overarching goal is to improve students' communicative competence using music and lyric analysis to practice various language skills. This booklet can be used as supplementary material to incorporate music into an adult English language classroom.

To Teachers

How to Use These Materials

Part One - Songs with Exercises

In part one of this booklet, four songs were chosen as examples of how to build materials around music. Each song has exercises in vocabulary, speaking, listening, grammar and pronunciation. There is a corresponding answer key for each exercise at the end of part one.

The exercises for the four songs were developed for intermediate adult English language learners. Teachers can certainly adjust the lessons so they work with lower level or more advanced students.

Part Two - A Teacher's Guide to Developing Music-Based Materials

Part two of the booklet offers practical advice to teachers for how to quickly and easily create materials based on popular songs. Teachers have little time to prepare materials for lessons. Thankfully, with the expansion of the Internet, there are plenty of resources that make the task of materials development much simpler and less time consuming.

Dedication

I would like to dedicate this booklet to the students, teachers and staff at ILSC San Francisco, an intensive English language school, especially to Jeannie Buso and Emilie Hayward, for hiring me and supporting my growth as a teacher. Appreciation goes to the teaching staff for readily sharing materials and ideas. Many thanks to Emilie for allowing me to teach a new intensive course on English Through Music in December 2016. Your trust and support is much appreciated.

Part One

Skills Summary

Page	Song and Artist	Vocabulary	Speaking	Listening	Grammar	Pronunciation
6	**"One" by U2**	Wordcloud, matching words	Partner discussion	Select correct words in lyrics	Forming yes/no questions	Linking
12	**"Your Song" by Elton John**	Matching words	Discuss survey results	Order lines of lyrics	Second conditional, subjunctive mood	Word stress
18	**"Eternal Flame" by The Bangles**	Matching words, word search	Predict results, sing song	Gap fill from scrambled letters	Infinitive vs. gerund	Reductions
24	**"The Show" by Lenka**	Matching words and matching idioms	Group and partner discussion	Gap fill	Contractions	Sentence stress

"One"

by U2

Song Link
https://youtu.be/ftjEcrrf7r0

Song History

U2 is an Irish rock band. A powerful song with multiple interpretations, "One" was written in 1991 in Germany during the German reunification. "One" is also the name of the organization that lead singer Bono set up to work to end extreme poverty and preventable disease particularly in Africa.

Vocabulary

A Choose three or four words at a time from the lyrics word cloud on the next page and use them to write sentences. Then share with your partner.

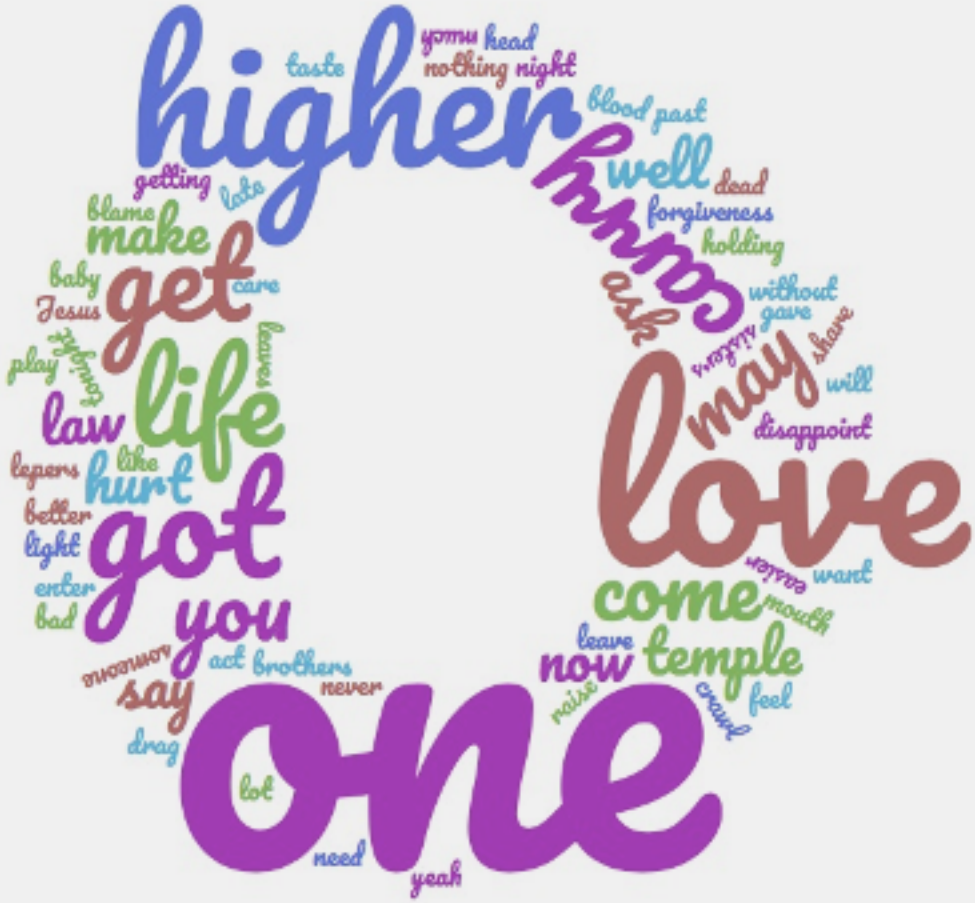
1. _____
   _____
2. _____
   _____
3. _____
   _____
4. _____
   _____
5. _____
   _____

Speaking

B Review the words in the word cloud, then discuss the following with your small group or with your partner, before listening to the song.

1. Do you think this song is hopeful? Why or why not?
2. Do you think this is a love song or a break up song? Why?

Vocabulary



C Match the words with their meanings.

1. __ blame
2. __ forgiveness
3. __ leper
4. __ disappoint
5. __ temple
6. __ crawl

a. move forward on hands and knees
b. someone with a terrible skin disease, everyone stays away from them
c. a building used to worship god or gods
d. act of not feeling angry with someone anymore
e. feel sad because something didn't happen
f. to say that someone is responsible for something

"One"

by U2

Speaking

D Listen to the song or watch the music video without reading the lyrics yet. Discuss the meaning of the song with your partner or with a group. Were your predictions from section B correct?

Love song or break up song?

Listening

E Listen again while reading the lyrics below and circle the correct word in each line.

1. Is it (setting/getting) better
2. Or do you (feel/heel) the same?
3. Will it make it (please/easier) on you, now
4. You (got/get) someone to blame?

Chorus:
5. You (pay/say) one love, one life
6. When it's one need in the (fight/night)
7. One love, we get to (share/care) it
8. (Leaves/please) you, baby, if you don't care for it

9. Did (I/he) disappoint you
10. Or leave a (sad/bad) taste in your mouth?
11. You act like you (ever/never) had love
12. And you (won't/want) me to go without

[Chorus]
13. Well, it's too late (tonight/to fight)
14. To drag the (past/last) out into the light
15. We're one, but we're not the (same/shame)
16. We get to (carry/marry) each other, (carry/marry) each other
17. One

18. Have you come (there/here) for forgiveness?
19. Have you come to (raise/praise) the dead?
20. Have you come here to (pray/play) Jesus
21. To the lepers in your (head/bed)?

