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# DIPLOMARBEIT

Titel der Diplomarbeit

**„Songs in Austrian course books for  
English as a foreign language“**

Verfasserin

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**Magistra der Philosophie (Mag.phil.)**

Wien, November 2010

Studienkennzahl lt. Studienblatt: A 190 344 299

Studienrichtung lt. Studienblatt: UF Englisch

Betreuerin: Ao. Univ.-Prof. Mag. Dr. Ute Smit



## **ACKNOWLEDGEMENTS**

First of all, I would like to thank my supervisor Professor Ute Smit for advising and supporting me throughout the writing process. Whenever I left her office, I was full of new ideas, and my motivation was strengthened.

Furthermore, this thesis would not provide as many insights into the topic without my interview partners Sigrid Katzböck, Patricia Häusler-Greenfield and Christian Holzmann. Thank you for your time!

Finally, I want to express my warmest thanks to my parents for giving me the opportunity to study, but above all for always believing in me and supporting me in everything I do.

## **DECLARATION OF AUTHENTICITY**

I confirm to have conceived and written this paper in English all by myself. Quotations from other authors and any ideas borrowed and/or passages paraphrased from the works of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

Vienna, November 2010 \_\_\_\_\_

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## 1. Introduction

”Children are influenced most strongly by that which attracts and involves them and a well-chosen song can do both.”

(McKenna 1977:42; quoted in Failoni 1993: 104)

I have decided to open the thesis with this quotation, since it not only reflects my personal view on the effects songs and music can have, but also provides a good reason for why these effects should be exploited in the classroom. Songs can be of great value in teaching English as a foreign language, and there are various studies supporting this statement. Many of the reasons that are mentioned by such studies might be easily comprehensible by a layperson, since we all frequently encounter them in our lives. The majority of people, for instance, have experienced the remarkable memory effect of songs: song lyrics can be remembered more easily than most other text types. Furthermore, music can increase motivation or promote relaxation, two more factors which have certainly been recognized by most people. All these aspects, as well as the recognition that, generally, people like music, can foster language learning. Despite the fact that these positive effects of songs are common knowledge, few researchers have investigated in how far songs are being used in the foreign language classroom, a research gap this paper aims to fill.

In general, the thesis starts with a theoretical part and proceeds with an empirical study. Before discussing the issues of the theoretical part, chapter 2 will provide some introductory information on the topic, such as terminological distinctions and the research questions. Section 3 and 4 are dedicated to theory, and while the former concentrates on looking at the matter from a more psychological perspective, the latter sheds light on the topic ‘songs and language learning’ from various different angles. Special importance is given to a theoretical explication of the research questions which will be attempted to be

answered in the second part of the thesis, the empirical study in form of a course book<sup>1</sup> analysis.

The text books have been chosen because of their high importance as study material in the Austrian language learning classroom. With the help of a quantitative and a more qualitative course book analysis some interesting results concerning the inclusion of songs in those books which are approbated for different levels and school types will be revealed and discussed. The focus will be on the songs themselves, as well as on the activities and tasks that accompany them.

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<sup>1</sup> The terms 'course book' and 'text book' will be used synonymously, both terms referring to the book the students use in their English classes at school.

## 2. Overture

To begin with, there will be some important preliminary remarks that are supposed to help the reader follow the ideas in the paper. Firstly, section 2.1 introduces and defines various terms used hereafter to avoid misunderstandings arising from ambiguous concepts. Next, the research questions will be stated (section 2.2), which will give the reader an overview of the key issues addressed in the paper. Finally, section 2.3 will conclude with a brief introduction to one of the methods used to obtain the answers to the research questions.

### 2.1. Terminology

The first two terms that need clarification are *music* and *song*. While the difference may seem straightforward at first sight, Murphey (1990: XIII) notes that it is not, since there is no generally accepted clear-cut distinction. Thus, the following distinction by Murphey (1990: XIII) will be used: “[w]hile *song* normally implies language with music, *music* normally implies the absence of language.” Whereas there will be some words on the use of music in the classroom, the main focus of this thesis is on songs.

One of the basic terminological distinctions in this paper is concerned with two different types of songs: *pedagogically devised songs* which have been specifically designed for second language learners and *realia* like pop songs. Pedagogically devised songs will be referred to synonymously as ‘didactic songs’, ‘self-written songs’ and ‘made-for-EFL-songs’ (the term adopted by Murphey 1990).

*English as a foreign language* (short EFL) and *English as a second language* (short ESL) constitute the third pair of concepts that requires a few explanatory words. The widespread definition identifies the former as “the learning of a language, usually in a classroom setting, in a context where the target language is not widely used in the community” (Lightbown & Spada 2006: 199). In contrast, the latter, ESL, refers to situations “where the language being learned is used in the community” (Lightbown & Spada 2006: 199). According to this

definition, the paper deals with EFL, since English is not a native language in Austria. For this reason, it shall be referred to as EFL. However, it should be mentioned that not everybody perceives this distinction as useful, and when encountering one of the terms in literature, it is advisable to be careful, since some authors use the terms interchangeably. ELT, the abbreviation of *English language teaching*, can be seen as the more neutral term which includes both EFL and ESL.

The next two vague concepts are *acquisition* and *learning*, which are inevitably encountered when dealing with EFL. Acquisition is defined as “untutored knowledge and ability to use a non-native language resulting either from direct exposure to text or from direct participation in communicative events”, whereas learning is “the process whereby language ability is gained as the result of a planned process, especially by formal study in an institutional setting” (CEFR 2001: 139). Again, the difference seems to be obvious. Nevertheless, there is an overlap between the two words. It appears as if learning can only take place in the formal classroom setting, and acquisition when communicating with natives in the real world (Johnson 2001: 85). However, even in an extremely traditional classroom one can acquire pieces of the language rather than learn them consciously, and the same applies to learning in a typical acquisition environment. Thus, Johnson (2001: 85) explains: “when we attempt to master a language (in whatever environment) we are doing a bit of learning *and* a bit of acquisition.” Listening to English songs might rather indicate acquisition than learning, since certain aspects of the language are simply picked up while listening to the song. Nonetheless, when it happens in the classroom, there is most likely a task or an activity accompanying the song, and in this case it would rather be referred to as learning. Still, some indications of acquisition processes are present in each song as well. It is very difficult to decide which of the two processes stands in the foreground, and for this reason the two terms will be used synonymously in this thesis.

Next, the notion of authenticity will be discussed briefly. Communicative language teaching (short CLT)<sup>2</sup>, today's major approach to language teaching, promotes the use of authentic materials, i.e. "materials which have not been designed especially for language learners and which therefore do not have contrived or simplified language" (Hedge 2000: 67). However, the term authenticity is understood quite differently by various authors, and it is a rather complicated concept. Widdowson (1996: 80) suggests a distinction between authenticity and genuineness. What has been described as authentic material above is referred to as genuine material in his explanation. This is to say that genuineness refers to the text or in the case of this paper the song itself, and it is quite easy to find genuine material. The problem arises once these materials are brought to the classroom and the students are to work with it. This is the moment that reveals whether the materials are authentic or not, and Widdowson (1996: 80) states that

if the learner is required to deal with them [the materials] in a way which does not correspond to his[/her] normal communicative activities, then they cannot be said to be *authentic* instances of use.

Thus, the task of the teacher is to make genuine materials authentic for the learner, which usually turns out to be a rather challenging undertaking. Coming back to the use of the terms in this paper, I want to stress that I will use the definition by Widdowson, and any deviations from this definition shall be clearly identified.

Finally, the three different school types relevant for this thesis will be mentioned: AHS, HS and BHS. In Austria, AHS is the abbreviation for 'Allgemeine Höhere Schule', which is the secondary school students may attend from the age of about ten to eighteen<sup>3</sup>. This school type focuses on general rather than occupational education and it ends with an exam called 'Matura'. HS, short for 'Hauptschule', is a different kind of lower secondary school that students may attend instead of lower secondary AHS. After finishing HS, which lasts four

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<sup>2</sup> A brief introduction to the main principles of CLT can be found in section 4.4.3.

<sup>3</sup> In the following, lower secondary AHS, consisting of four levels, will be referred to as AHS 1 to AHS 4. AHS 5 to AHS 8 refers to upper secondary AHS.

years, teenagers have to switch to a different school. Two of the available options are upper secondary AHS or BHS ('Berufsbildende Höhere Schule'). BHS or vocational schools prepare students (about 14-19 year-olds) for their future occupations. There are various different kinds, and whenever the term *vocational school* or BHS is used in this paper, this includes business schools, schools of commerce and tourism and similar institutions that usually last for five years and end with the 'Matura'. Other types of BHS like schools with a social focus are not being dealt with.

## **2.2. Research questions**

The research conducted for the practical part of this thesis tries to give insights into the use of songs in Austrian English course books. In more detail, the purpose of this research is to find answers to the following questions:

- ♪ **Are songs included** in the English language course books used in Austrian AHS (upper and lower secondary) and BHS/vocational schools related to business and economy?
- ♪ Is there a difference in the **amount of songs** that are included in the text books depending on the age or level of the students?
- ♪ What kinds of songs are included - **pedagogically devised songs** or **realia**?
- ♪ Do the text books suggest using the songs "**participant-orientated**", i.e. the students sing themselves or "**performance-orientated**" (Huy Le 1999: 2), i.e. the learners only listen.
- ♪ What kinds of **aims** do course book writers have in mind when including songs in course books?
- ♪ Are the songs accompanied by **activities or tasks**, and if so, what kind of activities or tasks appear?

An attempt to find answers to these six research questions can be found in section 5 that comprises the empirical study. The theoretical account preceding the practical part gives background information to the research questions as well as to the use of songs in teaching EFL in general.

### **2.3. Research methodology**

The empirical research consists of two major parts; the first being interviews with two English course books co-writers as well as a short questionnaire filled in by a further text book author, and the second being a course book analysis. While the latter is devoted a special chapter (section 5) in this paper, the results of the interviews and the questionnaire will appear again and again throughout the thesis to support both theoretical aspects found in secondary literature and the practical results from the course book analysis. Therefore, at this point there will be some general information about this first part of the empirical study and the participants Christian Holzmann, Sigrid Katzböck and Patricia Häusler-Greenfield<sup>4</sup>, who have authorized me to use their names.

Christian Holzmann has been a teacher of English and German in lower and upper secondary AHS for thirty-four years, and a professor at the *Department of English of Vienna University* offering courses for prospective English language teachers. He has been involved in the production of many different course books, including the following that are part of this paper's analysis: *More*, *The new you and me*, *Make your way with English*, and *Make your way in business*. Furthermore, he has written many of the lyrics of the didactic songs included in the books which used to be, and to some extent still are, immensely popular among students of English. Holzmann describes the 'hype' about the songs, especially the one related to the *You and me* series, as follows:

Kids played it at home and kids played it in the Nachmittagsbetreuung [afternoon clubs], so obviously we hit a nerve back then. Some of these songs have survived, and whenever I walk into a classroom even these days - people still use *You and me* - they know, they remember the songs. So it was some kind of well-done entertainment on the one hand, and structure impetus on the other hand.

Because of his background he was able to give me some insights into the production of course books and also into the personal experiences he has made in his long career as an English teacher.

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<sup>4</sup> In the following, the interviews and the questionnaire will be cited accordingly as 'Holzmann', 'Katzböck' and 'Häusler-Greenfield'.

The second interviewee, Sigrid Katzböck, has been teaching English and French in secondary schools for fifteen years, and like Christian Holzmann, she offers teacher educational courses at the *Department of English of Vienna University*. The course book series she co-authored is *Friends*, and she has also written the lyrics of some didactic songs that are included in the course books. Of all three course books writers I have contacted, she seemed to argue most passionately in favor of the use of songs in ELT, and she stated: “music in general is, I think, for us as teachers a means to reach them [the students], of course to address things like their musical intelligence and their creativity” (Katzböck). Nevertheless, she is aware of the difficulties related to the topic as well. Her point of view will accompany the reader throughout the thesis.

The interviews, which took about thirty and fifty minutes, consisted of two parts, the first being a rather structured one that aimed at obtaining some basic information about the participants. The purpose of the second part, a semi-structured interview that allowed the participants to go into more detail, was to discover details about their involvement in the course books, their opinion on the use of songs in the EFL classroom and related issues. The interview questions were roughly based on the research questions and the findings of the course book analysis, and they can be found in Appendix 1.

Patricia Häusler-Greenfield is the third co-author of text books who was asked to voice her professional opinion on the matter. Before her retirement in 2005 she worked as a lecturer of cultural and language studies at the English department. Together with her husband Klaus Häusler, she has published amongst many others the two course books *What a job* and *What a business* which are relevant for this thesis. Both course books are approved for vocational schools, and interestingly, without wanting to tell too much at this point about the result of the study, both of them do not contain any songs. For this reason, I have considered it particularly important to investigate why this is the case.



### **3. Some words on music, speech and the brain**

#### ***3.1. Music and speech: similarities and differences***

It is stated in books and articles about songs and language learning that the historical development of music and speech went hand in hand, and that the two areas thus show many parallels (Lowe 2007: 5). Some authors even postulate that music developed before language, and that people used to communicate via music and song before they actually spoke (Murphey 1990: 93-94). According to this theory, language is supposed to have evolved from music. Similar to all other theories of the origin of language, this one is not definitely established either, but since it fits the purpose well, I will adopt it in the thesis.

In the following, the most important parallels between music and language that are mentioned in the literature shall be outlined. First of all, “both stem from the processing of sounds” and “we learn both of them through exposure” (Fonseca Mora 2000: 147). Furthermore, “both are used by their authors/speakers to convey a message” (Fonseca Mora 2000: 147). Naturally, these messages differ in their manner. While music uses mainly emotions to communicate the message, “language is much more precise” (Fonseca Mora 2000: 147), since it contains certain cognitive aspects in addition to the musical ones which facilitate comprehension. Nonetheless, without the musical or emotional elements to be found in music and speech, such as stress, rhythm, volume and intonation, speech would be monotonous and boring (Lowe 2007: 5). Many teachers moan that their students’ language lacks these important features which make speech more colorful. Therefore, various authors (Koelsch & Schröger 2008: 410; Freund-Heitmüller 1974: 7; Quast 1994: 169) argue that music is fundamental for language.

Opposed to these similarities there are also some differences described in the literature, as for example that certain kinds of communication that are possible via language are not possible via music: exchange and dialog (Allmayer 2009: 27). Here, the author is referring to the idea that even though it is possible to communicate feelings via music, actual acts of conversation that involve at least

two people talking to each other and exchanging ideas and information cannot be achieved solely by music (Allmayer 2009: 27). Another difference is to be found in rhythm. While the rhythm of language is determined by the meaning of sentences or phrases, musical rhythm does not have such constraints (Allmayer 2009: 27). This point is mitigated by Patel (2008: 173) who claims “that certain aspects of speech rhythm and musical rhythm show a striking similarity, such as the grouping of events into phrases”. Furthermore, concerning grammar, it has been stated that there are grammatical rules and structures in music, but these rules are quite different to the grammatical rules of language (Allmayer 2009: 32, 107).

Which arguments are more truthful than others cannot be judged by me at this point, since more specific background knowledge would be needed for such an evaluation. Thus, whether music and speech are closely related or only share some minor features cannot be claimed due to the lack of empirical evidence up till now and consequently the lack of agreement among experts. Nevertheless, what can already be stated with reasonable confidence is that songs have features of speech and music, as they consist of text in combination with melody. Because of this special status they can be said to “possess [...] both the communicative aspect of language and the entertainment aspect of music” (Jolly 1975: 11), both the cognitive aspects of speech and the emotional aspects of music, which are important for a holistic education (Quast 1994: 169). As Lowe (2007: 8) puts it: “songs help to give our speech colour, emotion and imagination.” Therefore, they can be seen as a crucially important feature in language learning.

This is the first of many arguments in favor of using songs in teaching EFL to be found in this paper. Quite a few such arguments can be found in the next section which tries to explain certain processes taking place in the brain when processing language and music.

### **3.2. The memorization of songs and its implications for teaching**

“[M]usic is an effective memory aid” (Anton 1990: 1166) and “many people often remember rhyme, rhythm or melody better than ordinary speech” (Failoni 1993: 98). Especially in advertisements, music and songs are used, since people remember them with considerably more ease than advertisements without the same (Anton 1990: 1166). Who does not know the feeling of hearing a slogan and knowing exactly the music that belongs to it? Moreover, this phenomenon also works conversely (Wallace 1994: 1471). The question is what is responsible for the seemingly good storage of songs in the memory? There are many different factors, and this chapter will explain the most prevalent, beginning with a rather vague assumption by Fonseca-Mora, which is then followed by more valid theories taken from the field of cognitive psychology.

According to Fonseca Mora (2000: 150), the ease with which songs are being remembered could be “related to affective and unconscious factors [...] [or] to the hypothesis that it is less energy-demanding because musical perception starts before birth”. Here the author refers to the findings that babies already hear sounds prenatally, which suggests that their auditory memory begins to work already at such an early stage in development (Fonseca Mora 2000: 148). Thus, it seems to “precede and aid the development of language” (Murphey 1992: 7).

A different, widely known and quite old theory of the human brain and its involvement in music and speech is concerned with the two hemispheres. The human brain consists of two parts called hemispheres, and each part has been assigned different functions. It is generally accepted that for right-handers the left hemisphere is in charge of language, i.e. it “expresses thoughts in words” (Salcedo 2002: 43). In contrast, the right hemisphere “controls actions, problem resolution, memory, and emotions” (Salcedo 2002: 43), and it “concerns itself with recognizing visual and rhythmical patterns” (Adkins 1997: 42). Researchers have found “a bridge called the ‘corpus callosum,’ which consists of 200 million or more nerve fibers” (Adkins 1997: 42). This bridge connects the two hemispheres, for example by the use of songs (Anton 1990: 1166). Koelsch and Schröger (2008: 409) agree that music and to some extent language make use

of both hemispheres, instead of being restricted to only one part. Figure 1 supports this idea by claiming that the lyrics of a song are processed in the left hemisphere, while the melody is processed in the right part.

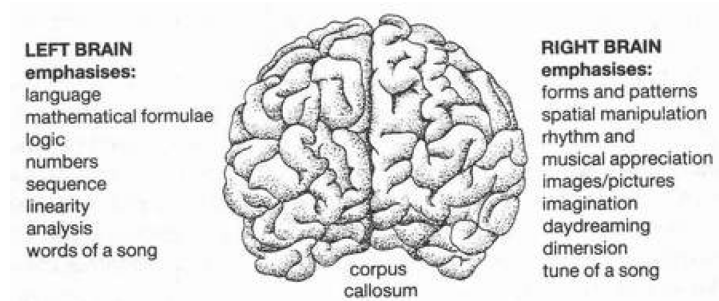


Figure 1: “Back view of the two sides of your brain and their probable functions” (Rose 1985: 12)

While this theory is still being referred to in relatively new articles on music and language learning, other theories of cognitive psychology have evolved alongside. A particularly promising one is not the most recent either, but some aspects of it, partly with slight variations, are still perceived as plausible and thus explained in the latest introductory books on cognitive psychology (Anderson 2007; Zimbardo & Gerrig 2008). It is the theory of the multi-store-model by Atkinson and Shiffrin (1968; referred to in Anderson 2007: 208-212; Zimbardo & Gerrig 2008: 237-241), the main points of which shall be summarized in the following<sup>5</sup>.

Their model describes how information is stored with the help of three different memories: the sensory memory, the short-term memory and the long-term memory (Figure 2). First of all, information has to be recognized via the senses. While the original theory assumed one sensory memory only, other versions of the theory suggest the existence of an iconic memory for visual information and an echoic memory for auditory information, thus proposing that visual and aural information is treated differently by the brain. No matter how many such memories might exist, the sensory memory/memories classifies/classify pieces of information as relevant or irrelevant in less than a second. While irrelevant

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<sup>5</sup> Before providing the summary, it has to be stressed that the theory is much more complicated and comprehensive than it may seem from the extremely brief summary here. However, for the scope of this paper, it does not seem possible and necessary to go into more detail.

information is being deleted instantly, relevant information is forwarded to the short-term memory, where it can stay for a longer time span than in the sensory memory (about a minute or even more). However, the capacity of this memory is low – only about seven (+/-2) pieces of information can be stored. If the information is being rehearsed or/and chunked, it can stay longer in the short-term memory and is being encoded. Rehearsal is the process of repeating the information in one's mind, while chunking refers to the combining of many small pieces of information to one big piece that can be memorized more easily (e.g. It is easier to memorize the year 1985 instead of the individual numbers 1, 9, 8 and 5, since the number 1985 'counts' as one piece of information only, while the digits 1, 9, 8 and 5 'count' as four items.). The longer the information stays in the short-term memory and the higher the level of processing is, the greater is the chance that it is transferred to the long-term-memory, where it can be stored up to many years, and be retrieved when necessary (Anderson 2007: 208-212; Zimbardo & Gerrig 2008: 237-241).