[Chorus]
22. Did I (ask/task) too much? More than a lot
23. You gave (me/thee) nothing, now it's all I got
24. We're one, but we're not the (same/shame)
25. Well, we (hurt/flirt) each other, then we do it again

26. You say love is a (sample/temple), love a higher law
27. Love is a temple, love the higher (law/flaw)
28. You ask me to enter, but then you make me (brawl/crawl)
29. And I can't be (scolding/holding) on to what you got
30. (When/Then) all you got is hurt

31. One (love/dove), one blood
32. One (life/fight), you got to do what you should
33. One (life/fight) with each other
34. Sisters, brothers
35. One life, but we're not the (blame/same)
36. We get to (carry/marry) each other, (carry/marry) each other
37. One
38. One

39. Ooh-ooh-ooh
40. Oh-ooh
41. May we, may we, may we get
42. Higher
43. Oh, higher
44. Ay, yeah, go higher
45. Oh higher

"One"

by U2

Grammar

Questions: Forming questions follows a simple formula. For questions that can be answered with a *yes* or *no* answer, follow this formula:

Auxiliary verb + subject + main verb...

Example: Did + I + disappoint... (you?)

F Ask your partner the following yes/no questions:

Student A:

1. Do you like U2?
2. Have you heard of them before today?
3. Have you seen them perform?

Student B:

1. Will you go to a concert soon?
2. Are you going straight home after class?
3. Do you take the bus to school?

Write down three more similar questions, then ask your partner:

Student A:

4. _____
5. _____
6. _____

Student B:

4. _____
5. _____
6. _____

Pronunciation

Linking

Written English has spaces between words. Spoken English does not have spaces between words. Whenever possible, speakers flow words together by linking the final sound of one word to the beginning sound of the next word. This can make it difficult for non-native speakers to understand when one word is starting and another is ending.

This song highlights 3 types of linking:

1. **Hold or lengthen:** When the final consonant sound is the same as the first consonant sound of the next word. The sound is lengthened or held, not pronounced twice.

Examples: get to late tonight

2. **Move to the next word:** Final sound is a consonant and the next word begins with a vowel sound. It sounds like the final consonant moves to the beginning of the next word.

Examples: Is it will it it's one

3. **Do not release:** Final sound is a stop consonant: /b/, /p/, /g/, /k/, /d/, or /t/ Do not release the final stop consonant.

Examples: act like want me ask too

G Listen to the first half of the song and draw lines to connect the linking words.

1. Is it getting better
2. Or do you feel the same?
3. Will it make it easier on you, now
4. You got someone to blame?

Chorus:

5. You say one love, one life
6. When it's one need in the night
7. One love, we get to share it
8. Leaves you, baby, if you don't care for it

9. Did I disappoint you
10. Or leave a bad taste in your mouth?
11. You act like you never had love
12. And you want me to go without

[Chorus]

13. Well, it's too late tonight
14. To drag the past out into the light
15. We're one, but we're not the same
16. We get to carry each other, carry each other
17. One
18. Have you come here for forgiveness?
19. Have you come to raise the dead?
20. Have you come here to play Jesus
21. To the lepers in your head?

"Your Song"

by Elton John

Song Link

https://youtu.be/mTa8U0Wa0q8

Song History

Elton John wrote the music and his long-time collaborator, Bernie Taupin, wrote the lyrics. Originally released in 1970, the song was Elton John's first pop hit. A love ballad, the lyrics avoid the use of gendered pronouns, leaving interpretation to the imagination of the listener. The song is still popular today.

Vocabulary

potions

sculptor

traveling show

verses

moss on a roof

cross (adj.)

Vocabulary

A Fill in the blank with a word from the box below that matches the definition.

1. _____ person who makes sculptures, works of art made by carving
2. _____ groups of lines in a poem or song
3. _____ very small green or yellow plant that grows where it is wet
4. _____ to be annoyed or angry with someone or something
5. _____ liquids with magical powers
6. _____ entertaining people and moving from city to city
7. _____ covers the top of a building

potions	sculptor	traveling show	verses	moss	roof	cross (adj)

Fill in the blank with a word from the box above that completes the sentence.

8. _____ usually grows on the north side of a tree.
9. Please don't be _____ with me. I didn't mean to upset you.
10. The _____ uses special tools to carve stone into works of art.
11. Witches have all kinds of _____ with magical powers.
12. The poet faithfully wrote _____ every morning.
13. Be careful on the _____! Don't fall off; it's steep and slippery!
14. He joined a _____ when he was only 13 years old to see the country.

"Your Song"

by Elton John

Listening

B **How would you describe this song?**

Fill out the form while listening to the song. 1 = not at all 5 = very much
Circle the number of your choice.

warm	1	2	3	4	5
gentle	1	2	3	4	5
lively	1	2	3	4	5
soft	1	2	3	4	5
boring	1	2	3	4	5
simple	1	2	3	4	5
fun	1	2	3	4	5
repetitive	1	2	3	4	5
good beat	1	2	3	4	5
good instrumentation	1	2	3	4	5
good lyrics	1	2	3	4	5
disorganized	1	2	3	4	5
too long	1	2	3	4	5
political	1	2	3	4	5

makes me want to dance	1	2	3	4	5
inspiring	1	2	3	4	5
soothing	1	2	3	4	5
I want to hear it again	1	2	3	4	5
I would give it to a friend	1	2	3	4	5

I think the person singing is:

sincere	1	2	3	4	5
in love	1	2	3	4	5
excited	1	2	3	4	5
angry	1	2	3	4	5
bored	1	2	3	4	5
boring	1	2	3	4	5

I would like to meet the singer	1	2	3	4	5
I can imagine saying the words to someone	1	2	3	4	5

Speaking

C Compare your answers on the form, your reactions to the song, with your partner.

Listening

D **Directions:**

Cut lyrics into strips for each student or each pair of students. Mix up the order of the strips before giving to students.

Listen to the song while students work alone or together to place strips in the correct order.

It's a little bit funny, this feeling inside

I'm not one of those who can easily hide

I don't have much money, but boy if I did

I'd buy a big house where we both could live

If I was a sculptor, but then again, no

Or a man who makes potions in a traveling show

I know it's not much, but it's the best I can do

My gift is my song, and this one's for you

And you can tell everybody this is your song

It may be quite simple, but now that it's done

I hope you don't mind, I hope you don't mind that I put down in words

How wonderful life is while you're in the world

I sat on the roof and kicked off the moss

Well, a few of the verses, well, they've got me quite cross

But the sun's been quite kind while I wrote this song

It's for people like you that keep it turned on

So excuse me forgetting, but these things I do

You see I've forgotten if they're green or they're blue

Anyway the thing is what I really mean

Yours are the sweetest eyes I've ever seen

And you can tell everybody this is your song

It may be quite simple, but now that it's done

I hope you don't mind, I hope you don't mind that I put down in words

How wonderful life is while you're in the world

I hope you don't mind, I hope you don't mind that I put down in words

How wonderful life is while you're in the world

"Your Song"

by Elton John

Grammar

I don't have much money, but boy if I did

I'd buy a big house where we both could live

What is happening in these lyrics, grammatically?
Remember that in these lines, *I'd* is the contraction for *I would*.