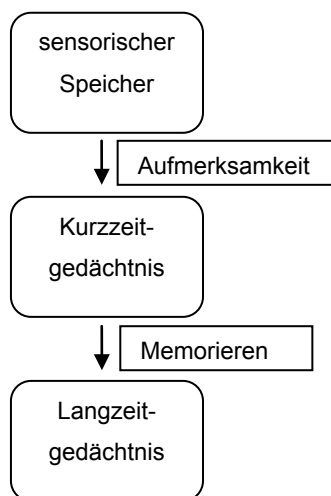


Figure 2: Multi-store-model by Atkinson and Shiffrin (Anderson 2007: 211)

The long-term memory itself cannot be imagined as a single storage, but it consists of various different parts. One of the most common distinctions is between the episodic and the semantic memory. The episodic part stores certain events in a person's life, thus it is concerned with the context in which a piece of information is learned. Due to the episodic memory people sometimes know exactly when they have learned a special kind of information and what feelings and emotions they were experiencing. If they then think back to this

specific context, they might be able to recall the factual information learned in this particular situation as well, which is stored in the second part of the long-term memory, the semantic memory (Zimbardo & Gerrig 2008: 245).

Another relevant theory from the field of cognitive psychology is the dual-code-theory by Paivio (1971; summarized in Anderson 2007: 130), which proposes that visual information is being stored separately and differently than verbal information. This is to say that if the memorization of information takes place via more than one sense organ, this piece of information is retained more than once in different areas of the brain. Consequently, such information can be better retrieved. Furthermore, studies have shown that the memory works similarly when processing music instead of language (Allmayer 2009: 62-97). Nevertheless, “the brain treats spoken and musical sound systems differently” (Patel 2008: 72), which again leads to the assumption that they must be stored differently.

So far, this section has summarized various theories which form an important basis for the understanding of why songs can be such useful tools in language learning. Now there will be an attempt to establish a link between the rather abstract psychological theories presented and the practical part of teaching with the help of songs.

First of all, there are a few arguments related to the idea of beneficial rehearsal. Regarding that matter, the special design of the text type of song is important. Songs usually consist of two or more verses and a chorus that is repeated several times throughout the song. Because of this repetition or rehearsal, the chorus can be stored more deeply in the memory than the parts of the song that appear only once. This is the reason why most people are able to sing along with the chorus much faster than with the verses (Allmayer 2009: 102).

Furthermore, the pauses in a song (e.g. musical interludes) play a major role in the process of storing it in the memory, since they allow the listener to rehearse the information they have just heard in the short term memory (Allmayer 2009: 104). An insertion of extra pauses in teaching in addition to the pauses in the song should therefore foster the learning process even more (Allmayer 2009: 111).

In connection with the effect of rehearsal, Murphey writes of the so-called “song stuck in my head phenomenon”, which is probably better known as earwig or earworm and has been experienced by the majority of people repeatedly. It is the “echoing of a song in one’s mind, and at times its surprising externalization, long after it has ceased to physically be available” (Murphey 1990: 107). A similar phenomenon is possible with language: the *din*. Salcedo (2002: 12) describes it as “[t]he involuntary rehearsal or repetition in the mind of words [...] that have been heard in a foreign language”. As explained before, such a rehearsal might be highly beneficial for language learning, and the results of various studies (Salcedo 2002: 120; Wallace 1994: 1481) show that there is more rehearsal when the learners listen to a song than when they only listen to words.

In addition, music can assist in the process of chunking, since words and phrases are automatically chunked according to the rhythm of the music (Wallace 1994: 1482), and thus more easily stored in the long-term memory. When trying to retrieve information from the long-term memory, music can have a positive effect as well. It offers information about the rhythm and the length of lines, and thus “provides a framework that indicates how much information must be recalled” (Wallace 1994: 1482). This suggests that songs have an effect on both long-term memory and short-term memory (Murphey 1992: 7).

Secondly, the existence of the episodic memory that stores contextual knowledge of the learning situation like emotions suggests that the teacher should pay special attention to the context of a learning situation, as it might help the students to recall the needed information at a later stage (Allmayer 2009: 105). The use of songs or music might have the advantage of constituting a particularly memorable context in itself, since it is not perceived as the typical learning situation and somehow stands out from most other activities applied in the language classroom.

Thirdly, the dual-code-theory has many considerable implications for language teaching as well. As songs consist of language and music, and are stored twice in our memory, they can be remembered so easily (Allmayer 2009: 97).

Allmayer (2009: 109) explains:

Wenn sprachliche und musikalische Phrasen weitgehend parallel verlaufen (die Melodik folgt in rhythmisch-metrischer Weise meist dem Sprachfluss), begünstigt dies die Aufnahme der Information, da der Hörer auf Grund der dualen Kodierung von Musik und Sprache beide Medien gleichzeitig nützt.

[When linguistic and musical phrases run vastly in parallel (the melody mostly follows the stream of speech concerning rhythm and meter), the reception of the information is favored, because the listener uses both media simultaneously due to the dual coding of music and language.]

Moreover, when students are allowed to read the lyrics while listening to the song, there is even one more help for memorizing, the visual aspect. “[D]ie Erinnerung an den Text kann insofern über die Musik erfolgen oder umgekehrt – es stehen mehrere Abrufwege zur Verfügung. [in this respect, the recollection of the text can occur via the music or vice versa – several possibilities of recall are available]“ (Allmayer 2009: 105).

Murphey (1990: 228) sums up the arguments presented in this paragraph.

Thus, it simply makes good sense for teachers to present information in as many forms as possible and the multiplicity of encoding systems should make information more comprehensible and memorable.

After this section, which has already provided the reader with various considerations for the use of songs in the classroom, further convincing ideas will be mentioned in the following chapter.



#### **4. Music/Songs and language learning**

When investigating a topic concerned with foreign language learning, it is almost impossible nowadays not to mention the Common European Framework of Reference for Languages, short CEFR, and for this reason, this chapter shall start with ideas found in the CEFR (2001). It is a document, initiated by the Council of Europe, designed for language teachers, course designers and others who show interest in the teaching and learning of foreign languages, and it summarizes the main ideas that exist on this topic at the moment. The Austrian curriculum for foreign languages has been developed around the concepts that appear in the CEFR, a fact that further stresses the importance that document has (or is supposed to have) in Austrian classrooms. The question now is whether songs are mentioned in this comprehensive text, and if so, what importance they are given. Pleasingly, the CEFR does mention songs, but there is no section devoted exclusively to this topic, which suggests that the CEFR attaches a rather marginal importance to songs.

Now the sections of the CEFR which refer to songs will be presented. Under the heading “Aesthetic uses of language” a reference to singing songs can be found next to the idea of acting out plays and similar creative uses of language (CEFR 2001: 56). Additionally, songs are categorized as spoken texts (CEFR 2001: 95). Furthermore, the CEFR refers to songs when discussing sociocultural competence, i.e. the “knowledge of the society and culture of the community or communities in which a language is spoken” (CEFR 2001: 102). This is one of the main aspects in the CEFR, since it is rated as highly important to increase the international awareness and understanding between different cultures. Songs fit into this cultural aspect in so far as they can give information about the “values, beliefs and attitudes” (CEFR 2001: 103) of a certain cultural group.

While the previous paragraph might suggest that songs are highly significant in the CEFR, one has to keep in mind that all references to songs found on the approximately two-hundred pages of the document have been presented. This adds weight to the claim made earlier that songs do not belong to the major foci. Still, one has to bear in mind that the CEFR mainly defines certain levels a

learner can acquire regarding proficiency in the target language and lists ideas how these levels can be reached in the language classroom. The authors themselves stress that each teacher has to decide himself/herself which materials he/she wants to use to reach this goal, and since songs are instanced in the document, they are meant to be seen as one such possibility.

Furthermore, the majority of Austrian curricula (Curriculum 1, 2 & 3 2004) promote interdisciplinary teaching, and songs can certainly connect the two subjects English and musical instruction (Mohr 1993: 321). Because of the fact that neither the CEFR, nor the curriculum go into detail why songs can be useful, this section will give information on the topic collected from other sources.

#### ***4.1. Affective factors in language learning (motivation and relaxation)***

The affective factors, that is to say all factors related to emotion, are an important part of the majority of language learning theories. They are thought to have an influence on the learner when learning a foreign language. However, the true relevance of these factors is still not quite clear since “it is not possible to directly observe and measure [such] variables” (Lightbown & Spada 2006: 55). This chapter will concentrate on those affective factors and the role they might play when teaching with songs. For example, Murphey (1992: 8) mentions that songs encourage harmony. Moreover, there is a possibility that they bring together students and their teacher (Huy Le 1999: 5), which is why Huy Le (1999: 2) speaks of a “magic power” that is inherent in music. Apart from these unsubstantiated claims that seem to reflect every-day experiences, there are more substantiated arguments to be found in the language learning literature.

The most commonly cited examples of affective factors in the literature are self-esteem, attitude, motivation and state (CEFR 2001: 161), and while all of them shall be explained briefly, the latter two will be described in more detail. First of all, students need to believe in their abilities to have a positive learning effect, thus at least a little bit of self-esteem is necessary (Brown 2001: 145). The second factor, attitude, influences the learning process as well, as tests and

experiments conducted in this field have revealed. When the student has a negative attitude towards the teacher, the other students, the school, or even the countries in which the target language is spoken, learning will not be quite as successful (Hedge 2000: 21; Lightbown & Spada 2006: 63). Conversely, a student who likes the target language and the attendant circumstances will more likely achieve remarkable progress. However, it again has to be stressed that there is an “uncertainty [...] in the methodology for investigating” affective factors, and that “we are not in a position to say that there are certain attitudes, personality characteristics, [and] emotional dispositions [...] that somehow create the generically ‘good language learner’” (Hedge 2000: 24). Furthermore, as Lightbown and Spada (2006: 63) note, “it is difficult to know whether positive attitudes produce successful learning or successful learning engenders positive attitudes, or whether both are affected by other factors.”

Now the third affective factor to be discussed is motivation, i.e. the reason why somebody wants to fulfill a task or in this case learn a language. This factor can be split up in extrinsic and intrinsic motivation (Brown 2001: 164). Extrinsic motivation describes the case where the learner is striving to get a reward from somebody else, like a good mark or praise, and, according to my observations, it can be found relatively often in Austrian classrooms. The more interesting kind of motivation when it comes to successful learning is the intrinsic kind, in which the learner wants to learn the language for his/her own reasons, e.g. because he/she likes the language or wants to educate himself/herself (Brown 2001: 164). According to the CEFR (2001: 161) “a high level of intrinsic motivation [...] will promote greater learner involvement”, and “extrinsic motivation *may* also play a role”. This means that if teachers want their students to make progress in their learning process, they should above all try to trigger off intrinsic motivation, which is not as easy a task as it might seem. Especially in a conventional school setting it is unfortunately difficult to motivate learners, since school is perceived as tedious by many of them, particularly when they reach puberty.

Songs, however, are usually greatly appreciated by children and teenagers; actually the majority of people have positive associations to them, which is

probably the most important motive for using them in the classroom. Katzböck reports that “particularly beginners and young children are ‘dying’ for the song; they say, ‘Are we going to do it? Are we doing the song today?’”

Authors who wrote about that topic (Adkins 1997: 40; Failoni 1993: 97; Murphey 1992: 3) explain that because students enjoy listening to music in their free time, teaching should try to use songs as motivator to make learning more interesting for them. A study conducted by Green (1993: 3-5) supports this idea. With the help of a questionnaire for two hundred and sixty-three intermediate learners he found that of all activities in the foreign language classroom his students enjoyed songs the most. Medina (1990: 22) reached the same outcome for beginners of English in her smaller study with twenty-three students. So songs seem to prove the widespread speculation of being highly motivational. Additionally, young children learn songs without much effort, and this is the reason why Adkins (1997: 40) asks herself whether this same motivational force could not be used with teenagers and adults. Also, as Claerr and Gargan (1984: 31) state, songs bring variety into teaching, and according to Lightbown and Spada (2006: 65), using a variety of materials can help to motivate the students even further by banishing boredom from the classroom.

Music cannot just motivate learners, but it can also have a different effect, and this effect has to do with the fourth affective factor, namely state. The CEFR (2001: 161) explains: “performance is influenced by the learner’s physical and emotional state (an alert and relaxed learner is more likely to learn and to succeed than a tired and anxious one)”. Certainly, this relaxed atmosphere can be established via various different means taken by the teacher; however, one of the most effective means is the use of songs or music (Cranmer & Laroy 1992: 1). Claerr and Gargan (1984: 31) state that “[t]he use of songs creates a relaxed, informal atmosphere and provides a high interest, non-threatening atmosphere for learning”. This is most likely due to the “[p]hysiological benefits [that] include lowered anxiety, heart rate, pain, and blood pressure, as well as improved respiratory rate, recovery, and tension relief” (Salcedo 2002: 25; see also Quast 1994: 169), which can lead to a reduction of stress.

In this field of research there is one name that cannot be evaded: Georgi Lozanov. The Bulgarian researcher introduced his method of learning in the seventies and called it Suggestopedia. Slow classical background music (not songs<sup>6</sup>) plays a major role in the method, and it is supposed to help the students relax and thus promote learning (Salcedo 2002: 15). Although the positive effect of Suggestopedia has been challenged by some researchers who point out the dubious attainment of the results (Brown 2001: 105), the method is still frequently referred to today.

As regards the subject matter of the paper, the focus is not on the relaxing aspect of music. Instead, the song is perceived as the most important part of the activity, and it is used as a material itself. In other words, while Lozanov uses music passively, this thesis is concerned with implementing it actively in the learning process. Lozanov's findings may play a minor role too when using songs in the classroom, as the melody of the songs might have a relaxing effect, but it is considered to be only a positive side-effect when working with songs. Nevertheless, it is acknowledged in this paper, since creating a nice atmosphere will be mentioned as one of the aims of using songs in the classroom later on (section 4.2.3).

## **4.2. Theoretical background to the research questions**

This part of the paper will comprise a synthesis of the main views and opinions found in the literature concerning the research questions that have been introduced in section 2.2.

### **4.2.1. Realia vs. pedagogically devised songs**

As already mentioned briefly in section 2.1, didactic songs are songs that have been specifically designed for language learners, whereas realia are real songs by real life singers or bands, as for example by *The Beatles*, *Madonna* or *Green Day*. In contrast to pedagogically devised songs, realia fall into the category of genuine texts (see section 2.1). The question is what kind of songs should be

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<sup>6</sup> For clarification of terminology see section 2.1.

promoted in language learning, and various authors have different opinions on that matter.

Claerr and Gargan (1984: 31) state that realia, i.e. “[p]opular songs[,] have the added advantage of relating to an important area in most students’ lives.” Dubin (1975: 3) stresses that young people love to listen to music in their free time, and that they therefore want to understand these songs. Thus, the learners are more likely to enjoy what they are doing in class and in turn to learn the language. Even though these articles might seem obsolete since they were written up to thirty-five years ago, the effect music has on teenagers cannot be neglected especially in the time of MP3-players and music cell phones.

Schramm and Kopiez (2008: 254) note that in Germany about 70% of the 14-19 year-old teenagers listen to the radio or use their MP3-players almost daily.

Moreover, most teenagers enjoy listening to English songs more than listening to songs in their native or other languages (Murphey 1990: 15), and in Reisener’s (1993: 333) and also my own observations even singers who do not have English as their mother tongue sing in English to reach a wider audience, and thus increase the sales. All these facts support the idea that students want to understand English songs – probably even more than they did in 1975.

Additionally, and most English teachers will agree, students hardly get in touch with spoken English outside the classroom. Songs could offer a possibility for having natural aural input. If the students practice being attentive to the lyrics of songs at school, they might show a similar behavior at home when listening to English songs on the radio, on YouTube or on their MP3-players.

Naturally, the use of realia can also cause problems, and some of them shall be explained now. One drawback of these songs is that new songs are being released every day and it can be quite hard to keep up with the musical taste of the students. Moreover, while a particular song might work in one class, it could be a complete disaster in another one. Dubin (1975: 4) suggests asking the students themselves to bring songs to class, and other authors agree that this would be the best way to generate the highest motivation of the learners. In addition, it would make the students feel responsible and involved in their own language learning (Murphey 1990: 14), “and may also have the result that

students accept, and respect, the teacher's choices [of songs] more readily" (Murphey 1990: 236). However, it can be quite time-consuming if the teacher constantly has to create activities for all these new songs (Katzböck). To provide relief, it has been suggested on the one hand that the students design their own tasks to the songs they bring to class and on the other hand that there are activities that can be used with any song (Murphey 1992: 11). Still, I agree with Sigrid Katzböck who still believes that each new song brings a new work load, since the teacher at least has to listen to it and integrate it into their teaching program.

Furthermore, realia usually have "uncontrolled vocabulary, colloquialisms and slang, and more advanced grammatical structures" (Failoni 1993: 1010), and might thus cause problems for learners. In contrast, self-written material has the advantage of using appropriate vocabulary and grammar only (Failoni 1993: 99-100), which makes it easier for the students to follow. The language has been chosen according to the learners' level of English, and normally the students should be able to follow the song without much effort. In the interview, Christian Holzmann mentioned this as the reason for using self-written songs for the lower levels. Nonetheless, Böttcher (1994: 176) would not recommend all pedagogically devised songs that can be found in course books, since they are not necessarily of equally high quality regarding "Text, Melodie und Arrangement [text, melody and arrangement]". He suggests examining the songs according to various criteria before using them in class. A comprehensive compilation of these criteria can be found in section 4.3.

Another point of criticism concerning realia is that supposedly "song material gives learners an incorrect model of spoken language" (Dubin 1975: 4) because of differences in intonation when speaking or singing. However, various authors have reacted to this criticism. Diamond and Minicz (1994: 114) state: "It is what our students hear when they leave class and go home. We may not want then [sic] to use all of it, but they'd better understand it." Calvet (1980: 132; cited in Murphey 1990: 212) supports this with a claim similar to one already mentioned earlier in this section. He points out:

Certainly it [songs, especially realia] may be more demanding than the closely controlled language familiar to the learner, but then the rewards available to him [the learner], the satisfaction of having been offered stimulating material which takes him seriously, and the satisfaction of being able to understand 'real' and not just 'textbook English', are, too, all the greater.

Other authors (Szamburska 2010: 66) agree with Calvet, and Murphey (1990: 214) adds that the "disadvantages [of realia] are merely evidence of their authenticity"<sup>7</sup>. Moreover, Dubin (1975: 3) states the following:

I do not believe that either the teacher's own efforts nor a textbook writer's songs written for pedagogical objectives alone hold out the same pull of generational identification which a recording of a name entertainer can evoke.

Murphey (1990: 157), who has tried both kinds of song material in class, and who has written pedagogically devised songs himself, concludes with the following explanation: "It is not so much that made-for-EFL songs are poor materials as it is that popular music is so much more powerfully stimulating." He suggests the use of self-written songs with students younger than twelve years only (Murphey 1990: 157). Böttcher (1994: 176), on the other hand, argues that there is no age limit to the use of didactic songs. However, the ten songs he introduces in his article are meant for beginners only, and he does not provide any information about which kind of self-written songs could be appropriate for more advanced or older students who certainly do have different needs and interests.

Summing up, it can be said that throughout the literature there is the tendency to argue for realia rather than pedagogically devised songs, especially when teaching older students. Didactic songs are mainly promoted for the first one or two years of lower secondary AHS, i.e. for learners aged ten to twelve.

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<sup>7</sup> In Widdowson's terms Murphey is referring to genuineness rather than authenticity (see section 2.1).



#### 4.2.2. Participant-oriented vs. performance-oriented

The next distinction drawn in this paper concerns the role of music/song in the classroom, and it is to be found in Huy Le (1999: 2): he differentiates between participant-oriented and performance-oriented processes. As the word suggests, participant-oriented processes refer to situations in which the participants are most important, i.e. they are singing themselves or performing with instruments. In performance-oriented processes the participants are just listening instead of being actively involved.

Various authors state that letting the students sing themselves is the best way of helping them with their language development. They claim that singing has a similar effect on language learning as movement (Newham 1995-96: 33), which is practiced in the language learning method called *Total physical response* (short TPR). A combination of both, singing and movement, would help the students remember words and structures even more easily (Newham 1995-96: 33).

Singing itself has many different functions, and Stadler Elmer (2008: 152-153) describes them in her article on the development of singing. She explains that singing can help to reduce negative feelings and to change the mood of the singer. Moreover, when singing in groups, as in the classroom, feelings of community membership can arise, that in turn help to establish a certain group identity and solidarity, and a “feeling of unity” (Murphey 1990: 138), which affects all members of the group, including weak students and outsiders (Freund-Heitmüller 1974: 50). Last but not least, when singing the song repeatedly, learners’ memory is being trained (Stadler Elmer 2008: 152-153; section 3.2). These factors lead to the obvious assumption that all learners should definitely sing along because of its great value. Katzböck notes that with younger students this is quite easy to accomplish:

They all sing if they are, say, ten, eleven, everybody, no matter if they can actually sing or not, some speak, some rap, even if it’s not a rap [laughs], but they are all there, and they all kind of contribute and join in.

However, a problem might arise, especially with teenage students: some of them simply do not want to sing. Whether it is because of the voice change,

especially for male students (Katzböck), or because they feel embarrassed for whatever other reason, the teacher should never force anyone to sing, since this would probably lead to students completely rejecting all songs. It is difficult for people to enjoy an activity when they are forced to do something they do not want to do, and this hints at a general problem related to compulsory education. While it is impossible to free learners from all obligations which are firmly established in the Austrian educational system, such as tests, teachers can at least try their best to make many activities enjoyable.

Yet, if students do not sing along immediately, this does not necessarily mean that this cannot change after some time. Anton (1990: 1168) mentions “the learners’ initial reluctance to sing”. He states that once the learners relax a little, they begin to enjoy singing instead of only listening. Adkins (1997: 41) and Murphey (1990: 191) have made similar experiences with their students. The former explains that she even had to buy a second microphone for the karaoke machine she used, in order to make sure everybody could participate, while the latter (Murphey 1990: 191) states: “I regularly find that even my students in the university and adult education courses, although perhaps shy at first, enjoy singing greatly after trying.” He furthermore stresses that it has to be made clear to the learners that the quality of the voice is not important and will not be graded, since it might help them to overcome their inhibitions.

If, however, this well-intentioned advice should not work in a classroom, Lowe (2007: 8) suggests another technique he has tried out successfully in class: the so-called “speech-song”, a kind of rap in which the students do not sing the melody, but read the lyrics in a rhythmical way. I can imagine that this method works widely, since a great part of the music teenagers listen to nowadays uses rap as well.

In the end, to exclude songs from teaching just because the students do not sing along seems wrong, and Katzböck explains:

There are groups that just, you know, they listen, and they do whatever kind of activity they have to do with the song, and that’s it, and it’s a song that they listen to, but I think that’s ok as well, right, so some very keen singers, and others who have decided not to, and I think it’s acceptable, absolutely.

### 4.2.3. Aims of using songs in language learning

In his rather critical article on the use of songs in foreign language teaching, Norman Coe (1972: 360) writes:

I find it difficult to believe that songs have any appreciable positive influence on the amount of explanation required or on the amount of situational practice which is essential for the mastery of the spoken language.

Unfortunately, many teachers have this and other concerns about using songs with their students, and Murphey (1992: 8-9) lists twenty of them. They include that songs are not to be found in the syllabus and are therefore a waste of time, that there is no clear goal behind them, and that students might get too excited (Murphey 1992: 8-9). Teachers with such preconceptions might include songs in their teaching, but whenever time is scarce (which applies almost constantly in the foreign language classroom) they are the first activity to be left out due to their supposed uselessness (Freund-Heitmüller 1974: 6). While some of these concerns are still true nowadays, not all twenty are valid. For example, the complaints about the difficulty of finding lyrics and the poor technical equipment of schools can be mitigated, since lyrics can be easily found on the internet, and most schools do provide possibilities for playing a song from a CD or even from the internet. Furthermore, some of the concerns could be dispelled by the teacher, as for example the accusation that songs do not have a clear goal, since it is the teacher's task to assign a goal to an activity, no matter if the text type is a song, a story or a business letter. If the song appears in the course book, this extra effort is even omitted completely, as the text book authors have already accomplished it.

Beside these negative views on the topic, there are some authors who see the positive side of using songs. Claerr and Gargan (1984: 31), for instance, claim that "songs can be used to teach virtually all aspects of language learning: the four skills, literature and culture, and affective values." Even though this might be true, there are certainly some aims that seem more plausible than others,

and in the following there will be a description of these aims<sup>8</sup>, which have been grouped in the following four categories: the affective aspect, the receptive aspect, the productive aspect and the cultural aspect. For each of the six aims, which are presented in Figure 3, both positive and negative views on the matter - if available - shall be considered in order to give the reader an overview of the criticism that has been voiced so far. Murphey (1990: 209) explains the importance of an awareness of the criticism as follows:

For the teacher who wishes to use M&S [music and song], the important thing seems to be to understand the criticisms and find ways to avoid the circumstances which provoke them.

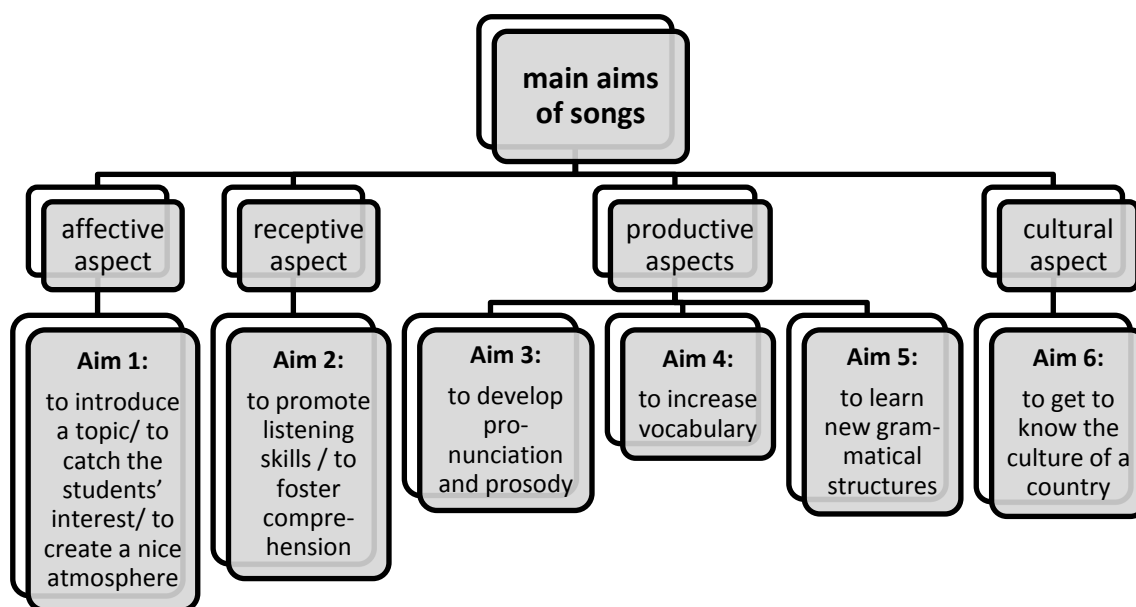


Figure 3: Main aims of songs in EFL

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<sup>8</sup> This list of aims does not claim to be comprehensive, but it integrates the most frequently mentioned aims encountered in the literature (Allmayer 2009; Badstübner-Kizik 2004; Claerr & Gargan 1984; Failoni 1993; Freund-Heitmüller 1974; Huy Le 1999; Jolly 1975; Lake 2002-03; Medina 1990; Murphey 1990; Nuessel & Cicogna 1991; Purcell 1992; Quast 1994; Salcedo 2002) and in the course book study.

## A. Affective aspect

### ♪ **Aim 1: to introduce a topic/ to catch the students' interest/ to create a nice atmosphere**

Songs can be extremely entertaining, motivating or relaxing, depending on the kind of song used (Quast 1994: 169; Badstübner-Kizik 2004: 21), as has been discussed earlier in this paper (section 4.1). Therefore, one of the possible aims when using music or a song in the classroom can be to simply create a nice atmosphere for learning, which was Lozanov's main aim for his teaching method Suggestopedia. In a small study Jolly (1975: 13) found that her students agreed that they experienced this relaxing effect of music. Especially when the learners' attention is low, or the teacher needs them to collect their thoughts to be receptive to a new topic, songs can have a profound effect (Freund-Heitmüller 1974: 49).

A negative side-effect of this high emotional power that music and songs usually have on people is that people could be manipulated rather easily (Murphey 1990: 215-216). The intensive feelings of group membership or solidarity can be accompanied by feelings of hatred towards outsiders. However, a prudent teacher will circumvent this problem by not using this power selfishly and trying to manipulate his/her students or spur them to mistreat outsiders, but rather tell them about this effect so that they have the possibility to face it critically.

Another potential downfall could arise when this aim is stated as the only or most important one, since then a song could be downgraded to "an end of the day activity" (Dubin 1975: 3). It has been criticized that there are many teachers who believe that songs can add a nice atmosphere to the foreign language classroom, but who think that you cannot really learn anything from it. Katzböck thus suggests referring to this specific aim as "a nice side-effect", even though she herself has tried out using background music for this reason only, and has made quite positive experiences. To prevent such sidelining, it seems important to stress the other aims as well.

## B. Receptive aspect

### ♪ **Aim 2: to promote listening skills / to foster comprehension**

As already mentioned, despite their differences, songs and speech have many features in common (section 3.1), and therefore songs can be used especially to train students' listening skills (Badstübner-Kizik 2004: 20). Purcell (1992: 192) stresses that listening to a song is often more exciting for the learners than listening to a story "because of the rhythm and melody". He adds that the teacher could let the students try to decipher the general meaning of the song, or let them search for specific words or structures. Finally, no matter what other aims one has in mind, this one will be there more or less consciously as well. Murphey (1990: 167) concludes: "listening comprehension is involved in nearly every category of use".

## C. Productive aspects

### ♪ **Aim 3: to develop pronunciation and prosody**

This aim mainly applies to activities where the students sing themselves, and do not just listen to the songs. Certainly, they can learn to differentiate between different varieties of a language, and some might also be able to pick up the correct pronunciations of words while only listening, but especially when it comes to speaking, practice has proven to be particularly important. When the students sing along and try to imitate the singer, they can acquire "the less tangible aspects of language such as phrasing, linking, intonation, stress and pronunciation" (Claerr & Gargan 1984: 29). To pronounce words in the foreign language without a strong foreign accent is one of the most difficult aspects in language learning, and Salcedo (2002: 72) believes that listening to and singing songs has helped her develop a native-like Spanish pronunciation. Lake (2002-03: 6) supports this idea with his own experiments in the foreign language classroom. Additionally, it has been observed that in some cases students are able to sing a song that contains phonemes they usually have trouble pronouncing in speech (Purcell 1992: 193). Thus, it seems advisable to let the learners practice with songs, so that at some stage they manage to pronounce

the phonemes in speech as well. Moreover, they will learn more about the natural intonation and rhythm patterns of the English language, and can try to imitate both (Purcell 1992: 193; Badstübner-Kizik 2004: 19).

Furthermore, Salcedo (2002: 120) suggests that songs could be used instead of activities in which the learner has to read out loud to improve his/her pronunciation, since these reading activities usually do not have the intended effect. In many cases, reading out loud is neither beneficial for the person reading, nor for the listeners, who get an incorrect model of the language by the non-native reader. Murphey (1990: 115) extends the argument by claiming that

if enough listening does not precede [sic] reading, learners may subvocalize in their own voice and reinforce unnatural rhythms and pronunciation. In this way, too much reading done too early may be promoting a 'foreign accent'.

However, as it is the case with almost every positive aspect of a topic, there is another side of the coin as well. Coe (1972: 358) explains that "the length of vowels in songs is dictated by the length of the corresponding note(s) and thus all normal length relations [...] are lost". Furthermore, the stress patterns in songs depend on their melodies, and therefore often deviate from the stress patterns of normal speech. While these are valid issues, especially when using certain realia, I believe that they can be circumvented by either choosing songs in which this is not a problem or making the students aware of these issues and talking to the learners about them. Murphey (1990: 210) counters Coe's arguments as follows:

Songs do indeed contain all of the phonological, lexical, and syntactical aberrations from standardly taught English [...] that Coe lists. However, so does nearly every other naturally originating example of language. [...] And even if his categorical suppositions were true (concerning vowel length, stress and intonation) it would then mean these have no importance in comprehension since all natives supposedly understand the songs in their native languages.

#### ♪ **Aim 4: to increase vocabulary**

As has been discussed in section 3.2, songs are surprisingly easier to remember than spoken words, which leads to the assumption that learning vocabulary through songs should prove highly beneficial for the students

(Badstübner-Kizik 2004: 21). Moreover, it is not just single words, but also idiomatic expressions that can be covered with the help of songs, since in this genre idioms are fairly common (Claerr & Gargan 1984: 29). No matter what might be the reason for that phenomenon, there are various studies supporting the idea that songs help people remember and learn new vocabulary (Medina 1990: 7; 22), and I have not come across any criticism concerning this aim. Certainly, the extent to which the learners' vocabulary can be improved will vary depending on how frequently a word or phrase appears in a song, in what context the word/phrase occurs, and similar issues. Furthermore, in most songs, a word appears in only one possible usage, and the acquisition of that word might thus be one-sided. Still, I perceive this aim as one of the most important ones when using songs in the English language classroom, since in my opinion it is better to acquire at least one meaning of a word than none at all.

#### ♪ **Aim 5: to learn new grammatical structures**

When learning certain grammatical structures, it is insufficient for most learners to see or use them only once to be able to retrieve them afterwards. Instead, a substantial amount of repetition and practice is needed (section 3.2), which can be rather tedious. The audio-lingual approach that was fashionable years ago was such an approach that consisted of grammar drills. Nowadays, drills are not favored anymore, but are somehow still needed to help the students remember new structures. According to Claerr and Gargan (1984: 29), songs can help to make drills seem less boring, since “[r]epetition is made pleasant by factors of rhythm, melody, and emotional interest.” Jolly (1975: 13) reinforces this idea and states that “[t]he use of songs [...] contributes greatly to the elimination of such boredom while maintaining the positive rewards of the drill approach.” In her dissertation on the topic of teaching grammar via songs in the foreign language classroom, Allmayer (2009: 110) claims that “die Lernenden erinnern sich sozusagen über den Popsong (Melodie und Text) an die darin enthaltenen grammatischen Phänomene. [the learners remember, so to speak, the grammatical phenomena contained in a pop song via the song (melody and text).]”. This approach - if not overused - can help the learners to perceive



grammar as a useful tool and not just an annoying extra of the language. As Purcell (1992: 194) explains: “students are frequently pleasantly surprised to encounter them [grammatical structures] in songs, and to feel that they understand their functions in a new format.”

#### D. Cultural aspect

Whenever one uses the term *culture*, a definition should be provided before going into detail, since it is a rather complicated concept with various different meanings. In this thesis, three meanings will be relevant: culture as “a particular way of life”, culture as “the works and practices of intellectual and especially artistic activity” or “signifying practices” (Raymond Williams; quoted in Storey 2001: 2), and the concept of popular culture (short pop culture). The first two definitions are related with the sixth aim, and thus will be dealt with in the paragraph on the matter below. Pop culture and its relation to songs in EFL shall be covered now.

To begin with, pop culture is similarly difficult to define as culture itself. According to Storey (2001: 6-13), the following features are central. Those definitions not perceived as relevant for this paper have been excluded, and a summary of all features can be found in Storey (2001: 6-11). Firstly, pop culture is a phenomenon that “emerged following industrialization and urbanization” (Storey 2001: 13), and its development is strongly connected with postmodernism, the historical period that had its beginning roughly in the 1950s and 1960s (Storey 2001: 147). The strict distinction between high and low culture has diminished (Storey 2001: 148), which gave rise to the new concept of popular culture, a form of “culture which is widely favoured or well liked by many people” (Storey 2001: 6).

Pop music or pop songs can be perceived as examples of pop culture, next to other “products of the mass media [like] TV, film,[...] Internet culture, and so on” (O’Brien & Szeman 2007: 39), and in the current world of globalization these cultural artifacts can reach almost every region in the world. O’Brien and Szeman (2007: 264) even claim that “[i]n the first instance, [amongst others,] globalization can be witnessed in the popularity of world music”. They also give

an explanation of what globalization actually means when looking at the matter from a cultural perspective:

Culturally, globalization is experienced as the increased knowledge of and access to the culture and cultural products of peoples around the world, as well as the often unwanted imposition of one especially powerful culture's values and products on nearly all the others. (O'Brien & Szeman 2007: 164)

In the language classroom, all of this should be kept in mind, and the teachers should try to help their students benefit from the cultural variety they are confronted with in- and outside of school. The learners should on the one hand recognize the value of their own cultural lives and on the other hand try to implement 'foreign' cultural forms in them (Pennycook 2007: 7).

Pennycook (2007: 8) published a book on the question of "how music and [especially the English] language [...] move across space, borders, communities, nations but also become localized, indigenized, re-created in the local." He stresses the importance of including these aspects in education, and a whole chapter of his book focuses on this matter (Pennycook 2007: 140-158). In his opinion, in addition to the positive influence on the learners' motivation, pop music can be used "as a means to connect their outside worlds with what they are doing inside", since "to exclude the popular from educational contexts is to reject student culture and difference" (Pennycook 2007: 143-144).

Even though he concentrates on hip-hop in his discussion, I would definitely argue that his ideas can be extended to any kind of English pop music that spreads across the globe and is thus available as a form of pop culture for the students. I want to end this brief section on pop culture, globalization and its relation to pop songs with a quote by O'Brien and Szeman (2007: 292):

While it poses a threat to cultural diversity, globalization also opens up new cultural possibilities, ultimately demanding a fundamental reconceptualization of what culture is and why it matters.

#### ♪ **Aim 6: to get to know the culture of a country**

As stated earlier, in this section two definitions of culture will be used. Culture as a way of life refers to "*lived* cultures or cultural practices" such as "the celebration of Christmas" (Storey 2001: 2), while various kinds of texts including

songs are understood as signifying practices. There are songs about political or social issues, feasts and ceremonies; to sum up – when having a closer look, a song to almost any kind of cultural practice can be found, and it is suggested that via the medium music, students can begin to understand the lives and problems of people belonging to other cultures. Even the CEFR points at this facet of songs (section 4).

To go into more detail, each song has been written at a specific time and place, and very often the culture of the author plays a role as well. Huy Le (1999: 1) even points out that “music can be seen as the soul of human culture”.

Therefore, the students can gain a considerable amount of knowledge and understanding of a culture that is different to their own, simply by listening to songs and talking about them. As Claerr and Gargan (1984: 28) put it: “The image of a society is reflected in its songs.” Failoni (1993: 97) shares this view and notes that “music [...] provides an interesting mirror of the history, literature, and culture of a country.”

Despite all this, Failoni (1993: 103) stresses that students should be prevented from building stereotypes which could arise when letting them listen to the same songs all the time (e.g. I as an Austrian do not want to be narrowed down culturally to *The Sound of Music* or *Falco* only). Instead, a considerable variety of songs should be dealt with, so that the cultural diversity becomes obvious. Coe (1972: 358) further criticizes that most songs are not suitable for teaching cultural issues, since they are “neither wide enough nor objective enough”. However, this seems to be a rather generalized statement, and if a teacher chooses a variety of songs from different perspectives on a certain cultural topic, this supposed subjectivity of individual authors should not be a problem any longer, but instead it would rather be a demonstration of the different viewpoints that can exist on one and the same topic.