In present and unreal situations verbs after *if* are formed with the simple past tense. The verb that then follows is a conditional, usually *would*. Note: In these present and unreal situations the verb *be* is always conjugated as *were* for all pronouns, *I, he, she*, and *it*. *If I were... If he were... If she were...*

Examples:

- I don't have much money, but boy ***if*** I did, I would buy a big house where we both could live.
- ***If*** I were you, I would start saving money.

E Fill in the blank with the correct form of the verb.

1. I want to buy a house. I don't have a million dollars.

   If I _____ a million dollars, I _____ buy a house.

2. I want to be a girl and wear high heel shoes. I am not a girl.

   If I _____ a girl, I _____ wear high heel shoes.

3. I want to text Sam. I don't know Sam's cell phone number.

   If I _____ Sam's cell phone number, I _____ text him.

4. I want you to turn off your phone. I'm not you.

   If I _____ you, I _____ turn off my phone.

Pronunciation

Word Stress

When words in English have two or more syllables there is always one syllable that is the strongest. This is the main stressed syllable.

- Vowels in the stressed syllable are clear, sounding like the vowel.
- The stressed syllable often has a higher pitch.
- And, most importantly, the stressed syllable is pronounced longer than the other syllables.

Examples: **FUN-ny** **FEE-ling** **in-SIDE**

F Listen to the song again or listen to your teacher read each word. Underline the main stressed syllable in each word.

1. eas-i-ly
2. mon-ey
3. sculp-tor
4. a-gain
5. po-tions
6. tra-vel-ing
7. ev-ry-bod-y
8. sim-ple
9. won-der-ful
10. ver-ses
11. peo-ple
12. ex-cuse
13. for-get-ting
14. for-got-ten
15. an-y-way
16. rea-lly
17. swee-test

"Eternal Flame"

by The Bangles

Song Link
https://youtu.be/PSoOFn3wQV4

Song History

The Bangles are an American all-girl band from Los Angeles who were very successful in the 1980's. They released this hit single, Eternal Flame, in 1989. The song hit number one on the charts in nine countries. The song was inspired by the eternal flame the band saw when visiting Elvis Presley's grave.

Vocabulary

A Match the words with the definitions below.

1. _____ beating
2. _____ belong
3. _____ burning
4. _____ darling
5. _____ dreaming
6. _____ eternal
7. _____ feel
8. _____ feeling
9. _____ lonely
10. _____ meant
11. _____ only
12. _____ same
13. _____ shines
14. _____ sleeping
15. _____ understand

a. strong emotion, something felt through the mind
b. sad to be alone
c. a way of addressing someone you love
d. no other exists
e. past tense, past participle of mean
f. series of regular blows or movements
g. to know the meaning of something
h. very strong, extreme feeling, like heat
i. to be asleep
j. feel comfortable in a situation or with a person
k. existing or continuing forever
l. effect of touch or emotion
m. images and feelings that happen while asleep
n. bright, producing or reflecting light
o. not different, exactly alike

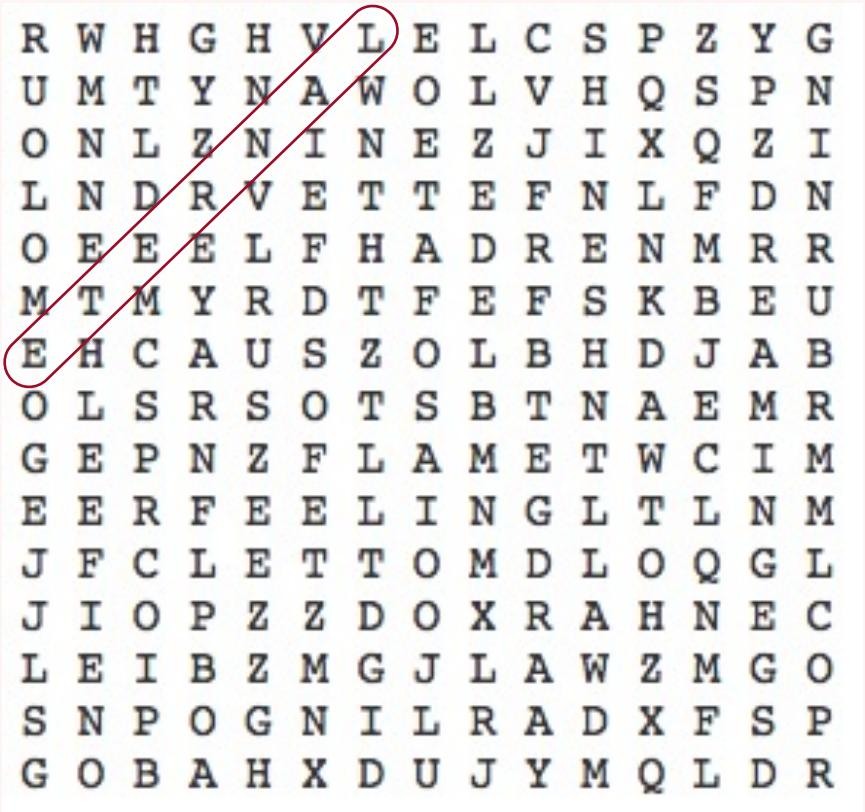
Vocabulary

B

Word Search

Search for the following words in the puzzle. They can be found forwards, backwards, vertically, horizontally and diagonally. One word is done for you.

BEATING	~~ETERNAL~~	ONLY
BELONG	FEEL	SAME
BURNING	FEELING	SHINES
DARLING	LONELY	SLEEPING
DREAMING	MEANT	UNDERSTAND



"Eternal Flame"

by The Bangles

Listening

C Listen to the song and fill in the blanks with words that use the scrambled letters in parentheses.

Chorus:

1. Close your eyes, give me your hand, _____ (adiglnr)
2. Do you feel my heart _____ (abeignt)
3. Do you _____ (addennrstu)
4. Do you feel the _____ (aems)
5. Am I only _____ (adegimnr)
6. Is this _____ (bginnru) an eternal flame

7. I believe it's _____ (aemnt) to be, darling
8. I watch you when you are _____ (eegilnps)
9. You _____ (beglno) with me
10. Do you _____ (eefl) the same
11. Am I _____ (lnoy) dreaming
12. Or is this burning an _____ (aeelnrt) flame

Verse 2:

13. Say my _____ (aemn)
14. Sun _____ (ehinss) through the rain
15. A whole life so _____ (ellnoy)
16. And then come and _____ (aees) the pain
17. I don't want to lose this _____ (eefgiln), oh

[Repeat verse 2]

[Chorus x 4]

Speaking

D Discuss the following questions with your partner.

1. What do you think the results will be, from the story in the lyrics? What is your prediction?
2. Do you think the singer's partner feels the same way?
3. Do they live happily ever after? Or are the feelings not returned?
4. What are bangles?
5. What is the purpose of an eternal flame? What does it signify?
6. What are common feelings or emotions?
7. What are you feeling now?

E Sing along to the song as a class.

"Eternal Flame"

by: The Bangles

Grammar

Gerund & Infinitive Usage

It can be difficult to know when to use an infinitive and when to use a gerund. Follow these guidelines for gerund/infinitive usage:

Gerunds

A gerund is a verb with an -ing ending that acts like a noun. Gerunds are best used in sentences about actions that are real or complete, or that have been completed.

- Is this burning an eternal flame

In this example, the burning is a gerund, a real and current feeling.

- I don't want to lose this feeling.

In this example, the feeling is real and ongoing.

Infinitives

Infinitives are best used in sentences about actions that are unreal or abstract, or that will occur in the future.

- I believe it's meant to be, darling.

In this example, the singer is stating a belief about the future of the relationship, and it's an abstract concept, "meant to be."

F Fill in the blank with the verb in brackets in the gerund or infinitive form.

1. I'll never forget _____you for the first time. (meet)
2. I learned_____English when I was six years old. (speak)
3. I like_____my friends on the weekend. (see)
4. I enjoy_____time with you. (spend)
5. I forgot _____my car last night, and it was stolen. (lock)

Pronunciation

Reductions

Spoken English includes many reduced words. Reductions are not incorrect English, they are how normal, everyday English is spoken. It can be difficult to understand spoken English because so many words are reduced. Learning how words are reduced will help you improve listening skills, as well as help you sound more natural when speaking English.

give me --> gimme **do you --> do ya**

want to --> wanna **and --> an**

It's quite common to drop the final "g" at the end of -ing words when speaking. So, the -ing that normally sounds like /ŋ/, as in dream<u>ing</u>, becomes /n/, as in dream<u>in'</u>. The apostrophe signifies a letter is left off. Practice saying the following words:

dreamin' **beatin'**

darlin' **sleepin'**

feelin' **burnin'**

G Fill in the blank with the reduced version of the word or words in brackets. Practice saying them with a partner.

1. I _____go to the party. (want to)
2. Are you _____go to the movie? (going to)
3. When are you _____ to Los Angeles? (moving)
4. You're _____ the food in the frying pan! (burning)
5. What _____think about this class? (do you)
6. Please pass the salt _____ pepper. (and)
7. How are you _____? Better? (feeling)

"The Show"

by **Lenka**

Song Link
https://youtu.be/elsh3J5lJ6g

Song History

Lenka is an Australian television actress and singer-songwriter who moved to Los Angeles in 2007. "The Show" was the first release from her 2008 debut self-titled solo album. The song is very positive, upbeat, and depicts notions of young female adolescent love.

Vocabulary

Riddle

Maze

Synchronize

Spotlight

Ghost

Little

Vocabulary

A Fill in the blank with a word from the box below that matches the definition.

1. _____ a confusing network of connecting paths or passages
2. _____ small in size
3. _____ to cause to indicate the same time
4. _____ as on a small area of a stage or in a television studio
5. _____ with fear or terror
6. _____ a statement or question that proposes a puzzle to be solved

riddle	maze	scare	synchronize	spotlight	little

Fill in the blank with a word from the box above that completes the sentence.

7. He got the answer to a _____.
8. The soundtrack did not _____ with the action.
9. There is _____ hope for success.
10. We got lost in the _____.
11. I don't mind flying. It's the landings that _____ me.
12. Movie stars are often in the _____.

"The Show"

by Lenka

Idioms

An idiom is a phrase where the words together have a different meaning than the dictionary meanings of the individual words.

Figure it out

Bring me down

Let it go

B Fill in the blank with an idiom from above.

1. Don't disappointed me. Don't _____ .
2. Once you seize upon an idea, you can't _____ .
3. I am stuck on this problem. I can't _____ .

Speaking

C Group discussion: What do these lines mean?

Life is a maze and love is a riddle

I want my money back

Listening

D Listen to the song and write the missing words.

Chorus:
1 I'm just a little bit caught in the _____
2 Life is a _____ and love is a riddle
3 I don't know where to _____
4 Can't do it _____ I've tried
5 And I don't _____ why

6 Slow it _____, make it stop
7 Or else my _____ is going to pop
8 'Cause it's _____ much
9 Yeah, it's a lot to be _____ I'm not
10 I'm a fool _____ of love
11 'Cause I just can't get _____
[Chorus]
12 I'm just a little girl lost in the _____
13 I'm so _____ but I don't show it
14 I can't _____ it out
15 It's _____ me down I know
16 I've _____ to let it go
17 And just enjoy the show
18 The sun is hot in the _____
19 Just like a _____ spotlight
20 The people follow the signs
21 And _____ in time
22 It's a joke, nobody knows
23 They've got a _____to that show
[Chorus]
24 I'm just a little girl lost in the moment
25 I'm so scared but I don't_____it
26 I can't figure it out
27 It's bringing me _____
28 I know, I've got to _____ it go
29 And just enjoy the show, just enjoy the show
[Chorus]
30 I'm _____ a little girl lost in the moment
31 I'm so scared but I don't _____ it
32 I _____ figure it out
33 It's bringing me _____
34 I know, I've got to _____ it go
35 And just enjoy the show
[Twice]
36 Dum de dum
37 Dudum de dum
38 Just enjoy the show
[Twice]
39 I want my money back
40 I want my money back
41 I want my money back
42 Just enjoy the show

E Discuss with a partner:

What does this song inspire in your life?

Grammar

Contractions

In English, we often shorten and combine words when we speak to make our speech faster and smoother. This is called a **contraction**. Usually, we do this with verbs and pronouns as well as with negative verb forms.

Ex. **I have** eaten already today. -->

I've eaten already today.

To make a contraction:
First identify the subject and the helping verb to the right of the subject:

I will go to the store later.

Then, delete the first half of the helping verb:

I will go to the store later. -->

I'll go to the store later.

Add an apostrophe between the subject and the shortened verb to show some sounds were deleted (the apostrophe is only in writing and doesn't change the way you say the contraction out loud):

I'll go to the store later

We can also do this with negative verb forms—in this case we don't combine the subject and helping verb, but instead we combine the helping verb and *not*:

I did not have time to eat breakfast -->

I didn't have time to eat breakfast today.

Long Form	Contracted
N + will	N + 'll
N + have	N + 've
N + had	N + 'd
N + is	N + 's
N + are	N + 're
Have not	Haven't
Had not	Hadn't
Do not	Don't
Did not	Didn't
Will not	Won't (**not** willn't)
Can not	Can't
I am	I'm

F Write the contractions.

1. I have _____
2. You are _____
3. I would _____
4. Do not _____
5. I am _____
6. Can not _____

Pronunciation

Sentence Stress

Just as words have certain syllables stressed, sentences have certain words stressed. Within a sentence there are focus words, also called content words. These words are the most important in the sentence and hold meaning. Words that glue the sentence together, grammatical words like *the, a,* and *and* are called function words. These function words are spoken more softly, they are weak words. Try saying this line the way Lenka does:

LIFE is a **MAZE** and **LOVE** is a **RIDDLE**

Life, maze, love and *riddle* are the important content words. *Is, a*, and *and* are the function words, without them the sentence is still understandable. Note that content words are pronounced slightly louder and longer than function words.