Related to this interpretation of culture is also the issue of songs sung in a non-standard language, i.e. various dialects. Nuessel and Cicogna (1991: 478) point out that such song material can be deployed with more advanced students “to point out the richness and variation of regional [...] dialects”.

This summary of the overall aims of using songs in EFL shows that songs can be considerably more than just fun for the learners. In spite of this, all co-authors I questioned agree that if a teacher believes that songs cannot promote learning, and the students notice this attitude, they will most likely not believe in the possible benefits songs can have either, and according to Salcedo (2002: 28) “the efficacy of music in learning can be affected by negative beliefs”. This means that to make songs really advantageous to the learners, the teacher should show them that he/she believes in its value, and this can only be done when the teacher tries to reduce the

embarrassment, reticence and trepidation surrounding the use of song amongst teachers who have been made to feel inadequate and unmusical by the restricting logical abstractive educational approach which singing can help to alleviate. (Newham 1995-96: 34)

Katzböck explains that, very often, teachers feel uncomfortable and “do not want to make a fool out of [themselves] in front of the kids”, which she comments on with the following words: “I think it’s a shame. [...] you just have to find a way that’s kind of okay for you, where you as a teacher don’t feel ridiculous, and the students have something from it”.

#### **4.2.4. The importance of activities and tasks (TBLT)**

The preceding section on aims explained what possible goals songs can have. However, in most cases these aims cannot be reached with the song alone, but an accompanying activity or task is needed. “Like any material, how you use them may make them more or less enjoyable and profitable” (Murphey 1990: 196). The importance of activities when using songs in the classroom lies in the fact that when students listen to or sing songs without such an activity, they might be able to sing along when hearing the song again, but most of the language they encounter might not be ready for use. In other words, the learners will most likely not be able to use the language actively for communication.

Therefore, Murphey (1990: 216) claims: “Manipulation exercises to transfer, or bridge, the language in song to **language in use** are needed.” “Just listening to and singing songs will not make students able to communicate in another

language” (Murphey 1992: 6). Of course, the fun factor would still be present without such activities, but when the aim is language learning, there should be definitely some activities, and in his book *Music and song* (1992) Murphey introduces various activities that could be used when integrating songs in the classroom.

Nevertheless, the addition of an activity does not imply that the fun factor should be neglected completely. As already noted before, teachers should aim for an authentic use of songs in the classroom. They should think about the reasons for listening to music outside the classroom, so that they can maybe bring these reasons into their teaching as well. Schramm and Kopiez (2008: 256) note that one of the most common motives of people listening to music is to influence their own mood, especially to cheer themselves up<sup>9</sup>. This means that in the classroom this should be one of the major concerns as well and should not be thrust aside. If that happens, the students will realize right away that they are not supposed to enjoy the song but to learn grammar or other ‘uncool’ aspects of the language, and the song will most likely lose its great motivational value (Reisener 1993: 333). This means that the teacher has to find a balance between having fun with the song and giving the students opportunities to learn something.

Another area where activities are crucially important is the choice of a song. There will be a chapter on this topic later (section 4.3), but at this point I wish to say that a song can hardly be too difficult for the learners if it is accompanied by an activity that is appropriate to the level, age and interest of the students. Following Failoni (1993: 101), “[e]ven with more advanced texts, it is still possible to arrange activities for beginners.” Hedge (2000: 69) supports this idea: “Quite difficult texts can be made accessible through simple but appropriate tasks.” While beginners might perform *Total physical response*-like movements to the song, more advanced learners could discuss its meaning

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<sup>9</sup> Music is also used to help people relax or to activate them, depending on the kind of music used (Schramm & Kopiez 2008: 257).

after listening to the song. Consequently, the aim of one and the same song will be different for first grade and eighth grade students. This is to say that in the end it is less important which song one chooses, but rather what one does with it.

Up till now this chapter has focused on the significance of activities, with the term *task* being mentioned as well. Thus, it is important at this point to clarify the distinction between the two terms. While often used synonymously (Willis & Willis<sup>10</sup> 2007: 12), they refer to different concepts in this thesis. An activity can be described as any kind of exercise involving the target language that is done by the students. This is a relatively broad definition and already hints at the fact that there can be a great variety of activities<sup>11</sup>. They can be fulfilled alone, in pairs or larger groups, and they can be any kind of activity including filling in gaps, writing a text, giving a presentation on a certain topic or discussing topics. Of the two terms *activity* and *task*, the former can be described as the broader concept, which includes the more specific tasks. In other words, when activities fulfill certain terms and conditions, they may be called tasks. However, there is no generally accepted definition of what exactly constitutes a task, and various authors present different criteria a task should satisfy (Bygate 2001: 9-10; Ellis 2004: 9-10; Skehan 1998: 95). For this paper, the attempt of an explanation by Willis and Willis shall be used (see Table 1), which is actually more of a checklist than a definition, as it consists of criteria in form of questions. They explain: “The more confidently we can answer yes to each of these questions the more task-like the activity” (W&W 2007: 13).

Table 1: Criteria for tasks  
(W&W 2007: 13)

1. Does the activity engage learners' interest?
2. Is there a primary focus on meaning?
3. Is there an outcome?
4. Is success judged in terms of outcome?
5. Is completion a priority?
6. Does the activity relate to real world activities?

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<sup>10</sup> For the rest of the paper, Willis and Willis will occasionally be abbreviated as W&W.

<sup>11</sup> In this thesis, ‘activity’ and ‘exercise’ will be used synonymously.

The reason for deciding on their checklist is based on the fact that it comprises all those criteria that are proposed by the majority of the other authors as well, and thus seem to be the most relevant ones. These criteria include the focus on meaning, the relation to the real world, and the importance of a clear outcome. Furthermore, their approach to task-based language teaching (short TBLT) which will be outlined below is rather pedagogically oriented than “detached from the reality of individual classrooms” (Breyer 2000: 52), as many other TBLT theories seem to be. This relation to the real classroom will be useful in the analysis of tasks in section 5.2.2.2<sup>12</sup>.

To come back to the criteria that constitute a task, a brief introduction into task-based language teaching seems necessary in order to fully understand what the criteria refer to. Section 5.2.2.2 will then discuss each criterion individually while relating it to the course book analysis.

TBLT, which has many features in common with communicative language teaching, and is thus said to have developed from it (Richards & Rodgers 2001: 223; W&W 2007: 11) sees tasks as the most important aspect in language learning and teaching (Richards & Rodgers 2001: 241). With the help of such tasks, learners are supposed to practice communicating effectively in the foreign language, and because of the significance that is given to tasks in TBLT, they have become a fundamental part of most foreign language classrooms within recent years. Nevertheless, TBLT is similarly difficult to define as the concept of a task, and as Breyer (2000: 6) notes, “there is no such thing as one coherent idea of what TBL[T] should look like.” Hence, I have again decided on the more practically oriented approach by Willis and Willis, which provides a coherent framework of TBLT. The following pages will summarize the main

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<sup>12</sup> Additionally, a third factor played a minor role in the decision process as well: Jane Willis herself believes in the effect music and songs can have on language learning, and recently co-authored a book on that matter called *English through music* (Willis & Paterson 2008). Even though this book focuses on younger learners, offers more practical tips than theoretical background, and will thus not be specifically relevant for this thesis, it still seems worth being mentioned.

aspects of their interpretation of TBLT, including the different task types and stages they propose<sup>13</sup>.

To begin with, in their view, TBLT is a meaning-based approach which has its focus on three different aspects: meaning, language and form (W&W 2007: 5). First of all, the learners are given an activity in which they have to use the English language for communication and thus focus on meaning. While doing so, the students will at some point feel the need to think about how to express what they want to say, and they will focus on language. Finally, specific forms and structures that have been important for the realization of the task are explained to the learners.

Whether or not the learners complete the task successfully depends on their ability to communicate effectively rather than on their grammatical accuracy. Certainly, grammar is not neglected, and Willis and Willis (2007: 8) explain: “This does not mean that we would ignore grammar in a task-based approach. But it would not be the initial aim of instruction.” TBLT is supposed to allay the fear of making mistakes students might be filled with in form-focused approaches, in which the learners’ success is measured in terms of accuracy. In such a classroom, which to my observations is still a fairly common one, the learners would firstly be introduced to the new form(s), then practice it/them, and finally use it/them in communication. This is also referred to as the “traditional presentation-based approach” or the approach of “the 3Ps: presentation, practice, and production” (Skehan 1998: 93). However, proponents of TBLT argue that the students will inevitably turn their attention to accuracy even in the final communicative activity that is practiced in the form-focused approach, since they know that it is what they more or less implicitly are asked to do. Thus, while the 3Ps approach is said to only concentrate on forms and structures, TBLT claims to focus on a greater variety of aspects (W&W 2007: 4-8).

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<sup>13</sup> For a detailed synthesis of the TBLT approaches by Prabhu, Long, Skehan and Willis see Breyer (2000).



Once again, the close relationship of TBLT and CLT becomes obvious. As stated earlier, TBLT is seen

as a logical development of Communicative Language Teaching since it draws on several principles that formed part of the communicative language teaching movement from the 1980s. (Richards & Rodgers 2001: 223).

The question is how the approaches actually differ from each other, and in the following, an explanation by David Nunan (2004) will be provided.

[...] CLT is a broad, philosophical approach to the language curriculum that draws on theory and research in linguistics, anthropology, psychology and sociology. [...] Task-based language teaching represents a realization of this philosophy at the levels of syllabus design and methodology. (Nunan 2004: 10)

This is to say that while TBLT follows the general principles of CLT, it gives teachers more insights into how to implement the approach in the classroom and thus help their students in learning the language.

After this brief differentiation between TBLT and CLT, there will be a closer look at the distinction of tasks now. Firstly, TBLT differentiates between real-world tasks and artificial tasks (Richards & Rodgers 2001: 236-237; W&W 2007: 136-142), a distinction that will be already familiar to the reader, since it is similar to the one between realia and pedagogically devised songs. The term *real-world tasks* refers to tasks which could be encountered in real life, while artificial tasks include those that “may not offer a precise reflection of the real world, but they do oblige learners to engage in real-world meanings and real-world discourse acts” (W&W 2007: 142).

In addition, “the task types are classified according to cognitive processes” in W&W’s (2007: 63) approach and Figure 4 presents a summary of the seven types they distinguish. They stress that their list does not claim to be comprehensive, and again, different authors opt for different taxonomies. The seven types will not be discussed further at this point, since the illustration below includes all the information that is needed for this thesis. The task analysis in section 5.2.2.2 will refer to all types and provide examples.

A further point in their framework is the proposal of several task stages. Willis and Willis (1996: 155) explain that even though the task itself might be composed of one activity only, a typical TBLT lesson usually consists of three different stages built around this task: the pre-task stage, the task cycle and the phase in which the focus is on language and form. The pre-task phase is intended as an introductory stage for the students. They learn about the topic of the task and get detailed instructions from the teacher. Furthermore, the teacher can, if necessary, help the learners to expand their vocabulary with topic-related words and phrases, and activate their background knowledge. Willis and Willis (2007: 160) also stress the importance of giving the learners a few minutes to prepare the task individually, since then students “tend to produce task interactions that are not only lengthier but linguistically richer, with a higher degree of fluency and clause complexity.”



Figure 4: Types of tasks (adopted from Willis and Willis 2007: 108)<sup>14</sup>

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<sup>14</sup> For a more detailed description and examples of each type see Willis (1996: 149-154).

The task cycle can further be split into the task phase, the planning phase and the reporting phase (Willis 1996: 155). First of all, the learners do the task, preferably in pairs or in groups to create many possibilities for communication. Then, they plan how to present their outcome/s to the rest of the class, and in the reporting phase they give their prepared presentations. In the last stage of a task the focus is on language and form. The students do activities that help them notice and/or practice certain, for instance, grammatical features.

To conclude, the more stages accompany a task, the more useful that task is said to be. The discussion of this comprehensive framework by Willis will be continued in section 5.2.2.2, where I will look at the matter from a more practical point of view with the help of the tasks detected in the course book analysis. Now, the focus will shift from activities and tasks back to songs.

### **4.3. Criteria for choosing songs**

One aspect of choosing appropriate songs for the classroom, namely the question whether realia or pedagogically devised material should be preferred, has earlier been dealt with (section 4.2.1). This section will raise further important points.

To begin with, Murphey (1990: 152-153) believes that almost all songs can contribute positively to the language learning process.

Asking what kinds of songs are best for using in EFL may be compared to asking what kind of drink is best for someone dying of thirst in the middle of the desert. While students may look with longing toward any drink, certainly there are those that would be deadly for motivation and interest [...]. Fortunately poisonous drinks are few. [...] This exaggerated analogy is merely meant to emphasize that any song will usually be welcome and will work to some extent. (Murphey 1990: 152-153)

After this positive preamble some useful tips regarding the choice of songs shall be given to improve the 'drink' for the students. First, there will be a few ideas that are not just helpful for the use of songs, but for any kind of activity used in the foreign language classroom, before turning to tips that concern songs themselves.

Regarding the more general part, Failoni (1993: 99) mentions “the instructional point desired [and] the level of language development”. Concerning the “instructional point desired”, it is important to think about what kind of goal one wants to reach with the song. Various goals are stated in the curriculum, and the song should somehow fit in to make sure it is not a ‘waste of time’, as some teachers like to see it (Holzmann). The choice of vocabulary and of grammatical structures in the song usually determines the level of difficulty, and should thus not be too easy or too difficult for the students’ level to avoid boredom and excessive demand. In general, songs can be divided into three levels of difficulty (Goch 1993: 367).

The first category consists of songs with an explicit meaning, and most rock and pop songs, as well as made-for-EFL songs belong to that category. Songs that have a more implicit meaning which has to be deciphered by interpreting metaphors and other images belong to the second category. The third and last category is the most poetic one. It refers to songs that can be interpreted quite differently by different people. For use in the lower secondary language classroom, level one seems to be most appropriate (Goch 1993: 367). Level two songs could work with upper secondary learners, while level three songs should only be used with advanced students at university level, for example. However, as mentioned before (section 4.2.4), if a teacher manages to choose a level-appropriate activity or task, the level of difficulty of the song itself seems to be of less importance.

Another factor mentioned is “the age of the student” (Failoni 1993: 99), which in school settings is usually related to the learners’ level of proficiency. Still, it is important, especially when working with teenagers, not to use certain kinds of songs that could make them feel uncomfortable (e.g. too childish songs or songs their parents would listen to). Salcedo (2002: 5) stresses that besides all these factors it is important that the students are somehow emotionally involved in the song. Only if they can relate to the message of a song, might learning occur. In other words, the song should interest the learners in some way (Böttcher 1994: 176).

In addition to these general ideas, some song-specific tips shall be provided now. First of all, we will turn to some factors that aim at a good intelligibility of the lyrics. As Allmayer stresses, “für die Lernenden im Fremdsprachenunterricht gibt es kaum etwas Frustrierenderes als einen Popsong zu hören, dessen Text nicht verstanden wird. [There is hardly anything more frustrating for the learners in the foreign language classroom than listening to a pop song whose text is not intelligible.]“ (Allmayer 2009: 132). Thus, the instrumental accompaniment should not be too loud to make sure the sung words can still be heard clearly (Allmayer 2009: 132). The same applies to a special accent or dialect used in a song. While more advanced students might profit from the use of different language varieties in listening activities, learners at lower levels might find it too difficult. Therefore, teachers have to keep in mind that the learners should still be able to understand the overall meaning even though they might not get each word right away due to the abnormal pronunciation and the use of other non-standard variants (Allmayer 2009: 132).

As mentioned earlier in this paper (section 3.2), pauses are an important part of songs for reasons of better understanding and memorizing. Therefore, songs which contain pauses in between should be deliberately chosen (Allmayer 2009: 109). Also for reasons of better memorization, it is advisable to choose songs in which structures and words are repeated frequently (Böttcher 1994: 176). After having conducted various experiments on the matter, Wallace (1994: 1473) concludes that “when the melody does not repeat and is therefore presumably less well learned, the melody does not always facilitate text recall”. Related to this issue is to select songs very carefully while having in mind that “the melody must be catchy, and easy to remember” (Lowe 2007: 8) to avoid burdening the brain with information, because even though music can make learning easier, it has to be learned before it can have this effect (Wallace 1994: 1473). The easier the melody, the faster it can be acquired and full attention can be devoted to the lyrics. A further advantage can be attained if the text and the melody harmonize, which means that the amount of notes closely equals the amount of syllables (Wallace 1994: 1484).

In order to make use of the similarities between music and speech, the songs should not “deviate from the desired phonological patterns or the ordinary syntactic arrangement” (Jolly 1975: 14), since this is a prerequisite for the students to use correct patterns heard in a song in their own communication. In addition, the lyrics of the song should not be offensive to anyone.

Finally, when a teacher decides to use realia, the question which songs to use seems to be even more important, as the learning effect depends mainly on whether the learners like the song or not. Thus, a few words shall be included on the matter of realia exclusively. The answer to that question is strongly related to the age of the students. It seems to be easier to cater for younger children, since they still identify themselves with their parents and teachers, which means that their musical taste is not that fixed yet, and they like listening to songs their teacher listens to (Kleinen 2008: 56). However, once they enter puberty, they try to isolate themselves from the adults around them by taking opposing positions (Kleinen 2008: 56-57; Murphey 1990: 121). This, by the way, might be the reason why pedagogically devised songs work with younger children, but are perceived as ‘uncool’ by older learners. This natural process makes it more difficult for teachers of teenagers to keep up with the musical taste of their students. Katzböck reports on the same observation and states: “the musical taste question comes into play, in my experience, in a much, much stronger way the older students become”.

A study (Kleinen 2008: 48) has shown that almost ninety percent of the teenagers between fourteen and nineteen like listening to English rock and pop music, and seventy percent like Dance, Hip Hop and Rap. Techno and House are favored by fifty-one percent, and forty-four percent enjoy listening to Hard Rock and Heavy Metal. This study would suggest using music of such kind in class, since most learners will probably find it acceptable. Still, Katzböck mentions that students “very strongly relate to music in general, even if a sixteen year-old can’t stop criticizing how bad this song is”.

In the end, which songs are chosen for the foreign language classroom depends on the course book writers and the teachers. While the choices of the course book writers will be presented in the practical part of this paper, this

does not give us any insights into what kinds of songs are chosen by the teachers in the classroom.

#### **4.4. Language learning theories and how songs fit in**

Even though music and songs seem to be minor issues in foreign language teaching, they can be related to the principles of most language learning theories. For one theory, namely task-based language teaching, the relation has already been emphasized (section 4.2.4). This chapter will now summarize three further language learning theories of the recent decades, and try to find out whether and how music and songs fit into the respective theory.

##### **4.4.1. Musical intelligence**

The first theory to be discussed is the theory of multiple intelligences by Howard Gardner. While it rather falls into the category of psychological theories, Gardner does provide didactic principles as well, and some course books, like the lower secondary AHS text book series *Friends*, adopt his ideas as well (Katzböck). Thus, they are outlined in this chapter. Gardner (1996: 8-9) argues against the existence of a one and only intelligence, but instead proposes that there are various different kinds of intelligence. In his original theory, the following seven types are mentioned: logical-mathematical, linguistic, spatial, musical, bodily-kinesthetic, interpersonal and intrapersonal intelligence<sup>15</sup>. The eighth type, natural intelligence, was added in 1999 (Gardner 1999: 52), and still Gardner does not claim completeness. He perceives logical-mathematical intelligence and linguistic intelligence as the favored kinds in our society, since most tests at school focus on these two (Gardner 1996: 8). Nevertheless, he believes that the other seven types of intelligence should be of equal value. Furthermore, he claims that even though “all humans possess certain core abilities in each of the intelligences” (Gardner 1996: 28), it can be the case that while a person scores high in one of the intelligences, he/she might not be that gifted in a different intelligence.

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<sup>15</sup> Due to the scope of the paper the different intelligences mentioned here will not be explained further, but the focus will be on musical intelligence.

The link between this theory and the use of songs in the classroom lies in the musical intelligence. I agree with Gardner that logical-mathematical and linguistic intelligence have the 'pole position' in our society, and thus also in the classroom. In the foreign language classroom the focus is, naturally, on linguistic intelligence. While students with a high development of linguistic intelligence will find it quite easy to pick up the language, those who lack such abilities might face problems. As Gardner (1996: 10) states, these learners often appear as poor learners, even though they might have high abilities in one or more of the other intelligences, as for example in the musical intelligence. The use of songs in the classroom might give these students the chance to learn the language differently than the other learners, namely via the musical vehicle (Failoni 1993: 97; Adkins 1997: 43). With the help of melody and rhythm they might be able to show the same learning effect as the other students that are normally performing better.

This theory is in accordance with two widely known ideas: the theory of the learner types or the learning style, and the theory of holistic learning. The former suggests the existence of at least three different styles of learning: visual (the students need to see what they learn), auditory (they need to hear what they learn) and kinesthetic (they need to touch what they learn) (Lightbown & Spada 2006: 59). "Neurological science is suggesting that we may be only teaching to one type of learner in conventional language teaching" (Murphey 1990: 151), and to make a change should be the goal of every teacher. The latter, i.e. the theory of holistic learning, promotes the combination of cognitive and emotional aspects when learning (Quast 1994: 169), and as stated earlier (section 3.1), songs do combine these two aspects.

While many teachers at schools still have to recognize the value of songs as a teaching resource, kindergarten teachers in Austria are already introduced to it in their education. Thus, when trying to teach either the first language or a foreign language to younger children, songs, besides poems and rhymes, hold a special place and are used frequently (Szamburska 2010: 65). This is not a new development, but the British Board of Education promoted the use of music in such institutions already back in 1905 (Newham 1995-96: 33). Murphey



(1990: 102) suggests as a possible reason for this phenomenon the fact that young children are not able to think abstractly yet, and thus “[t]eachers [...] have no choice but to use music and kinesthetic learning methods”. He continues by saying that the older children get and the better their abstractions become, the less such alternative methods are used, which can lead to problems for students who cannot adapt to this new learning mode so quickly (Murphey 1990: 102). In Gardner’s words this could mean that young children are still encouraged to make use of the plurality of their intelligences, while older learners are limited to only a few. Gardner wants to change this, and his theory of multiple intelligences suggests that teachers should use various different methods to be sure to offer a method that works for every student. Therefore, musical intelligence should be addressed in the foreign language classroom just like all the other types of intelligence (Fonseca Mora 2000: 146), independent of the students’ age or mental abilities of abstraction.

#### **4.4.2. Krashen’s monitor model**

The next model that will be introduced is Stephen Krashen’s theory of language learning. It has been highly influential, and even though some aspects might be questionable nowadays, others can still be found in modern language learning methods and approaches. There are five hypotheses that constitute his so-called monitor-model. The acquisition-learning hypothesis has already been mentioned in section 2.1 of this paper. Krashen describes the difference between acquisition and learning, and explains that he believes that acquisition rather than learning fosters the learning process (Lightbown & Spada 2006: 36).

The idea that “[t]he learned system acts as an editor or ‘monitor’, making minor changes and polishing what the acquired system has produced” (Lightbown & Spada 2006: 37) represents the second hypothesis, which is one of the highly criticized aspects of the theory, since it cannot be scientifically proven. The natural order hypothesis claims that there is a specific order all language learners follow when acquiring the language. The input hypothesis states that comprehensible input, i.e. listening to and reading in the foreign language, is the one and only way of learning. This means that a student needs to receive input

in the target language that is a little bit above the level of the student. Output, that is writing and speaking, is less important for Krashen, since he believes that it will follow once the student has gotten enough input. Songs do count as input, which means that according to Krashen's theory, songs can be a valuable tool in the language classroom in so far as they, for instance, help students pick up new vocabulary (see Nuessel & Cicogna 1991: 477; Medina 1990: 6). However, today the importance of output next to input is recognized by most language learning theories. Consequently, there should be an activity or a task that accompanies the song to make sure that both input and output are accounted for and enable learning or acquisition.

The last hypothesis indicates the existence of “[t]he ‘affective filter’ [which] is a metaphorical barrier that prevents learners from acquiring language even when appropriate input is available” (Lightbown & Spada 2006: 37). Actually, this hypothesis has been mentioned already in different wordings, namely as the affective factors (section 4.1), especially motivation and state. As Lightbown and Spada (2006: 37) write: “A learner who is tense, anxious, or bored may ‘filter out’ input, making it unavailable for acquisition.” The relation to the use of songs in the classroom seems obvious: as stated before, songs help to keep the affective filter low.

#### **4.4.3. Communicative language teaching (CLT)**

The approach that is generally accepted by most language teachers nowadays, and that has influenced many other recent theories and approaches is communicative language teaching. The three major principles of CLT can be described as the “communication principle”, the “task principle” and the “meaningfulness principle” (Richards & Rodgers 2001: 161). As the name suggests, the first principle proposes that the students should communicate with each other in the target language. The second principle stresses the importance of tasks in the language classroom, and the third principle adds that these tasks, as well as the language used should be meaningful. Furthermore, as noted earlier, CLT promotes the use of genuine materials and of realia, and it

advocates the idea of the learners being in the center (Richards & Rodgers 2001: 158)<sup>16</sup>.

I want to argue that all these principles can be fulfilled when teaching English with songs. First of all, the language used in the song, i.e. the lyrics, should be meaningful to the students. This can be achieved with the same ease or difficulty as with every other kind of text type - the teacher has to know his/her students and their needs and interests to make appropriate choices. If the teacher decides on a real pop song, the advice of using realia is followed. However, this is not to say that made-for-EFL songs should be neglected. They fit in the communicative approach as well, and realia are only one type of material that is suggested (Richards & Rodgers 2001: 169-170).

One of the most fundamental principles of CLT is the task principle. The importance of tasks as they are propagated by task-based language teaching when working with songs has already been strongly emphasized in this paper (section 4.2.4). The task principle is closely related to the significance of communication, since the accomplishment of a task often implies talking to peers. While it has been asserted that even a song or a piece of music without a task can trigger off communication between the students because of its motivational aspect (Cranmer & Laroy 1992: 2), a task in which the learners are asked to discuss certain aspects of the song ensures the use of spoken language in the classroom. Last but not least, the students can be put in the center by letting them choose songs themselves, and maybe even prepare activities. "Allowing students the possibility to choose M&S [music and song] materials, and the how of their exploitation, is but a small step towards autonomous learning" (Murphey 1990: 225).

Following Richards and Rodgers (2001: 165), "[t]he range of exercise types and activities compatible with a communicative approach is unlimited", and this

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<sup>16</sup> These principles are by no means the only ones in the CLT approach, and the approach is much more comprehensive than this short summary of the factors relevant to this thesis might suggest.

section has shown that their statement is at least true for the use of songs.

Green (1993: 3) supports the relevance of songs in CLT:

Singing and listening to songs were included in the “communicative” group because in the classroom such activities tend to focus on the meaning rather than the grammatical form of what is being sung or listened to, and because singing and listening to songs are real uses of language. People do not normally do grammar drills in real world situations, but they do sing.

#### **4.5. A previous language learning project involving songs**

The last chapter of the theoretical part of this paper will provide an example of a project that uses songs in language teaching, to illustrate the effectiveness such a method can have: the “Contemporary Music Approach (CMA)” (Anton 1990: 1166). It was developed by Ronald Anton in the 1980s. He wrote the ten pedagogically devised Spanish songs that are used for this approach himself, and his aim was to make them similar to what students like to hear in their free time, as for example Rock and Rap. The main idea was that the learners would be more interested in these songs than in ordinary didactic songs, which in turn promotes language learning even more.

Anton developed three phases of working with the songs. After the “song introduction phase” in which the learners only listen and do various tasks related to the song, there comes the “recording stage”. Here, the learners are asked to sing the lyrics themselves to a karaoke version of the song. In addition, they are to write their own lyrics to the songs. In the last phase, called “Grading”, the learners are being evaluated on pronunciation, intonation and rhythm of the song, whereas voice quality is not being graded.

Anton (1990: 1166) uses brain research findings (section 3.2) to explain that his approach to language learning works, as can be seen from the following quotation:

CMA [...] combines the creative, non-verbal, emotional processes carried out by the right hemisphere of the brain with the specific, verbal, and logic-based learning achieved by the left hemisphere. Its effectiveness, we feel, results from the collaboration of the two.

After having tried out the approach with a group of twenty-three students, Anton found that over ninety percent of them liked this new way of learning and were of the opinion that it fostered their language learning (Anton 1990: 1166-1169).

Even when considering the generally positive impact of the novelty effect, the theory promises good results, as a documented replication of the CMA by Sandra Adkins has shown. Adkins (1997: 40) reports of having made similar experiences with the use of songs in the classroom. She tried out Anton's Contemporary Music Approach, but she also used other kinds of material, both realia and pedagogically devised material, and her students were enthusiastic, just like Jolly's (1975: 11) learners were back in the eighties when they got in touch with songs in the Japanese foreign language classroom.

The Contemporary Music Approach involves the students singing themselves, and its confirmed success in two studies conducted independently from each other minimizes the problems that have been mentioned earlier with students not wanting to sing, and raises the hopes that it might work in one's own classroom as well. Given the positive results of this approach, it seems worthwhile giving it a try.



## 5. Course book analysis: quantitative and qualitative

In 1993 Failoni (1993: 98) noted that most course books did not contain any songs, and she wanted to stress the importance of including them in the future. Now, almost twenty years later, songs can be discovered in most course books, and the aim of this thesis is to find out more about these learning tools.

For this undertaking, I have carried out two different types of course book analyses. The first one yielded data of a quantitative, and the second of a qualitative nature. This chapter will provide more information about both research steps as such and give the results. Furthermore, some interpretations of the results will be included with having the theoretical part of the paper in mind, and there will be an attempt of giving answers to the research questions.

### 5.1. Quantitative analysis

For the quantitative analysis I consulted fifty-one approbated Austrian course books for English as a foreign language, counted the songs and tried to decipher the purpose each song serves in the learning process. Apart from the course books that are used by the students in school, I also perused the workbooks, teacher's books and audio CDs whenever accessible to make sure not to overlook any instances of song in the manual count<sup>17</sup>. I have concentrated on fairly new course books for AHS<sup>18</sup> and BHS, selected according to some criteria, one of which being that the series had to be already published and accessible in order for the comparative results to be valid. The oldest book series, *The new you and me* (published between 1994 and 1997), is included for three reasons: first of all, it is still a commonly used course book in Austrian English classrooms. Second, Christian Holzmann is one of the co-authors and I had the chance to have him as an interview partner, and third, it is

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<sup>17</sup> Nevertheless, as in any manual count, the results might not be completely faultless, and I apologize in advance for any errors.

<sup>18</sup> AHS 1-4 actually includes HS 1-4, as all lower secondary course books are approbated for both school types. For this reason, a separate analysis of the songs in HS course books was not necessary.

especially famous for its songs – as Holzmann puts it: the songs “struck a chord and lots of people still remember these tunes”.

The whole list of course books can be found in the course book bibliography. It consists of seven book series for lower secondary AHS (*Friends, More, The new you and me, English to go, Red Line, Your ticket to English* and *New Highlight*), two series for upper secondary AHS (*Make your way with English* and *Meanings in use*) and four book series for vocational schools (*Make your way in business, Focus on modern business, What a business* and *What a job*). Each series consists of three to five volumes, and because of the high variety of books there will not be a description of each of these books for reasons of space. Only one book series for each school type has been chosen for a more qualitative analysis: *Friends, Make your way with English* and *Focus on modern business*. These books will be described more closely, and their musical contents will be contrasted critically (section 5.2).

The reason for the inclusion of only two book series for upper secondary AHS as opposed to seven series for lower secondary AHS is that, unfortunately, there are not as many approved course books for these levels as there are for the younger students. I am aware of the fact that the comparatively small variety makes the results of this school type less revealing. Nevertheless, this actually reflects the normal course of school life. Many teachers use the same text books or do not use a book for the upper grades at all, which means that they do not have access to ready-made songs with accompanying activities, and would have to either prepare the material themselves or get hold of it from other sources than school books. However, Katzböck notes that the market will most likely focus on upper secondary AHS now, and the text book production will be hugely expanded due to the standardized ‘Matura’ (school leaving exam) that is being tested right now and will be introduced within the next few years. It remains to be seen what significance songs will then have in these books.



### 5.1.1. Are songs included in course books?

In the interview, Christian Holzmann mentioned that nowadays even when a course book does not contain certain materials, as for example songs, “it’s not a problem, you just open YouTube and you can do anything, can’t you”. He refers to the fact that today’s classrooms are usually equipped with a computer with internet access, and songs can be downloaded whenever the teacher feels the need to. There are even websites that offer songs with accompanying tasks free of charge, and a selection of such websites is provided in Bibliography 7.2.

While I certainly agree that this is true, and while I am sure that there are musical English teachers who take advantage of these possibilities and maybe even invent activities that could accompany the songs, I believe that not all teachers see the benefits of songs at first sight. Consequently, if songs are not included in course books, some teachers will either not think about using them or will decide that the work load of developing specific activities for the songs would be too high. They might play the songs to the learners, but as Holzmann said: “if you just play a song and that’s it [...] you might run into trouble because there’s always a few who don’t like the music - [...] so you need some other focus as well”<sup>19</sup>. This hints at the importance of including songs in English course books, and the following results of the course book analysis will reveal in which frequencies and ways songs appear in Austrian text books for EFL.

To begin with, the inclusion of songs in text books seems to depend largely on the authors of the books and on the publishers who, according to Christian Holzmann, have the last word when it comes to the final composition of the books. Interestingly, it seems that amongst publishers there is an unspoken agreement regarding the amount of songs that are included for each level. There is the overall tendency of course books to include more songs in the volumes for lower secondary AHS than in those for upper secondary AHS. While there are approximately nine songs on average in lower secondary course books, there are about six songs in upper secondary books (see Table

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<sup>19</sup> As will be discussed at a later stage, the importance of an additional activity depends largely on the age of the students and factors related to it (section 5.2.2.1).

2). The fewest number, only one song on average, is to be found in books for vocational schools.

	nr of songs	nr of books	average nr of songs/book
<b>lower secondary AHS</b>	255	28	$255/28= 9,11$ ~9
<b>upper secondary AHS</b>	47	8	$47/8=5,875$ ~6
<b>BHS</b>	20	15	$20/15=1,33$ ~1
<b>totals</b>	<b>322</b>	<b>51</b>	<b><math>322/51=6,31</math></b> ~6

Table 2: Average amount of songs in course books

After this more general approach, the distribution of the songs between the different grades shall be examined<sup>20</sup>. First of all, the focus shall be on songs in lower and upper secondary AHS course books.

The analysis of the AHS course books revealed that songs are included in each year without exception (Figure 5). The highest amount of songs, namely approximately thirteen to fourteen, can be found in the books for the first year. The number decreases to about six to seven songs in the books for AHS 3, and the AHS 4 course books include approximately one song more than the books of the preceding year. Then the amount is at its lowest of only four to five songs in AHS 5 text books. For AHS 6 and 7, it goes up to seven to eight songs, and year eight shows again a slight reduction to five to six songs per course book.

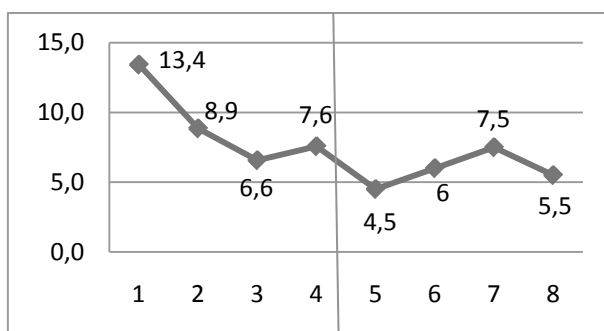


Figure 5: Average total amount of songs in AHS course books

While some of these results seem straightforward, others might appear questionable, and there will be an attempt to interpret the results with the help of extensive reading on the subject and the expert interviews. It goes without

<sup>20</sup> The filled-in analysis sheets are to be found in Appendix 2.

saying that while the interpretations are mainly based on some result, they are not completely free of speculation and my own point of view.

Firstly, the high amount of songs in AHS 1 books might be the result of a rather logical phenomenon: the students are about eleven years old and still largely at a pre-puberty stage. Like the majority of children, most of them enjoy music immensely, and they like listening to songs, singing and dancing. Katzböck reports:

I mean, first formers - you cannot stop them, you cannot stop them. They start singing and dancing and banging on desks immediately even if they do not know the song.

Additionally, in the Austrian school system the first year of AHS brings a change for the children, since they switch to a different school, very often with different classmates. Furthermore, instead of having one teacher teaching all subjects, as it is the case in primary school, in secondary school the children normally have to get used to having a different teacher for each subject. Difficulties might arise from this initially challenging turning point, and as discussed in the theoretical part of this thesis, music can help in coping with such difficulties, and it can bring the learners together and create a warm and welcoming atmosphere.

The drop in songs in the following years may be due to the fact that this need for a caring atmosphere decreases in parallel with the time the students spend in their new school. The specific function of songs as icebreakers is not that important anymore, since the learners have slowly become accustomed to the new environment and requirements. Additionally, the learners get older and sooner or later reach the beginning of puberty which brings changes, as for example the need to distance themselves from others, especially adults. Pedagogically devised songs are most likely perceived as too childish, and teachers might have the impression that realia are still too complicated. These reasons could be the explanation of why only half the amount of songs that can be found in AHS 1 books is included in AHS 3 books.

The small peak in AHS 4 does not seem to be particularly significant. After all, it is the result of only one more song. Katzböck shares this opinion and notes that

sometimes a song is left out in the course of the text book production because there is no song that would fit to the topic that is dealt with in a specific unit, and “it’s not just we have a song in there for the sake of having a song in there”.

AHS 5 marks the beginning of upper secondary school, and there is a decrease of about three songs from the last year of lower secondary school to this first year of upper secondary AHS. Moreover, AHS 5 includes the least amount of songs in all eight years. However, neither the course book authors nor I were able to find a striking argument that would explain this result. As opposed to the results from the lower secondary course books, the number of songs grows the higher the grade gets, with the exception that there are fewer songs again in the books for the last grade. This steady rise from AHS 5 to AHS 7 could be attributed to the students’ increasing knowledge of the language and thus the reduction of comprehension problems when listening to realia, which is the preferred type of songs in upper secondary school<sup>21</sup>. Fewer comprehension problems could lead to the idea of using songs more often. At the same time, some students might already reach post-puberty, which might compensate for the difficulties related to puberty that have been described earlier.

Finally, the drop in AHS 8 course books could be explained by the fact that in this last grade the students have their final exams, i.e. the ‘Matura’, and the preparation for these exams begins already a few weeks before the finals. Thus, normal instruction ends a few weeks earlier in that year. Consequently, there are fewer lessons on the whole and therefore less space for creative teaching material such as songs.

The situation is quite different for course books approbated for vocational schools, as can be seen clearly in Figure 6. About three to four songs on average in the first year is the highest amount of songs throughout all grades, and most of these books do not contain any songs at all. Their focus seems to lie mainly on business English, and only some activities challenge the more

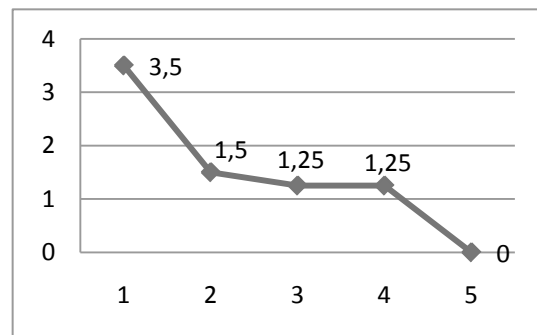
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<sup>21</sup> Pedagogically devised songs do not appear at these levels, as will be commented upon in section 5.1.2.

creative side of the students. Holzmann thinks that the reason for the absence of songs could be that

vocational schools have a probably more serious or [...] stronger focus on what they are supposed to do and not on the asides, and they have fewer lessons and maybe they do not want to waste stuff like that on songs.