G Listen to the first part of the lyrics again. Underline content words and cross out function words.

1. I'm just a little bit caught in the middle
2. Life is a maze and love is a riddle
3. I don't know where to go
4. Can't do it alone I've tried
5. And I don't know why
6. Slow it down, make it stop
7. Or else my heart is going to pop
8. 'Cause it's too much
9. Yeah, it's a lot to be something I'm not
10. I'm a fool out of love
11. 'Cause I just can't get enough

"One"

by U2

Answer Key

C Vocabulary, p. 7

1. _f_ blame
2. _d_ forgiveness
3. _b_ leper
4. _e_ disappoint
5. _c_ temple
6. _a_ crawl

a. move forward on hands and knees

b. someone with a terrible skin disease, everyone stays away from them

c. a building used to worship god or gods

d. act of not feeling angry with someone anymore

e. feel sad because something didn't happen

f. to say that someone is responsible for something

E Listening, p. 9

1. Is it (setting/getting) better
2. Or do you (feel/heel) the same?
3. Will it make it (please/easier) on you, now
4. You (got/get) someone to blame?

Chorus:
5. You (pay/say) one love, one life
6. When it's one need in the (fight/night)
7. One love, we get to (share/care) it
8. (Leaves/please) you, baby, if you don't care for it

9. Did (I/he) disappoint you
10. Or leave a (sad/bad) taste in your mouth?
11. You act like you (ever/never) had love
12. And you (won't/want) me to go without

[Chorus]
13. Well, it's too late (tonight/to fight)
14. To drag the (past/last) out into the light
15. We're one, but we're not the (same/shame)
16. We get to (carry/marry) each other, (carry/marry) each other
17. One

18. Have you come (there/here) for forgiveness?
19. Have you come to (raise/praise) the dead?
20. Have you come here to (pray/play) Jesus
21. To the lepers in your (head/bed)?

[Chorus]
22. Did I (ask/task) too much? More than a lot
23. You gave (me/thee) nothing, now it's all I got

Answer Key

E Listening, p. 9 -

24. We're one, but we're not the (same/shame)
25. Well, we (hurt/flirt) each other, then we do it again

26. You say love is a (sample/temple), love a higher law
27. Love is a temple, love the higher (law/flaw)
28. You ask me to enter, but then you make me (brawl/crawl)
29. And I can't be (scolding/holding) on to what you got
30. (When/Then) all you got is hurt

31. One (love/dove), one blood
32. One (life/fight), you got to do what you should
33. One (life/fight) with each other
34. Sisters, brothers
35. One life, but we're not the (blame/same)
36. We get to (carry/marry) each other, (carry/marry) each other
37. One
38. One

39. Ooh-ooh-ooh
40. Oh-ooh
41. May we, may we, may we get
42. Higher
43. Oh, higher
44. Ay, yeah, go higher
45. Oh higher

G Pronunciation, p. 11

Play song video until 4:38.

1. Is it getting better
2. Or do you feel the same?
3. Will it make it easier on you, now
4. You got someone to blame?

Chorus:
5. You say one love, one life
6. When it's one need in the night
7. One love, we get to share it
8. Leaves you, baby, if you don't care for it

9. Did I disappoint you
10. Or leave a bad taste in your mouth?
11. You act like you never had love
12. And you want me to go without

[Chorus]
13. Well, it's too late tonight
14. To drag the past out into the light
15. We're one, but we're not the same
16. We get to carry each other, carry each other
17. One

18. Have you come here for forgiveness?
19. Have you come to raise the dead?
20. Have you come here to play Jesus
21. To the lepers in your head?

"Your Song"

by Elton John

Answer Key

A Vocabulary, p. 13

1. sculptor
2. verses
3. moss
4. cross
5. potions
6. traveling show
7. roof
8. moss
9. cross
10. sculptor
11. potions
12. verses
13. roof
14. traveling show

D Listening, p. 15

1. It's a little bit funny, this feeling inside
2. I'm not one of those who can easily hide
3. I don't have much money, but boy if I did
4. I'd buy a big house where we both could live
5. If I was a sculptor, but then again, no
6. Or a man who makes potions in a traveling show
7. I know it's not much, but it's the best I can do
8. My gift is my song, and this one's for you
9. And you can tell everybody this is your song
10. It may be quite simple, but now that it's done
11. I hope you don't mind, I hope you don't mind that I put down in words
12. How wonderful life is while you're in the world
13. I sat on the roof and kicked off the moss
14. Well, a few of the verses, well, they've got me quite cross
15. But the sun's been quite kind while I wrote this song
16. It's for people like you that keep it turned on
17. So excuse me forgetting, but these things I do
18. You see I've forgotten if they're green or they're blue
19. Anyway the thing is what I really mean
20. Yours are the sweetest eyes I've ever seen
21. And you can tell everybody this is your song
22. It may be quite simple, but now that it's done
23. I hope you don't mind, I hope you don't mind that I put down in words
24. How wonderful life is while you're in the world
25. I hope you don't mind, I hope you don't mind that I put down in words
26. How wonderful life is while you're in the world

Answer Key

E Grammar, p. 16

1. I want to buy a house. I don't have a million dollars.
   If I had a million dollars, I would buy a house.
2. I want to be a girl and wear high heel shoes. I am not a girl. If I were a girl, I would wear high heel shoes.
3. I want to text Sam. I don't know Sam's cell phone number. If I knew Sam's number, I would text him.
4. I want you to turn off your phone I'm not you.
   If I were you, I would turn off my phone.

F Pronunciation, p. 17

1. eas-i-ly
2. mon-ey
3. sculp-tor
4. a-gain
5. po-tions
6. tra-vel-ing
7. ev-ry-bod-y
8. sim-ple
9. won-der-ful
10. ver-ses
11. peo-ple
12. ex-cuse
13. for-get-ting
14. for-got-ten
15. an-y-way
16. rea-lly
17. swee-test