Figure 6: Average total amount of songs in BHS course books



As stated earlier, the value of songs in foreign language teaching has been questioned frequently, which supports Holzmann's initial response. However, the answer to the question whether he himself would think songs were a waste of time came quickly and conclusively: "No, definitely not, no!", and he noted that he even uses songs at university level, where the courses should probably be even more 'serious' than in vocational schools. This is also in accordance with the findings of Medina (1990: 22) who states that when using songs "the investment of time is relatively small, yet the potential benefits in terms of vocabulary acquisition are great", and after the intensive readings into the topic, the benefits can be extended to more than vocabulary only. Katzböck supports the argumentation for the inclusion of songs in text books for BHS by saying "I do not think that AHS students are more musical than BHS students".

Fortunately, I was able to contact one of the co-authors of BHS course books, Patricia Häusler-Greenfield, and thus I had the chance to ask her directly why songs are so scarce in business schools and even completely missing in her and her husband's books.

We didn't take a conscious decision not to include songs - but this was not because we thought songs would be inappropriate for vocational schools. To be honest, it never occurred to either of us to include them in any form in the material. We had to cover the Lehrplan [curriculum] (at the time), which was quite a tall order. In

addition, some schools have only two hours of English per week. (Häusler-Greenfield)

My own investigations confirmed that the curricula of vocational schools (Curriculum 4 & 5) do not suggest the use of songs, as opposed to the curriculum for AHS which promotes the use of creative approaches in the classroom. The following excerpt is taken from the curriculum for lower secondary AHS (Curriculum 3).

*Ganzheitlich-kreatives Lernen:*

Der Einsatz von spielerischen und musischen Elementen bzw. ganzheitlich-kreativen Methoden ist auch im Fremdsprachenunterricht notwendig, um möglichst förderliche Lernbedingungen für Schülerinnen und Schüler zu schaffen. Multisensorisches Lernen vermag die Aufnahmebereitschaft, Erinnerungsleistung und Motivation zu aktivieren und bringt daher vielschichtigen lernpsychologischen Gewinn. [*Holistic-creative learning: To create conducive learning conditions for the students, the use of playful and artistic elements or holistic-creative methods is necessary in the foreign language classroom as well. Multi-sensory learning can activate receptiveness, memory performance, and motivation, and, hence, brings multi-layered learning-psychological profit.*]

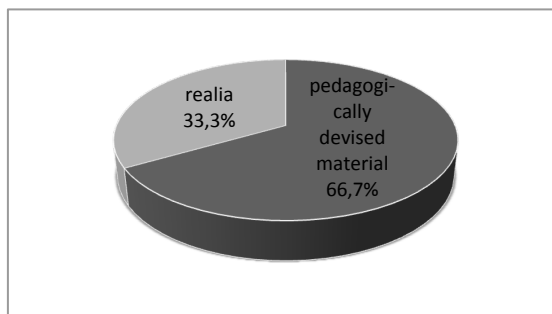
This means that it is not necessarily the opinion of the course book writers on the topic that leads to the lack of songs. Quite the contrary, Häusler-Greenfield even believes that a song can indeed fulfill all the aims that are stated in the thesis. Thus, it can be hoped that in future text books for vocational school this musical part will be given greater importance. Katzböck stresses: “we try to reach learners in, obviously, different ways and with the help of different means, and I think everyone is aware that music is a very useful way to do so”.

### **5.1.2. Realia vs. pedagogically devised songs**

The next research question, namely which songs are used in the course books, depends largely on the age or level of the students, as can be seen in the following illustrations. Figure 7 shows the overall occurrence of pedagogically devised material and realia in lower secondary AHS course books. About two thirds of all the songs that are included in these books are made-for-EFL songs and thus have been designed specifically for language learning purposes. The

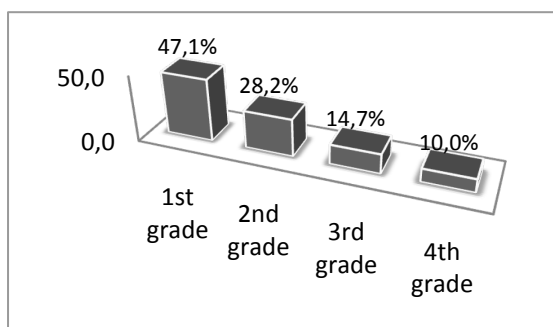
remaining third of all songs are realia. This is an interesting finding, since the theoretical part discovered that most authors argue for realia instead of didactic songs.

Figure 7: Distribution of realia and pedagogically devised material in lower secondary AHS



When having a closer look at the self-written songs in lower secondary AHS books (Figure 8), one can see the gradual decline of these songs from AHS 1 to AHS 4. Almost half of all songs of this kind appear in first grade books. A little fewer, namely around twenty-eight percent are included in the books for second grade. Approximately fifteen percent can be found in AHS 3 books, and the smallest amount, only ten percent, are given in the last grade of lower secondary AHS. This seems to support the assumption made earlier that self-written songs are more appropriate for younger students, as they can understand and enjoy them without being embarrassed by their more or less childish nature. A further attempt to explain the numbers could be the fact that it is difficult to find songs for the topics to be covered in the first few years, since the few songs that might relate to the topics are still too difficult to understand for the students. Thus, the course book authors decide instead to write topic-related, age-appropriate songs themselves.

Figure 8: Percentage of pedagogically devised songs throughout AHS 1 to AHS 4



The situation with realia is almost reverted, since there is a constant increase in amount over the years (Figure 9). In the books for the first and the second grade, about seventeen percent of all real songs can be found. Then, in the

AHS 3 books approximately a quarter of all realia are included. The books for the highest level comprise about forty-two percent of all songs of that kind.

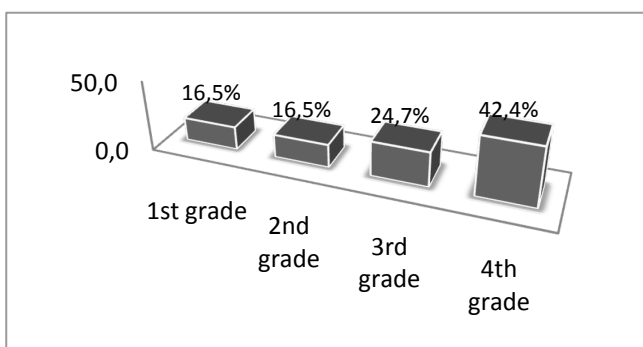


Figure 9: Percentage of realia throughout AHS 1 to AHS 4

This trend of the increase of realia the higher the grade gets, can be supported strongly by the striking result for upper secondary AHS course books, since all of the forty-seven songs included in the books are realia, and not even a single pedagogically devised song can be detected. Unfortunately, there is again the limitation of only two analyzed course books, but still the result shows that realia are preferred, the older the students are and the higher their proficiency level gets. Again, this seems to reflect the points discussed in the theoretical part (section 4.2.1): the older the learners, the more they can understand the lyrics of real songs, and the more they appreciate the fact that they can do this. The course book writers appear to have taken that into account as well.

Even though the songs that can be found in course books for BHS are scarce, the few that are included are realia, which again supports the idea that pedagogically devised material is most likely more appropriate for lower levels, while students of higher grades prefer real songs.

The results seem to be straightforward, however, both Holzmann and Katzböck hint at a certain problem that arises with realia, namely that the publishers are not allowed to use the original versions of the songs by the original artists, but they have to use cover versions. Holzmann explains: “if some guy living in Vienna sings the English version of a Nick Cave song, it’s not that good you know”. Katzböck adds that

the song does not fulfill probably the number one requirement that the students find it interesting. They find it ridiculous, because they all know the original and they are very critical about this, and if they lose interest, then I think it’s just not worth it.



To discover whether this issue is relevant in many course books, I have tried to find out whether the course books used in this study include covered versions of the realia or not. Unfortunately, the co-author's assumptions have been supported by this enquiry. Except for *Your ticket English*, all lower secondary course books contain the original versions of the realia. However, the situation is more problematic in upper secondary AHS. *Meanings in use* as well as *Make your way with English* use cover versions, and the same is true for *Make your way in business*. The vocational school book *Focus on modern business* has supposedly bought the rights for the original versions of the songs. Since some books do include the original versions, it seems as if it depended on the publishers and on their beliefs of how important songs are and consequently on the amount of money they want to spend on this part of the course book.

It can only be hoped that articles and books similar to this diploma thesis can convince course book writers and publishers of the importance of original songs in their books. The students' motivation will most likely be considerably higher, and it would be a pity to have songs and activities in the books which are then disliked by the students.

### **5.1.3. Participant-orientated vs. performance-orientated**

This section deals with the question of how the course books suggest using the different songs with the students, and again the results are given in figures.

Usually, a reference that tells the teacher whether the song should be listened to only, or whether the learners should sing along can be found either right next to the song in the course book or in the teacher's book. If there is no reference at all on how to use the song, it falls under the category of *optional* in this study, which means that it can be used in both ways.

Figure 10 shows the situation in AHS course books. For two thirds of the songs, the first grade course books suggest to let the students sing along to the song from the CD. Only in thirteen percent of the songs is it suggested to let them listen only, and in twenty-one percent there is no clear suggestion or advice to be found in the course book or in the teacher's book.

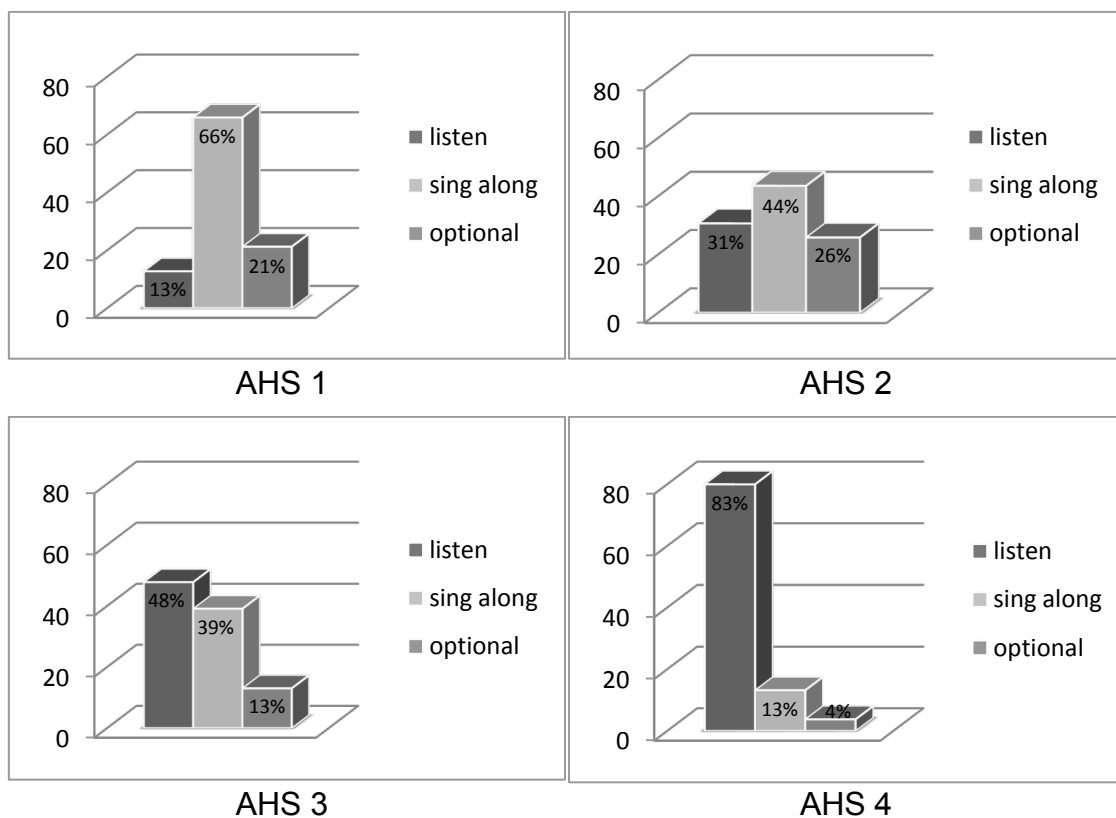


Figure 10: Distribution of listening, singing along or optional

In the books for the second grade, the huge gap to be found in AHS 1 books decreases. About forty-four percent of the songs should be sung along, and approximately thirty-one percent are meant for listening comprehension exercises only. The remaining twenty-six percent fall under the category *optional*. From the third grade onwards, the general trend of the first two years is being reversed, and the students are supposed to listen more often than sing along. While the former is suggested for almost half of the songs, the latter is promoted for thirty-nine percent. In only thirteen percent of the cases, there are no instructions given. In the last year of lower secondary AHS, already at first sight, the dominance of listening is evident with eighty-three percent of all songs. Only in thirteen percent do the course books suggest to let the learners sing, and four percent are optional.

The results for lower secondary AHS seem to clearly reflect the issue that has been mentioned in the theoretical part (section 4.2.2): while young students tremendously enjoy singing in the classroom, the majority of older learners have aversions against it and are afraid of ridicule.

There are no illustrations provided for the course books for upper secondary AHS and BHS, since the situation there is quite clear: all songs are supposed to be listened to only, and none of them are meant to be sung by the students, which add more support to the claim made before.

A few final words should be added to these results, since they might suggest that all young learners must sing along, and older ones should not dare to. Naturally, this is not the case, and it always depends on the students and on the teacher whether a song is sung or not, no matter what the course book says. In other words, the actual use of songs in the classroom cannot be deduced from the results. Still, the results reflect a certain trend, and Christian Holzmann has observed this phenomenon in his classes as well:

In the first two years it is no problem whatsoever, even though I do not sing. It's no problem - I do the jumping around [laughs]! But then they are getting more reluctant.

#### **5.1.4. Aims of songs in course books**

The next research question addresses the aims the course book writers had in mind when including songs in their books. Obtaining the results needed for answering this question was particularly difficult in the course of the quantitative analysis, since it is not always stated directly in the books. Sometimes there is a short note in the teacher's books that gives information about the goals, but in many cases there is no reference at all. One further problem, which is actually a benefit as well, was that for most songs various aims would seem appropriate. Purcell (1992: 192) notes:

One of the advantages of using songs in the classroom is their flexibility: they can be used for many purposes, and sometimes one song can fulfill a number of these purposes simultaneously.

In the analysis, I opted against assigning multiple aims to one song while being aware of the fact that for some songs different aims would be possible. The reason for my decision lies in the fact that I considered it important to identify the aspect that is aimed at most. Still, I acknowledge that assigning more than one aim to each song would have resulted in slightly different findings, and it

would be interesting to compare the approach used here with such a multi-purpose approach.

I used an analysis sheet (see Appendix 2) that lists the main possible aims for using songs in EFL. These aims have been discussed in section 4.2.3 (see Figure 3), and in the following they are enumerated once again to bring them back to mind, with a short explanation of when each specific aim has been assigned to a song. In addition, a course book example for each aim can be found in Appendix 3.

#### A. **Affective aspect**

♪ *Aim 1: to introduce a topic/ to catch the students' interest/ to create a nice atmosphere*<sup>22</sup>: This objective is assigned to songs for which it is clearly stated that they are included just for fun, or songs which do not fit into any of the other specific aims. Very often, such songs are to be found at the beginning of the school year or of a certain unit.

#### B. **Receptive aspect**

♪ *Aim 2: to promote listening skills / to foster comprehension*<sup>23</sup>: Frequently learners are asked to listen to a song and answer questions about it afterwards or discuss it with one or more peers, which means that they have to listen to the songs carefully and try to understand the lyrics in order to be able to communicate about them. For these songs and the accompanying activities, the main aim seems to be to be able to understand the overall meaning of a song, thus they have a focus on meaning instead of form.

#### C. **Productive aspects**

♪ *to develop pronunciation and prosody*<sup>24</sup>: Songs that fall under this category mostly include an exaggerated number of certain pronunciation issues, as

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<sup>22</sup> In the following figures the abbreviation 'topic intro/atmo.' will be used to refer to this aim.

<sup>23</sup> In the following figures the abbreviation 'listen' will be used to refer to this aim.

<sup>24</sup> In the following figures the abbreviation 'pronunc.' will be used to refer to this aim.

for example the two similar consonants /d/ and /t/ or minimal pairs<sup>25</sup>, and the students are supposed to pay attention to the correct pronunciation of these consonants, words or phrases while listening to or singing the song.

- ♪ *to increase vocabulary*<sup>26</sup>: Despite the fact that there are only a few songs that do not include new words for the learners, this aim has only been assigned when there was an exceptionally great number of unfamiliar lexical items and when these words were part of the new vocabulary presented in the respective unit. Furthermore, there are songs which focus on the different meanings of a specific word only as, for example, *get*<sup>27</sup>.
- ♪ *to learn new grammatical structures*<sup>28</sup>: Such songs include an above average number of certain grammatical topics, as for example the conditional sentences, to provide the learners with as many instances of the structure as possible and thus help them acquire this structure.

#### D. Cultural aspect

- ♪ *to get to know the culture of a country*<sup>29</sup>: This aim is assigned to songs that deal with a certain historical or cultural event or issue, as for example racism or war, usually in a country where English is the native language.

One minor aim was added during the course of the analysis, since it did not quite fit into any of the other categories, and this is *revision*. It refers to songs that focus on the practice of many different aspects simultaneously. In contrast to the other aims, this is not concerned with new words or grammar items, but with features of the language that have already been learned and that are now repeated to bring them back to memory. This makes a list of seven different aims to choose from, while the focus still lies on the six aims that have already been proposed in the theoretical part.

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<sup>25</sup> “When two words such as *pat* and *bat* are identical in form except for a contrast in one phoneme, occurring in the same position, the two words are described as a **minimal pair**.” (Yule 2004: 56)

<sup>26</sup> In the following figures the abbreviation ‘vocab’ will be used to refer to this aim.

<sup>27</sup> see “Get ready for get” in Appendix 3

<sup>28</sup> In the following figures the abbreviation ‘grammar’ will be used to refer to this aim.

<sup>29</sup> In the following figures the abbreviation ‘culture’ will be used to refer to this aim.

The results of this analysis are particularly interesting, since they show very well what aims are considered most important for each individual grade, and one can clearly see differences between the grades. Figure 11 illustrates the percentage distribution of aims in the lower secondary books, while there is an individual chart for each year.

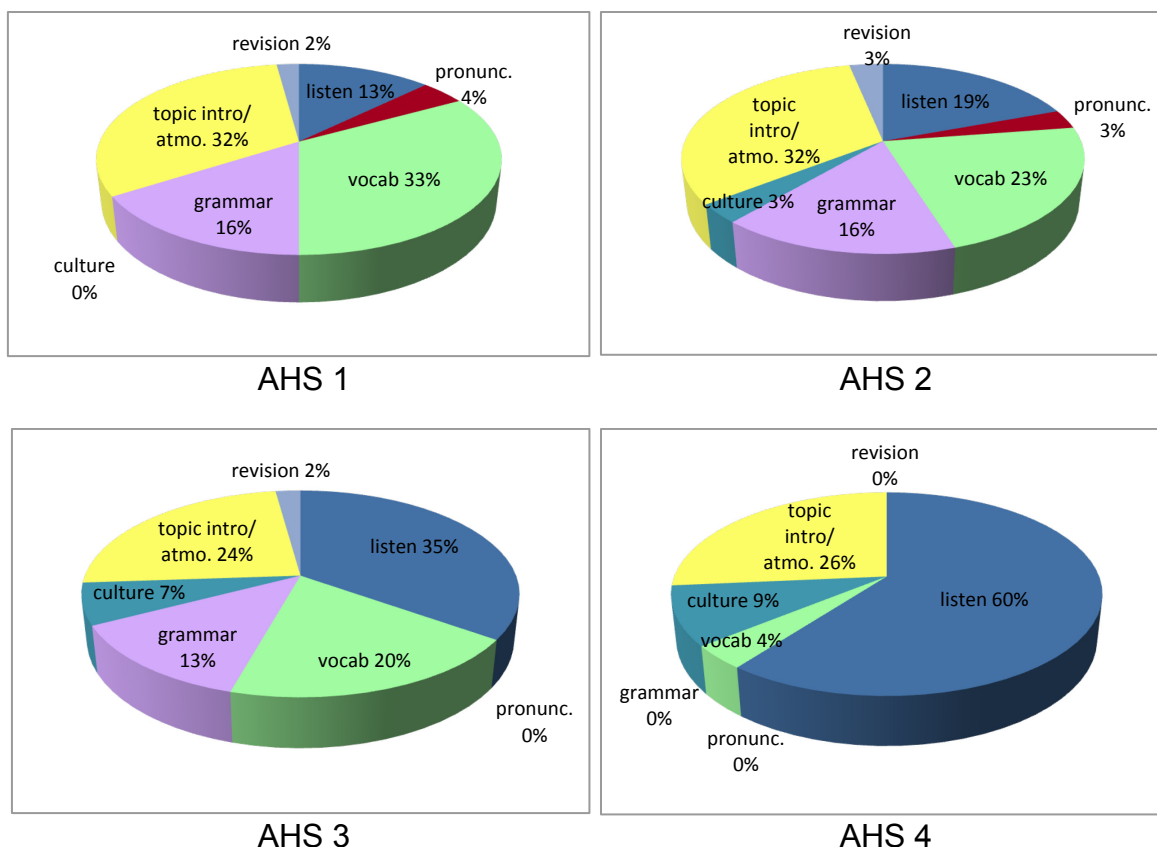


Figure 11: Aims of songs (AHS 1 – AHS 4)

To begin with, in AHS 1 the aims *introducing a topic or creating a good atmosphere* and *learning vocabulary* are the most frequent ones with about a third each. The former might again be traced back to the fact that a nice atmosphere should be created for those young students who still need to accustom themselves to the new school, the new teachers, the new classmates, and the new subject. The latter, *learning vocabulary*, is an indication of the low level. Most learners are roughly at the beginning of their language learning process and still lack many important words, and via the help of songs, many new words can be introduced with less effort, according to theory (section 4.2.3). Besides the introduction of words it is also important at that stage to teach the students certain grammatical aspects of the language,

and sixteen percent of the songs aim at this issue. Thirteen percent of the songs focus on the receptive aspect and want the learners to understand the lyrics and be able to talk or write about them. Pronunciation does not seem majorly important with only four percent. Nevertheless, as can be seen in the charts for the other grades, from AHS 3 onwards this aim is completely neglected in AHS. This is to say that AHS 1 offers the highest frequency of occurrence of all four levels. On the one hand, this means that pronunciation issues seem most important for beginners of EFL, and on the other hand, that it is rarely being trained with the help of songs at all. Usually, the course books include pronunciation drills instead of songs to train this part of the language, as the analysis revealed.

In two percent of all songs *revision* is the main aim, and again this is a feature that appears from AHS 1 to AHS 3 only. Later on, the various features of the language seem to be practiced by different means. Regarding the last possible aim of the list, it seems as if the link between music and cultural learning is not important, since there is not even one song on the matter in the first year. An explanation could be that most songs at that level are self-written songs which are usually about topics different than cultural issues. Also, at that age, children might still lack the required maturity and language needed to talk about racism, war or other cultural issues.

As can be seen in the relevant chart (Figure 11), AHS 2 is the only level that caters for all seven aims. *Creating a nice atmosphere* and *learning grammatical structures* still seem to be equally important with almost the same percentage as in AHS 1, while *learning new vocabulary* diminishes slightly. As Christian Holzmann pointed out in the interview, the use of songs “is more of a language teaching vehicle in the Unterstufe [lower secondary], especially in the first two years, and it is also a vehicle of creating a positive disposition”. The receptive aspect rises from thirteen to nineteen percent as the students show a gradual improvement in their understanding of the language. Additionally, some songs start to focus on cultural issues. The modest increase to only three percent might be interpreted as a kind of introduction into this type of song.

In AHS 3 the aim of creating a nice atmosphere is not predominant any more with about twenty-four percent. This is in accordance with the repeatedly mentioned reduced need for a welcoming atmosphere the better the students adjust to the new school. Instead, the focus shifts to the receptive aspect that is in the foreground with thirty-five percent for the first time, and will remain in this position for the following levels. Learning new vocabulary with the help of songs is still present, even though a slight decrease of three percent can be noticed. The same holds for grammar and revision. As hinted at earlier, cultural aspects seem to gain importance over the years - the percentage rises from three to seven percent. AHS 3 is the first level that excludes pronunciation as an aim of songs, and this will not change for the remaining five years of AHS.

The figure for the last lower secondary level, AHS 4, shows a dramatic increase of the receptive aspect up to sixty percent. It seems that students are supposed to pay closer attention to the lyrics than in the first three years. *Creating a nice atmosphere or introducing a new topic* is still a worthy aim with twenty-six percent of the total, and the cultural aspect has risen slightly again. As opposed to the preceding years, the learning of new words via songs has almost vanished. In the following years, this specific aim does not occur at all, which allows the interpretation that the more advanced the learners get, the less basic vocabulary they need to memorize. Needless to say, new words will come up in songs at these higher levels as well, but the main focus of a song is then a different one.

Figure 12 reveals that the results of upper secondary AHS are by far less multifarious, as most aims do not appear at all. In AHS 5, the principle aim of songs is to promote listening skills, i.e. to foster the students' understanding of the English language, with seventy-eight percent. The increase of the receptive aim from year to year can be noticed at first sight. With a percentage of eleven each, *creating a nice atmosphere or introducing a topic* and *learning grammatical structures* are the only other aims to be found on that level. The remaining aims such as *learning vocabulary* or *practicing pronunciation* do not appear in the songs of the AHS 5 books used for the study.



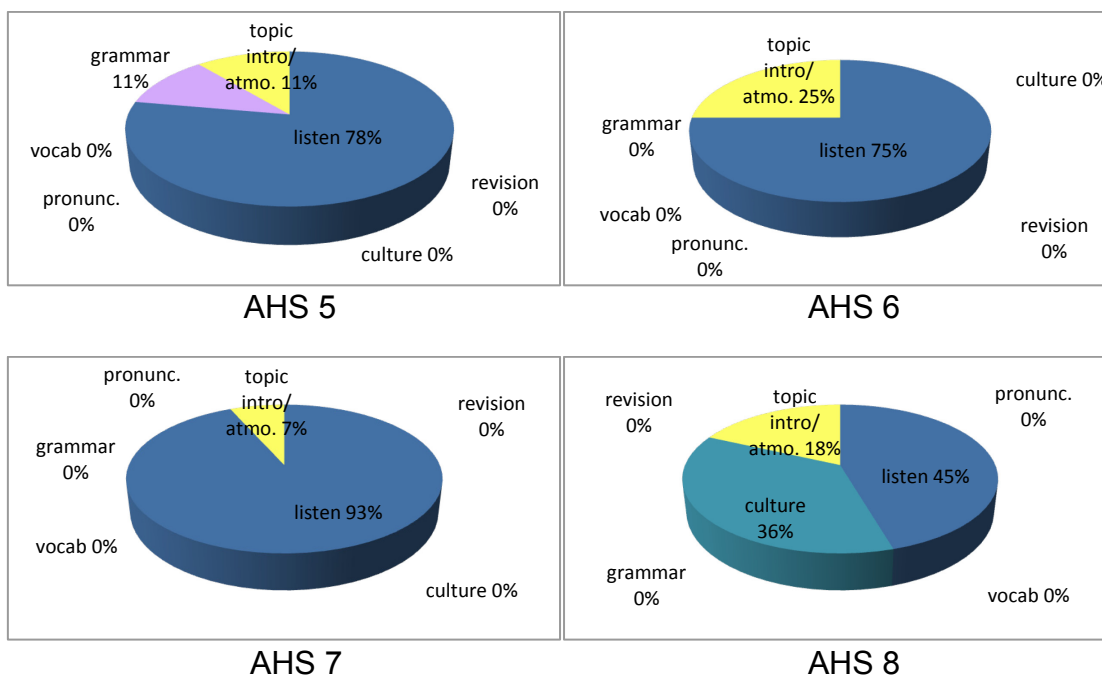


Figure 12: Aims of songs (AHS 5 – AHS 8)

AHS 6 has a similar distribution of aims, except for the fact that *learning grammatical structures* is not an issue any more, and instead *creating a nice atmosphere* has more than doubled the number up to twenty-five percent.

Accounting for more than ninety percent of all songs included in books for AHS 7, the aim *listening* clearly outnumbers its counterpart *topic introduction or creating a nice atmosphere* which makes up only seven percent. This is the level with the least variety concerning the aims of songs. However, it has to be stressed once again that for each song the key aim has been chosen and counted for the analysis, and especially in upper secondary AHS most songs aim at more than just one objective.

The songs that are included in the course books for the last year of AHS are again primarily meant for practicing listening comprehension. Still, the relatively large percentage of *introducing cultural issues* must also be considered as it accounts for thirty-six percent. Up till now, songs that focus particularly on cultural topics have only been included scarcely if at all, and with this relatively high percentage it can be said that the attention has now shifted to such topics. A reason for that phenomenon could be that the students, then at the age of around eighteen, should by now be able to think socio-critically and express

their thoughts in the English language, which is necessary when using songs with cultural themes. Furthermore, they have to do their 'Matura' at the end of this grade, and usually cultural topics are covered in the finals as well. Thus, it makes sense to introduce and discuss such topics with the help of songs.

Figure 13 shows the occurrence of all aims throughout the eight years of AHS. It illustrates that the receptive aspect is by far aimed at most from the third grade onwards. Moreover, *promoting listening skills* and *topic introduction or creating a nice atmosphere* are the only aims that appear on each level, while the majority of the other aims do not occur after grade five or six. The cultural aspect behaves differently to all other aims, as it rises significantly in importance from AHS 7 to AHS 8.

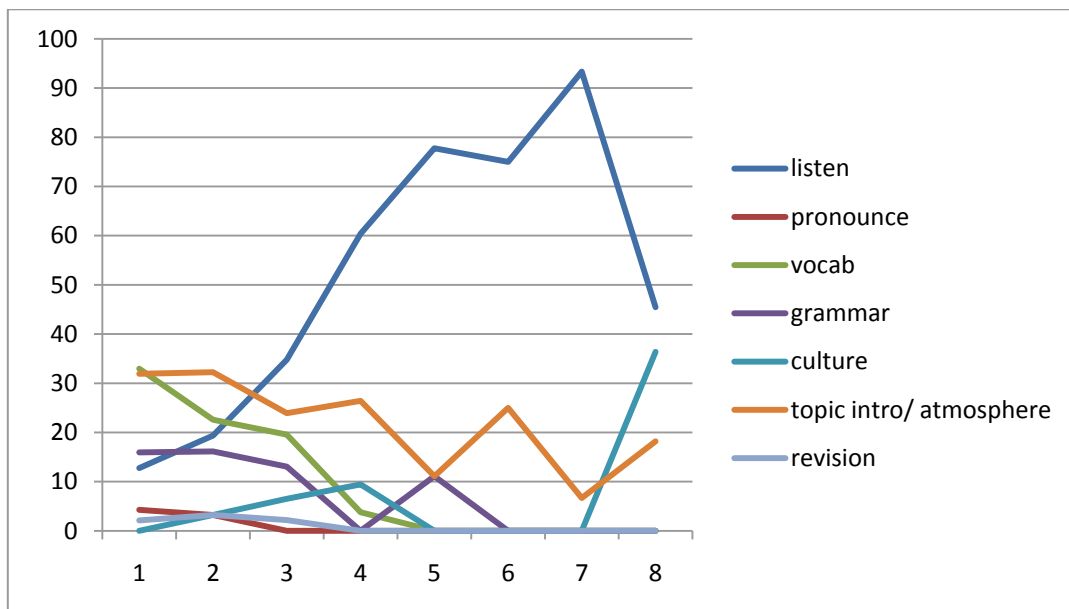


Figure 13: Aims of songs from AHS 1 to AHS 8

The last illustration of this chapter is concerned with the aims of songs throughout all years of vocational schools. There is no individual chart for every year, since each course book includes only one or two songs, and it would be pointless to jump to conclusions from such little data. As can be seen from Figure 14, in eighty percent of the songs, the aim is to make the students understand the lyrics. The aspects pronunciation, vocabulary, grammar and atmosphere reach four percent each, and there is no song that focuses on culture or revision. The result is similar to the AHS 4 to AHS 7 results with the receptive aspect being by far the most important one.

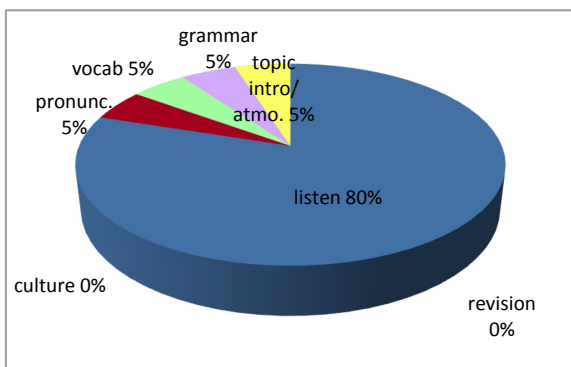


Figure 14: Aims of songs in BHS

### 5.1.5. Overall findings of the quantitative analysis

The previous section provided answers to five of the six research questions by examining fifty-one text books. Concerning the first two research questions, the analysis revealed that songs are included in all AHS course books, with an especially high frequency in lower secondary text books. Due to curricular differences, BHS course books include fewer songs.

Furthermore, pedagogically devised songs are to be found in lower secondary course books only. Similarly, the older the students, the more often they are asked to exclusively listen to the songs without singing along. Both results might be led back to issues related with puberty.

Finally, the aims of the songs vary according to the learners' age and/or level of proficiency. The higher the level, the more importance is given to the receptive aspect when listening to songs, while the songs for lower levels aim at a variety of other factors, such as creating a nice atmosphere and increasing vocabulary.

## **5.2. Qualitative analysis**

The qualitative analysis concentrates on three course books, namely *Friends*, *Make your way with English*, and *Focus on modern business*, and it provides information about the activities and tasks to be found in these books and other song-related findings that were revealed in the analysis. At the beginning of this section, the three text books shall be introduced, and then the results will be presented and interpreted.

### **5.2.1. Introduction to the course books**

#### ***Friends***

The course book series *Friends*, which is approbated for the use in lower secondary AHS and HS, is a co-production of Sabine Martinjak, Nicola Peherstorfer, Marjorie Rosenberg, Jim Wingate and Sigrid Katzböck. While the interviewee Katzböck actively contributed to the first and second volume of the series, which were published by Veritas in 2003 and 2004, she was less involved in the last two volumes, which appeared in 2005. For each level, there is a course book and an activity book that is supposed to be used by the students. Apart from the books, the publishers offer a CD, a CD-ROM and various other additional materials the learners can buy to train their English. The songs are included exclusively in the course books. Additionally, the publishers provide the teachers with a teacher's book that gives didactic information concerning the various activities in the students' books. Right at the beginning of the teacher's book, a didactic comment can be found.

First of all, this comment gives information about the theories of learning the authors of *Friends* believe in and thus try to follow in the books. One of them is the idea of the two different hemispheres of the brain. The authors believe that both parts should be combined to have the ideal learning situation.

Furthermore, they cite Howard Gardner and his theory of multiple intelligences, which has already been touched upon in section 4.4.1. Songs are mentioned in the didactic comment too, as they fit perfectly to these theories of learning. Also,

there is the following statement about songs which shows one of the basic aims they try to reach with the inclusion of songs in English teaching<sup>30</sup>:

Die vielfältigen Hörtexte, Lieder und *Chants* sollen neben der unmittelbaren Schulung des Hörverstehens die Motivation der SchülerInnen weiter steigern. Hörtexte und Lieder ohne unmittelbare Verständnisaufgaben dienen auch dazu, das Gefühl für Klang und Rhythmus der englischen Sprache zu festigen. [Besides the immediate training of the listening skills, the various listening comprehensions, songs and chants should further increase the motivation of the students. Listening comprehensions and songs without accompanying comprehension tasks also serve to strengthen the feeling for sound and rhythm in the English language.]

(*Friends 3 Teacher's book*: 6)

The songs that appear in the course books are commented upon in the teacher's book as well. For one of the songs it is stated that students willing to sing will find it much easier to remember the new structures that are introduced in the song (*Friends 1 Teacher's book*: 113). This is to say that the authors believe in the effect participant-oriented processes can have. They try to promote singing in the classroom by two different means, the first being music scores, and the second karaoke version of the songs. Regarding the former issue, the music scores of all songs in year one can be found in the teacher's book. These could be used by teachers who like to bring their instruments to class and sing together with the learners without the CD in the background. Holzmann refers to them as the "guitar-type teachers" and says that even though he does not do it himself, he has seen teachers doing it successfully. In year two the scores of only some songs are included, and it diminishes the higher the grade. This probably has to do with the frequently stated fact that most students do not like to sing any more, the higher the grade gets, and an inclusion of scores would be unnecessary. As regards the latter issue, the audio CD for the teacher provides a playback version right after the sung version for every didactic song, thus enabling the learners to sing to the karaoke versions.

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<sup>30</sup> Further comments regarding the inclusion of songs in text books taken from the books themselves can be found in Appendix 7.

### ***Make your way with English***

The second course book series that is part of the qualitative analysis is *Make your way with English*. It is approbated for the use in upper secondary AHS, colleges for the education of nursery school teachers and other vocational schools with a social focus. Christian Holzmann worked together with Robin L. Davis, Günter Gerngross, Herbert Puchta and Michael Schratz on the four parts of the series that were published by ÖBV & HPT between 1999 and 2005. As is the case with all course books of this study, there is a so-called teacher's handbook and an audio CD that accompanies the students' course books. Unlike the lower secondary course book *Friends*, this series does not include any music scores for the songs, which can again be explained by the fact that at this age learners do not normally like singing in class. However, there is a focus on music, especially in the first year, where there is a whole chapter on pop music. One exercise in this chapter is a presentation by each student on a song, a singer or on the history of music, and in the interview, Holzmann mentioned that the majority of his students enjoyed this activity, even though there might be a wide gap in some of the classes concerning the musical tastes. He reported: "I remember this class who would present *System of a Down*, and another one would present a *David Hasselhoff* song".

### ***Focus on modern business***

The last series that will be used for qualitative analysis is *Focus on modern business* by David Clarke and Claudia Zekl. As the title suggests, this book is approbated for BHS like business colleges/schools and schools of commerce, and it was published between 2004 and 2007. It consists of four parts, even though these types of school last for five years, so the last part is supposed to be used in the last two years. The teacher's handbook again offers information about the activities contained in the course book. This series was chosen because it includes most songs in comparison to the other course books for vocational schools, except for *Make your way in business*. However, *Make your way in business* is only a BHS adaption of the AHS course book *Make your way with English*, and thus includes songs from the AHS counterpart book

(Holzmann). The songs in *Focus on modern business* have really been selected deliberately for vocational schools.

### **5.2.2. Activities and tasks: an important addition**

As has been stressed earlier on (section 4.2.4), activities and tasks play a great role in the learning process, and thus there will be a closer look on the activities and tasks to be found next to songs in the course books. The chapter on activities will distinguish between pre-listening, while-listening and post-listening activities, and reveal what kinds do appear in the three text books analyzed. Subsequently, section 5.2.2.2 provides an analysis of those activities that meet the criteria of a task.

#### **5.2.2.1. Activities**

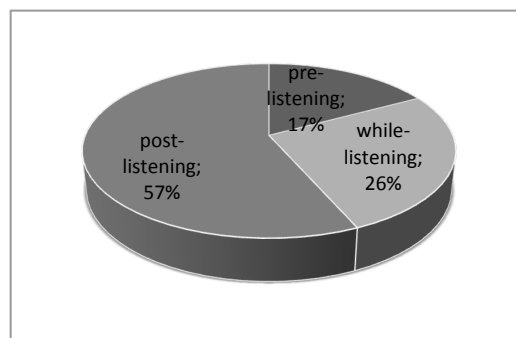
Before presenting the results it is important to explain the distinction between the three types of activities in language teaching didactics that will be used hereafter. Depending on when the exercise is supposed to take place, it is called a pre-listening, while-listening or post-listening activity. In this thesis, pre-listening refers to an exercise that is supposed to be done before listening to the song. An exercise that is to be fulfilled while listening is referred to as while-listening activity, and one that follows after listening is called post-listening activity. While there is the possibility of the inclusion of songs without a single exercise, one song can also have two or more accompanying activities.

In the course book analysis of the three book series fifty-seven percent of all activities belonging to songs are supposed to take place after listening to the song<sup>31</sup>. Twenty-six percent of the activities are while-listening activities, and the remaining seventeen percent are meant to be done before the actual listening, as can be seen in Figure 15. This is to say that most frequently the learners are first confronted with a song, and are then supposed to do some kind of exercise related to this song.