"Eternal Flame"

by The Bangles

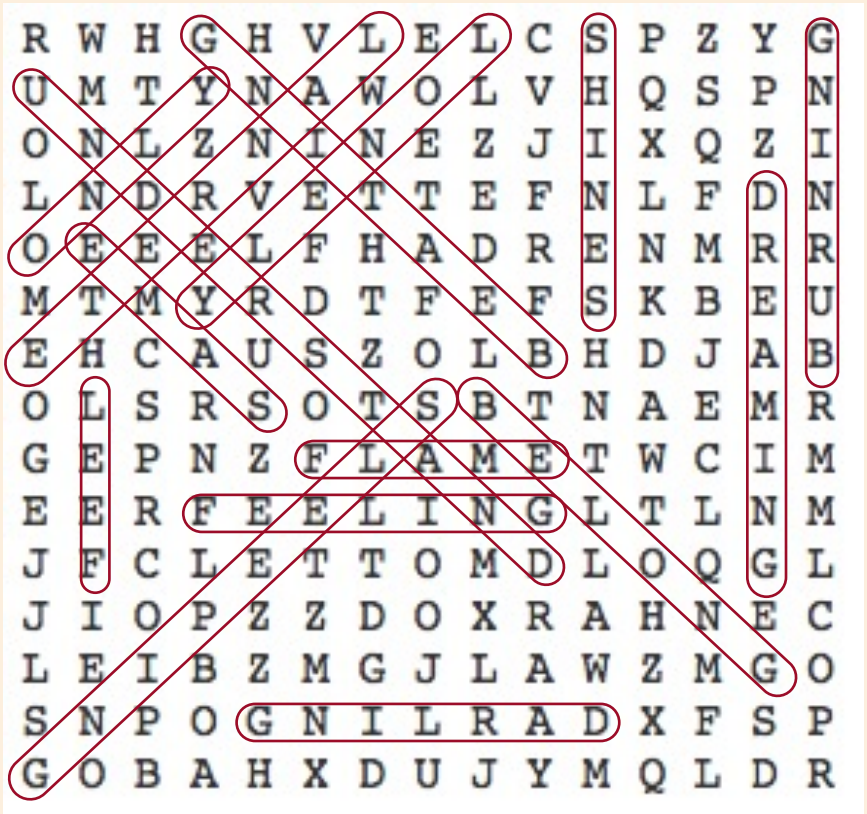
Answer Key

A Vocabulary, p. 18

1. __f___ beating
2. __j___ belong
3. __h___ burning
4. __c___ darling
5. __m___ dreaming
6. __k___ eternal
7. __l___ feel
8. __a___ feeling
9. __b___ lonely
10. __e___ meant
11. __d___ only
12. __o___ same
13. __n___ shines
14. __i___ sleeping
15. __g___ understand

B Vocabulary, p. 19

BEATING	ETERNAL	ONLY
BELONG	FEEL	SAME
BURNING	FEELING	SHINES
DARLING	LONELY	SLEEPING
DREAMING	MEANT	UNDERSTAND



Answer Key

C Listening, p. 20

Chorus:

1. Close your eyes, give me your hand, darling
2. Do you feel my heart beating
3. Do you understand
4. Do you feel the same
5. Am I only dreaming
6. Is this burning an eternal flame

7. I believe it's meant to be, darling
8. I watch you when you are sleeping
9. You belong with me
10. Do you feel the same
11. Am I only dreaming
12. Or is this burning an eternal flame

Verse 2:
13. Say my name
14. Sun shines through the rain
15. A whole life so lonely
16. And then come and ease the pain
17. I don't want to lose this feeling, oh

[Repeat verse 2]

[Chorus x 4]

F Grammar, p. 22

1. I'll never forget meeting you for the first time. (meet)
2. I learned to speak English when I was six years old. (speak)
3. I like seeing my friends on weekends. (see)
4. I enjoy spending time with you. (spend)
5. I forgot to lock my car last night, and it was stolen. (lock)

G Pronunciation, p. 23

1. I wanna go to the party. (want to)
2. Are you gonna go to the movie? (going to)
3. When are you movin' to Los Angeles? (moving)
4. You're burnin' the food in the frying pan! (burning)
5. What do ya think about this class? (do you)
6. Please pass the salt an pepper. (and)
7. How are you feelin'? Better? (feeling)

"The Show"

by Lenka

Answer Key

A Vocabulary, p. 25

1. maze
2. little
3. synchronize
4. spotlight
5. scare
6. riddle

7. riddle
8. synchronize
9. little
10. maze
11. scares
12. spotlight

B Idioms, p. 26

1. bring me down
2. let it go
3. figure it out

D Listening, p. 27

Chorus:
1 I'm just a little bit caught in the middle
2 Life is a maze and love is a riddle
3 I don't know where to go
4 Can't do it alone I've tried
5 And I don't know why

6 Slow it down, make it stop
7 Or else my heart is going to pop
8 'Cause it's too much
9 Yeah, it's a lot to be something I'm not
10 I'm a fool out of love
11 'Cause I just can't get enough
[Chorus]
12 I'm just a little girl lost in the moment
13 I'm so scared but I don't show it
14 I can't figure it out
15 It's bringing me down I know
16 I've got to let it go
17 And just enjoy the show
18 The sun is hot in the sky
19 Just like a giant spotlight
20 The people follow the sign
21 And synchronize in time
22 It's a joke, nobody knows
23 They've got a ticket to that show
[Chorus]

Answer Key

D Listening, p. 27 - continued

24 I'm just a little girl lost in the moment
25 I'm so scared but I don't show it
26 I can't figure it out
27 It's bringing me down
28 I know, I've got to let it go
29 And just enjoy the show, just enjoy the show
[Chorus]
30 I'm just a little girl lost in the moment
31 I'm so scared but I don't show it
32 I can't figure it out
33 It's bringing me down
34 I know, I've got to let it go
35 And just enjoy the show
[Twice]
36 Dum de dum
37 Dudum de dum
38 Just enjoy the show
[Twice]
39 I want my money back
40 I want my money back
41 I want my money back
42 Just enjoy the show

F Grammar, p. 28

1. I've
2. You're
3. I'd
4. Don't
5. I'm
6. Can't

G Pronunciation, p. 29

Play song video until 3:55.

1. I'm just ~~a~~ little bit caught ~~in the~~ middle
2. Life ~~is a~~ maze ~~and~~ love ~~is a~~ riddle
3. I don't know where ~~to~~ go
4. Can't do ~~it~~ alone I~~'ve~~ tried
5. ~~And~~ I don't know why
6. Slow ~~it~~ down, make ~~it~~ stop
7. ~~Or~~ else ~~my~~ heart ~~is~~ going ~~to~~ pop
8. 'Cause it's ~~too~~ much
9. Yeah, ~~it's a~~ lot ~~to~~ be something I'm not
10. I'm ~~a~~ fool out ~~of~~ love
11. 'Cause I just can't get enough

Attributions

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Lyrics

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Exercises

The listening exercise, the survey on page 14, was adapted from Tim Murphey's *Music and Song*.

Part Two

A Teacher's Guide to Developing Music-Based Materials

The following guide illustrates how teachers can quickly and easily develop materials for English lessons based on popular songs.

1. Select Songs
2. Find Lyrics
3. Identify vocabulary
4. Developing exercises
5. Have fun, sing!

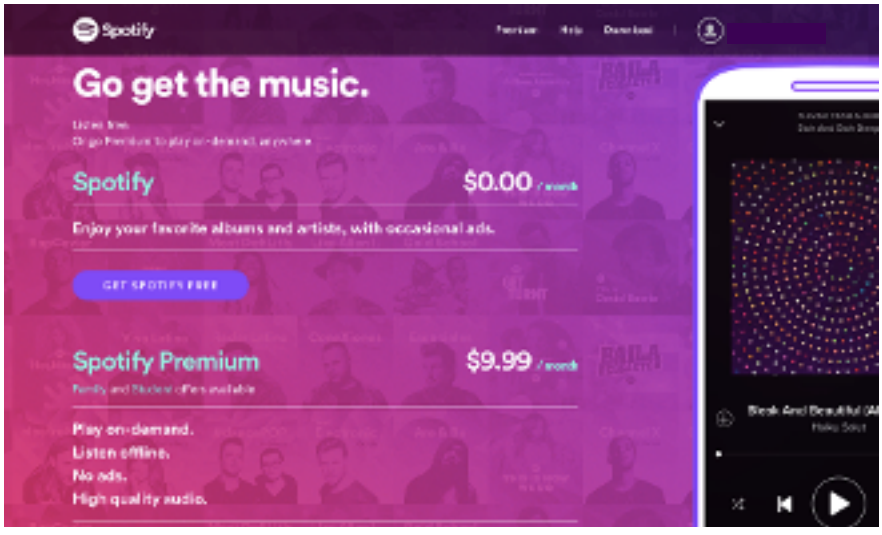
1. Select Songs

Survey students

Survey students early in the session to find their favorite songs in English. If you pass out a needs analysis form for your new class, be sure to ask on the form what their favorite song is in English. Building lessons around students' favorite music makes the lessons more meaningful, authentic, and current.

Build playlists

Once you have students' favorite songs, build a playlist in your favorite music service. Spotify is popular and easy to use, but there are others, such as Apple Music, Google Play, and Amazon Prime Music. Then you can easily listen to the playlist during your commute, housecleaning, or dog walking, and make note on what songs would be most appropriate for use in a lesson.



Select appropriate songs

Not all songs will work in a classroom setting. Be sure the songs you select follow these guidelines:

1. Lyrical complexity—Lyrics are challenging and contain appropriate vocabulary
2. Musical appeal—The song has a catchy tune, easy to sing along to
3. Lyrical clarity—Lyrics are easy to hear and easily understood
4. Lyrical appropriateness—Lyrics are appropriately challenging for the level of the course
5. Cultural context—The artist does not offend cultural groups
6. Educational appropriateness—Both the song and the artist are a reasonable fit for educational purposes
7. Cultural fit—The song and the artist fit the cultural ideals of students' native culture

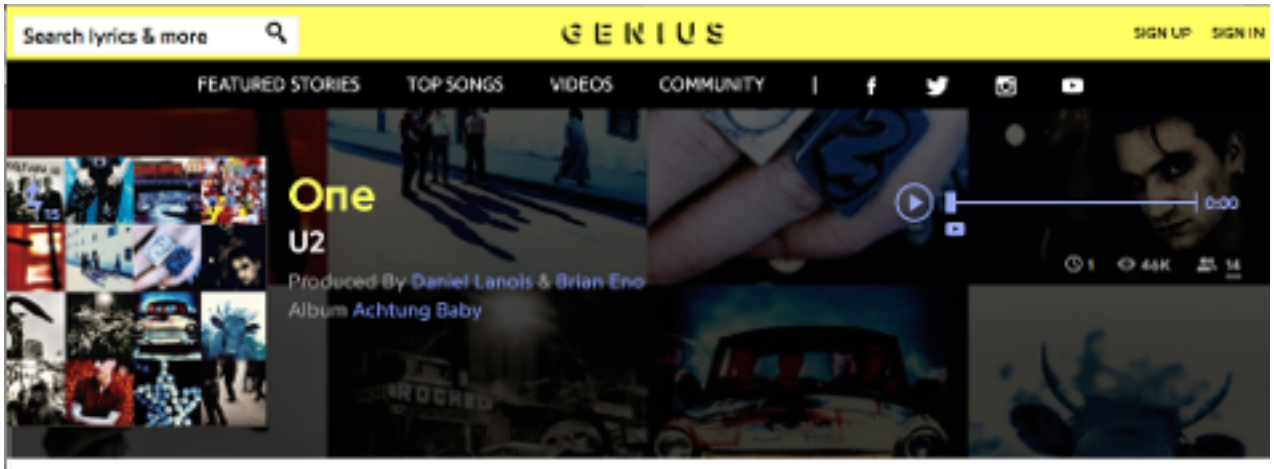
2. Find Lyrics

To get a closer look at song lyrics, to be sure they're appropriate, go to genius.com and search for the song. Then click on gray highlighted text in the lyrics to read about the meaning of the lines.

There are other good websites for lyrics such as play.google.com and azlyrics.com, however there are no explanations, just lyrics. Or, simply do a search for the song name and the word "lyrics."

3. Identify Vocabulary

Once you've decided a song is a good fit for your class, then review the lyrics with an eye towards selecting vocabulary you think your students might not know. Generally, four to ten words make a good short vocabulary lesson. Also, keep an eye out for idioms that may not be clear to students.



ONE LYRICS

[Verse 1]
Is it getting better
Or do you feel the same?
Will it make it easier on you, now
You got someone to blame?

[Chorus]
You say one love, one life
When it's one need in the night
One love, we get to share it
Leaves you, baby, if you don't care for it

[Verse 2]
Did I disappoint you
Or leave a bad taste in your mouth?
You act like you never had love
And you want me to go without

[Chorus]

vocabulary

idiom

Genius Annotation 1 contributor

Relationships live on the return to unity. "One" is a collection of phrases a couple may have said to each other in argument, despair, and moments of hope. It's a reminder that in the one, of coming together, we can find strength to make a relationship work. It leaves you, if you don't care for it, and if you do, you can make it work.

Upvote +8 Share

Suggest an improvement to earn IQ

DOBBers4 12 3 years ago

One love is used here as:

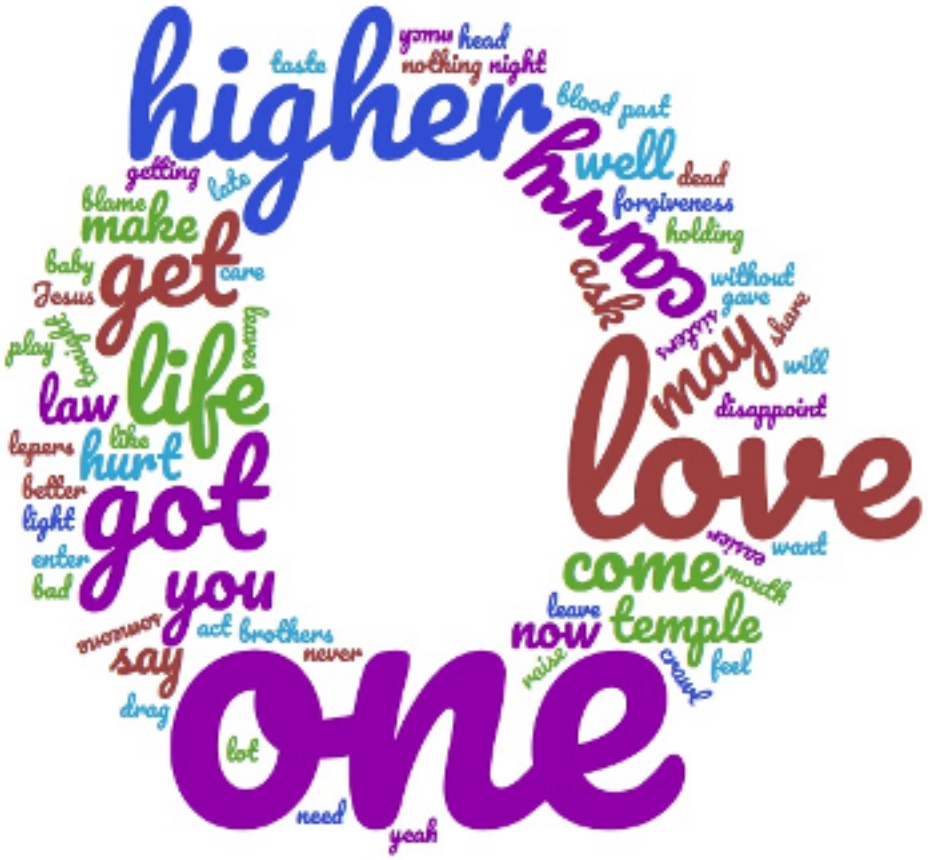
1) Bono's love for his wife. "One need in the night" further references this.

2) the Christian corporeal concept of all Christians being one body. "Sisters and brothers" shows that "one love" is not just the reference to a relationship between two people.

4. Developing Exercises

Vocabulary

There are great resources online to contribute to vocabulary lessons. There are many sites that build fun activities; here are two. With wordclouds.com you can paste in the lyrics to a song and make a colorful display of the words with the more frequent words larger than the less frequent. You can also edit the words included, if you want to delete or add any that don't appear. At puzzlemaker.discoveryeducation.com you can build word search and other fun word puzzles, again, quickly and easily.

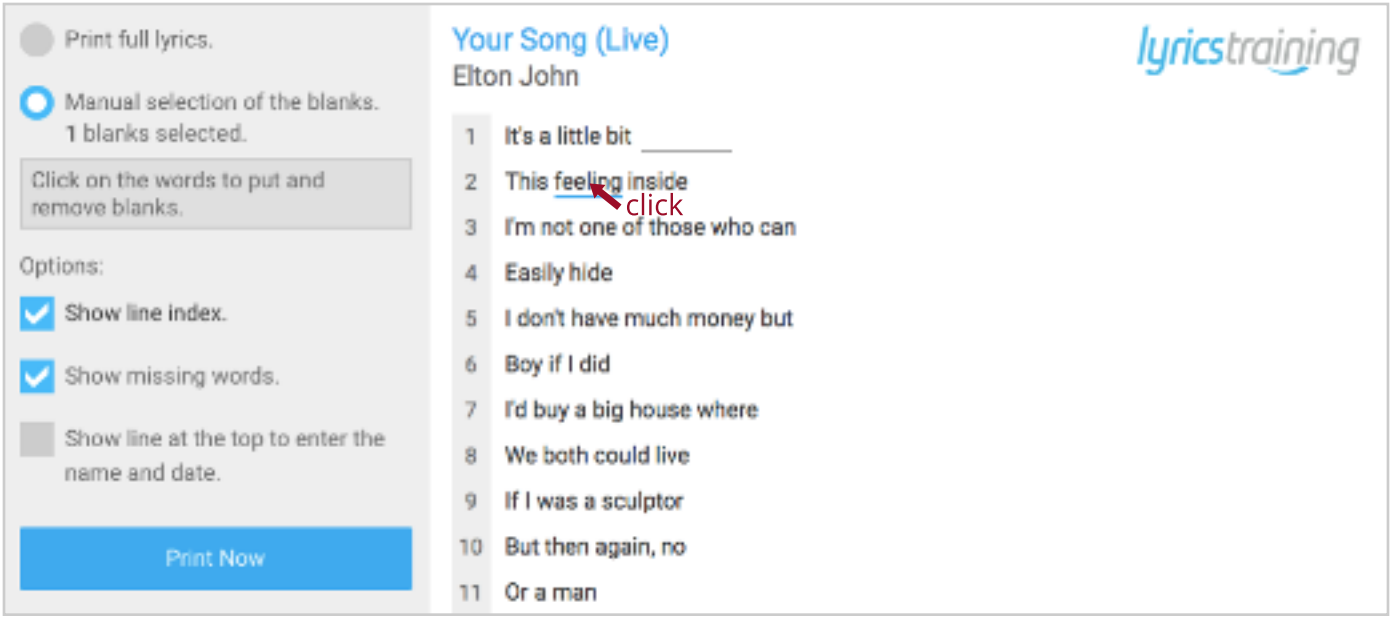


Listening

An easy and fun listening exercise is a cloze, also known as a gap fill. lyricstraining.com is the best site to use to quickly create cloze exercises with song lyrics for your students.

Search for the song, then click on the printer icon in the lower left side of the screen, "print lyrics," to find the cloze builder. The lyrics display and you can simply select the words you want omitted, then print. You can also print/save it as a pdf, so you keep the electronic file for future use. You can choose to include the omitted words in a wordbank, which is a good idea for lower level classes. Choose to have the line index showing, numbering the lines of the song, which is helpful when guiding students during the listening activity. Be sure to also print the full lyrics of the song as the answer key for yourself. Once you print the full lyrics, highlight the words that were omitted for the students.

Play the song through once for the students, then play it again stopping at the end of each line so the students can call out the missing word. If you or the students are getting lost, the line index is helpful.



Pronunciation

Once you've printed your answer key of the song lyrics, review it for opportunities to teach pronunciation concepts, and make notes on the key. That way, as you go through the song line by line with students, after the gap fill exercise, you can also point out relevant pronunciation points. If you've recently been teaching a particular aspect of pronunciation, highlight occurrences of these in the lyrics and have students practice saying them.

Speaking

The most obvious classroom activity when learning English through music is to sing along to the song. But, song lyrics also bring forth a wide range of topics for pairs or group discussion. Ask students to discuss the meaning of the song, the mood of the song, and particular details that might be relevant to their lives.

Grammar

Whereas English language materials centered on popular songs are rare, grammar materials abound. Identify elements of grammar in the song lyrics you've selected and then find exercises from your favorite grammar sources to accompany the music-based lesson.

Writing

An easy extension exercise to do in class or for homework is to have students write an additional verse of the song. Give them clear instructions on how many lines to include and how to start the verse. Here is a particularly entertaining example of a student's homework, extending the song "Imagine" by John Lennon, includes student errors:

Imagine there's no homework
It would be easy skip a class
No more quizlets below us
Above us only our partiee :)
Imagine also our teachers
Dancing for whole night :)

And a more serious rendition by another student:

Imagine there's no music
How would life be?
They might say it'll be boring
But I don't agree at all
I would say it'll be empty
And the world won't be the same

5. Have fun, sing!

Youtube.com is an excellent resource for music videos. Be sure to preview videos to ensure the content is appropriate for your class. Not all music videos are. Even if the lyrics to a song are rather tame, the video might bring additional imagery that might not be appropriate.

Sing!

Most world cultures enjoy singing. It's Americans who tend to be self-conscious about singing aloud. So, don't hesitate to sing along to the song at the end of a lesson. You'll be surprised how engaged your students will be. Just model self-confidence and you'll all be signing up a storm.

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