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<sup>31</sup> The filled-in analysis sheets are included in Appendix 4.

Figure 15: Types of activities in *Friends*, *Make your way with English* and *Focus on modern business*



The next step is to have a look at the individual course books and see whether there is a difference between the kinds of activities that belong to the songs. In the following illustrations, the songs that are not accompanied by activities will be included as well, since they highly influence the outcome (see Figure 16).

In the lower secondary course book *Friends*, more than half of all songs are included without an accompanying activity. This means that the songs are only listened to or sung by the students without an exercise that fosters the learning process. It seems to be the case that there is the belief of course book writers in the positive effect songs can have on younger learners, for example the effect that by listening to or singing a song certain pieces of the language will be picked up without having to facilitate it with an accompanying activity. Also, as the results of the quantitative analysis show, many songs in lower secondary AHS are included for the sake of creating a nice atmosphere in the classroom, and this result supports the idea of not needing an exercise for every song at this level.

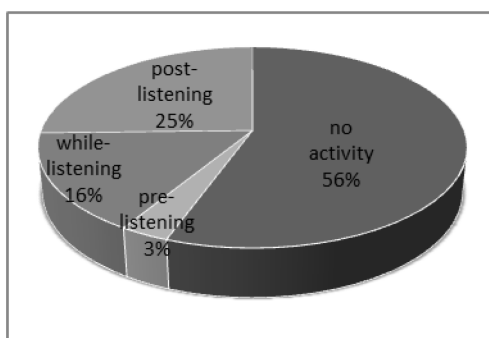


Figure 16: Types of activities in *Friends*

The minority of songs that do come with an activity in *Friends* can be divided into a quarter post-listening, sixteen percent while-listening, and only three percent pre-listening activities. That is to say that mostly the songs are supposed to be played without any special introduction. Since a great amount of



these songs has been specifically designed for English language teaching, the songs certainly do consist of basic vocabulary, easy structures and a considerable amount of repetition, and thus can probably be understood by most students without such introductions or pre-listening activities.

The few pre-listening activities in the lower secondary AHS text books are those in which the lyrics of the songs are partly given, and the learners are supposed to fill in the missing words from a box next to the lyrics before actually listening to the song. When the song is played they can check whether their guesses were right or not. In my analysis of all three books this is the most common pre-listening activity. The majority of the while-listening activities are similar to the pre-listening exercise that has just been described. The lyrics are to be completed with missing words that are either given in a box or that the students have to come up with independently. The difference is that in this case the learners are supposed to listen to the song and enter the words they hear simultaneously instead of only guessing from the meaning of the cloze text which words or phrases fit best in the blanks. There is only one other while-listening activity included in *Friends*, in which pictures are printed next to the lyrics, and the students have to match those pictures with words from the lyrics.

The greatest variety is to be found within the post-listening-section. A game that can be played after listening to the song is the most frequent post-listening exercise, followed by answering questions related to the song and adding a text to the song, as for example a new verse or a different ending. Post-listening activities that only appear once each in the course book series include reading the lyrics out loud to train the students' pronunciation<sup>32</sup>, looking up unfamiliar words in a dictionary and talking about the song. It should be mentioned at this point that the majority of these activities appear in the books for AHS 2 to AHS 4, and seventy-six percent of all songs in first grade books are included without an activity. This most likely reflects the fact that in first grade the learners are

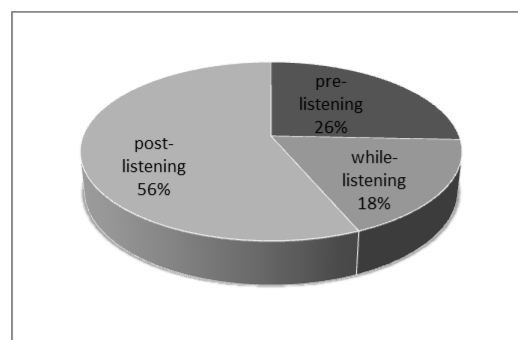
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<sup>32</sup> A song that is accompanied by such an activity, namely "The cooking song", is included in Appendix 3.

still beginners and have limited skills which do not enable them to participate in highly cognitively demanding activities in the foreign language.

The results for upper secondary AHS (Figure 17) are quite contrary to those just presented. In *Make your way with English*, there is not even one song included without at least one activity, as opposed to the fifty-six percent of songs included in *Friends* that lacked an exercise. This could be connected with the idea mentioned earlier that students at this age begin to develop their own musical styles and might not perceive the songs in the course books as extremely interesting (Holzmann). Rather, they might be of the opinion that the songs are 'uncool' just because they are included in the course books. If there is no exercise, the learners might not see a reason for listening to it. If, however, there is an activity the students have to pay attention in order to be able to do the exercise, and afterwards they might even like the song.

Figure 17: Types of activities in *Make your way with English*



Fifty-six percent of the activities in *Make your way with English* are supposed to be done after listening to the songs. In most cases students are asked to summarize the song, answer questions related to it or talk about it. The activity of answering questions has already come up in lower secondary songs, but there is a decisive difference in that the songs are exclusively realia in upper secondary AHS that are more difficult than most of the pedagogically devised songs in lower secondary AHS. The learners really have to pay attention while listening to the song and reading the lyrics to understand its meaning and be able to talk about it afterwards. This is also true for the other post-listening activities. In one of them the students have to answer questions that are related to the topic of the song, but that are of a more personal nature. Another

interesting post-listening exercise is writing a text related to the song, with the text type varying from a dialog, an interior monologue to a letter.

The pre-listening activities in *Make your way with English*, which make up twenty-six percent of the total, are more varied than in *Friends*. Filling in missing words in the lyrics is still a fairly common activity, but there are others being used as well. Two of them are concerned with the lyrics, too, but instead of filling in missing words, there are more words given than needed and the students have to decide which lines do not belong to the song. In a modification of this activity, the lines of the lyrics are jumbled and the learners are to reestablish the order. Talking or reading about the topic of the song is also an exercise used, and it could be described as a kind of brainstorming that helps the students activate their prior background knowledge and schemata to a certain topic.

The remaining eighteen percent are supposed to be done while listening to the songs. Again, filling in missing words in the incomplete lyrics is the most frequent activity, and the second most frequent exercise is correcting the lyrics. The most obvious differences between the activities included in *Friends* and *Make your way with English* seem to be firstly the increasing number of exercises, and secondly the rising level of difficulty.

The presentation of the results of *Focus on modern business* (Figure 18) is again not as revealing as the others due to the comparatively small number of songs and activities. Nevertheless, the numbers shall be given here for the sake of completeness. In ten percent of the cases, there is no activity that accompanies the song, and due to the small number of songs these ten percent are equal to only one song. In another song there is a pre-listening exercise and in two songs, i.e. in twenty percent, there are while-listening activities. Most of the songs are accompanied by post-listening activities, as was the case in upper secondary AHS.

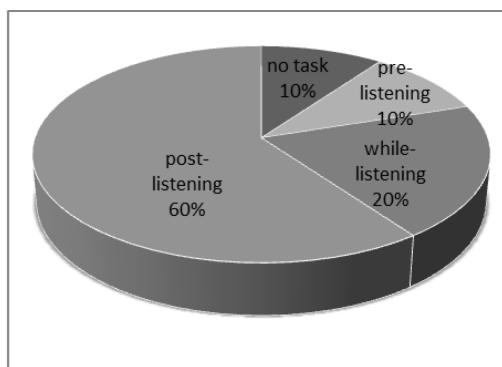


Figure 18: Types of activities in *Focus on modern business*

### 5.2.2.2. Tasks

After this description of the activities that appear in combination with songs in the course books, the focus will now be on tasks. For this matter, I will use a slightly modified version of the criteria for tasks developed by Willis and Willis (2007: 13; see also section 4.2.4). A brief explanation of each criterion will demonstrate how I differentiate between activities and tasks, a task which is itself quite challenging, and many authors have already experienced the same difficulty (Ellis 2004: 16; W&W 2007: 201; Skehan 1998: 96). Subsequently, I will describe the various types of tasks I have detected in the course books. The section will close with a comment on the quality of these tasks and some possibilities for improvement.

As regards the discussion of the task criteria, the first criterion, namely whether the activity engages learners' interest, is a criterion rather difficult to classify. It is almost impossible to assess what a group of learners interests, considering that each individual has a different taste (W&W 2007: 59-60). Additionally, even a single person might react differently to one and the same topic depending on the surroundings in which this topic is presented. Hence, this criterion will not be one of the decisive factors in my analysis. If all the other important criteria are met by an activity, I will define it as a task, even though this first criterion might not be met in every language learning situation. As Willis and Willis (2007: 60) conclude, "a good task is likely to stimulate motivation, whatever the topic."

"Is there a primary focus on meaning?" is the second criteria of tasks proposed by Willis and Willis (2007: 13), and in this case it is rather straightforward to find an answer. Whenever grammatical forms or structures are introduced before doing an exercise, and are seen as the primary aim of the activity, the focus is

on form rather than on meaning, as has been discussed in section 4.2.4. Whereas the introduction of certain vocabulary in the pre-task-phase is necessary for the students to express their opinions on the relevant topic and is thus promoted by TBLT, “there is no need to focus on grammar before beginning the task” (W&W 2007: 14).

The next two criteria to be met by an exercise in order to deserve the term *task* are concerned with a clear outcome. At this point it seems important to clarify the distinction between an aim of a song or an activity and the outcome of a task. Ellis (2004: 8) explains that

‘[o]utcome’ refers to what the learners arrive at when they have accomplished the task, for example, a story, a list of differences, etc. ‘Aim’ refers to the pedagogic purpose of the task, which is to elicit meaning-focused language use, receptive, and/or productive.

While there might be no outcome when listening to a song just for fun, the overall aim of establishing a nice atmosphere can still be achieved. Moreover, the songs that are accompanied by tasks in the course books all aim at understanding the meaning of the song.

To come back to the importance of an outcome, Willis and Willis (2007:14) claim that teachers should know what they want their students to have managed after doing the task, and learners need to know when this goal is reached and the task is completed. While this idea is certainly useful in the language classroom, Breyer (2000: 47) voices an interesting critique.

[B]y emphasizing one specific goal, as is suggested by Willis, one might restrict learners’ interpretation of a task to such an extent that they are ultimately less likely to relate them to their own learning needs and hence might be less instead of more motivated to do the task. So, in the last instance, by being too specific about the task outcome one might end up making the task less likely to be a learning opportunity.

Still, she acknowledges that

one needs to have some means of monitoring what students are doing with a task. Making the task outcome as specific as possible is certainly a very uncomplicated way of doing so. (Breyer 2000: 47)

Sometimes it is not easy to decide whether an exercise has a clear outcome and can thus be said to meet this criterion of a task. One possible reason for this difficulty could be the existence of open and closed tasks. While it is easier to identify the outcome of closed tasks which “are highly structured, [...] have very specific goals [and] only one possible outcome, and one way of achieving it”, it is more of a challenge in the case of open tasks, which “are more loosely structured, with a less specific goal” (Willis 1996: 28).

The second criterion related to the outcome of a task is whether success depends on the outcome. This criterion is largely dependent on the teacher’s behavior (W&W 2007: 14). He/She can clarify the importance of the outcome to the students by showing true interest in this outcome instead of jumping to the next activity immediately (W&W 2007: 15). Again, it is impossible to decide whether this criterion is met or not by looking solely at the task description. One would have to observe the teacher and the learners while doing the task to receive the necessary information. This is to say that while it is generally possible to determine an outcome of a task, it is difficult to find out whether teachers stress the importance of that outcome when using the task in the classroom.

Similarly, the fifth criterion, “Is completion a priority” (W&W 2007: 13), cannot be considered in my analysis. It would be necessary to observe on the one hand whether the teacher gives the students enough time to be able to complete the task and on the other hand whether he/she motivates them (W&W 2007: 15).

The last criterion for a task regards the relation to the real world. Willis and Willis (2007: 15-16) distinguish between three different levels on which an exercise can relate to the real world, and they emphasize that an activity has to fulfill at least the first two levels to have task potential. The first level, the level of meaning, entails that the exercise should “give[...] learners the opportunity to engage in producing meanings which will be useful in the real world” (W&W 2007: 15). Next comes the level of discourse which implies that the learners use types of discourse they will need outside the classroom, as for example “expressing opinions, [...] agreeing and disagreeing, explaining, elaborating, and organizing their arguments” (W&W 2007: 15). The third level, the level of

activity, concerns the degree of probability that the exercise might occur in the real world. Most pedagogically devised tasks do not score high on this last level. Nonetheless, they do relate to the level of meaning and the level of discourse, and can thus be classified as tasks.

Overall, the discussion so far has shown that three of the six criteria suggested by W&W (2007: 13) cannot be used for a purely text book-based analysis. The remaining three are:

1. Is there a primary focus on meaning?
2. Does the activity relate to real world activities?
3. Is there an outcome? If yes, which one?

If an activity has not fulfilled all three of them, it has not been classified as a task. Of the seventy-six activities included in the three course book series, thirty-three show all three features, and will thus be referred to as tasks in the following. After having identified the activities as tasks, I classified them according to the type of task they belong to<sup>33</sup>. I used the list by Willis and Willis, which includes the following types: listing, ordering and sorting, matching, comparing, sharing personal experiences, creative tasks, problem solving<sup>34</sup>. While the majority of tasks falls into the task types *creative tasks* and *problem solving*, at least one example of each of the other five types does appear as well, and each type shall be briefly introduced with the help of an example from the text books.

First of all, the task type **creative task**, which appears eleven times in the course books, will be discussed. In all cases, the students are supposed to listen to the song as a kind of introduction to the respective topic, thus the song serves as a pre-task. Then, each student is asked to write a text relating to the song, with the text type varying. Writing a new verse for the song seems to be the most creative task, and, surprisingly, this task can already be found in text books for lower secondary AHS<sup>35</sup>, even though the learners' abilities in the

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<sup>33</sup> The analysis sheet can be found in Appendix 5.

<sup>34</sup> For a brief presentation of all task types see section 4.2.4.

<sup>35</sup> See Appendix 6 for the example: 'My friends' job'.

foreign language will most likely be limited at this level. Other text types to be found are stories, interior monologues and summaries. All of these tasks are expected to be fulfilled individually by each student. Despite the fact that TBLT clearly emphasizes the importance of the spoken language, W&W (2007: 3) stress that writing can be practiced as well. Similarly, they explain: “if you have learners [...] who need to practice writing, [...] it is equally possible to ask them to brainstorm in writing, either individually or in pairs, and then to present their ideas in writing” (W&W 2007: 82). Hence, the activities in this category do deserve the label *task*.

In the category ***problem solving*** ten examples have been identified in the course books. They can be further grouped into two different types of tasks: completing a song and answering questions related to the song. The former type was found twice in the course books, and while in one case the students are to write an ending for a song, in the other case the learners are to fill in the gaps in the lyrics. At this point it needs to be stressed that such cloze activities might be either meaning-focused or form-focused, hence one has to be careful in the process of categorization. When the students are supposed to fill in the gaps before listening to the song, in many cases the focus seems to be on meaning, since the learners can only accomplish the task when reflecting on the text<sup>36</sup> (W&W 2007: 50). If, however, the students are expected to fill in the blanks while listening to the song, they do not necessarily have to ponder on the meaning of the song, but simply fill in the words they hear. When the words or phrases are additionally given in a box, the learners do not even have to understand them, but just match the pronunciation with the correct spelling. In this case, the focus can rather be said to be on pronunciation, and thus on a correct form instead of meaning<sup>37</sup>. Furthermore, in some fill-in-activities a focus on form can be detected immediately, since the students have to fill in certain grammatical structures<sup>38</sup> (Ellis 2004: 15). The second category of activities that are classified as belonging to the task type *problem solving* involves the

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<sup>36</sup> Appendix 6 provides an example: the song ‘Cocaine’.

<sup>37</sup> An example of this kind of song, ‘The New York song’, is given in Appendix 6.

<sup>38</sup> For an example see ‘We will have a party’ in Appendix 6, in which it is stated in the instructions that the students should put the third forms in the right place.



students answering questions related to the song. Again, the learners listen to the song as a pre-task and are then asked to answer the questions.

Next, the four examples of the task type **sharing personal experiences** shall be discussed. In all of them, the students listen to the song and then talk in pairs or in groups about their opinions on the topic the song raises<sup>39</sup>. Willis (1996: 153) mentions that the outcome of such task types is “[I]argely social and far less tangible than with other tasks”, meaning that there is no list or text or any other outcome that proves that the task has been accomplished. However, Willis (1996: 153) stresses that this task type is probably the one that will occur most frequently outside the classroom. People often tell each other stories from their lives or exchange opinions. Hence, the students should get opportunities to practice this kind of social talk in class. A further advantage of this task type is that the learners are involved personally, and as W&W (2007: 88) state “if you personalize tasks in some way it results in higher interest levels and engagement amongst learners.”

The task type **matching** appears three times in combination with a song in the analyzed course books. In two tasks, the students are to match pictures with the lyrics of the song<sup>40</sup>. The third task involves matching six different music styles (e.g. Pop, Rap, or Techno) to six songs. **Listing** tasks have been detected twice: in one task the learners listen to a song and are then asked to list other songs that have the same topic, in this case *love*. The other task involves listing advantages and disadvantages of being famous, in combination with the song ‘Fame’<sup>41</sup>. Two tasks have been put into the category **ordering**, since in both cases the learners are confronted with jumbled lyrics of a song, and before listening to the song, they are expected to restore the correct order. Finally, the task type **comparing** has been assigned to only one task, but there are two songs involved. After listening to the two different songs about death the students are supposed to compare the ways in which both songs deal with this

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<sup>39</sup> For the example song ‘Going up the country’ see Appendix 6.

<sup>40</sup> An example, the song ‘The alien dance’ is provided in Appendix 6.

<sup>41</sup> ‘Fame’ is included in Appendix 6.

topic. They are asked to find similarities and differences, which is highly typical of comparison tasks.

After this description of the different types of tasks that can be found in the course book series *Friends*, *Make your way with English* and *Focus on modern business*, some general ideas for task improvement will be presented.

Unfortunately, most of the tasks I found in the text books do not contain all of the stages suggested for a productive TBLT lesson. However, W&W (2007: 203) note that missing stages can be added to a task to arrive at a complete task cycle. Similarly, many activities with task-potential can be transformed into valuable tasks with the help of a “slight tweak” (W&W 2007: 202). Specifying a clear outcome is only one of many possibilities for improving a task (W&W 2007: 203). In the following, this and other possibilities will be discussed in relation to the tasks detected in the analysis.

This part is structured according to the task stages proposed by Willis and Willis. As has been discussed in section 4.2.4, an ideal TBLT lesson consists of three stages: the pre-task phase, the task-cycle (task, planning and reporting) and a language focus (analysis and/or practice). Firstly, the addition of a **pre-task** stage will be considered. Most of the tasks in this analysis involve listening to the song before doing the task, which makes the song a pre-task activity. The song serves as an introduction to the topic, and might even introduce important vocabulary needed for the following task. Only in two cases do the course books suggest a second kind of pre-task. It involves the students looking up vocabulary they do not know in a dictionary and a topic-related brainstorming which could itself be seen as a proper listing task. Actually, the appearance of more than one task in a lesson is quite common, and W&W (2007: 21) speak of task sequences where one task leads to one or more related tasks. Coming back to pre-tasks, especially for tasks in which the song is not listened to in advance (this applies to seven tasks in the analysis) an addition of one or more pre-tasks would be advisable in order to help the students “understand the topic, activate relevant schemata, recall or ask for useful words and phrases and get ideas flowing” (W&W 2007: 71). Furthermore, an inclusion of a short time span in which the learners can think about the task individually before

actually doing it “is a way of reducing the mental demands and pressure of the task itself” (W&W 2007: 75), and is thus promoted.

Apart from the addition of a pre-task phase, it is also advisable to improve the **task cycle** which consists of the task, a planning and a reporting stage. First of all, there will be a few words on the task itself. Except for the task type *sharing personal experiences* which is to be fulfilled either in pairs or in small groups, the text books do not recommend a certain social format in which the tasks should be undertaken, which leaves it to the teacher to decide on the method he/she wants to use. W&W (2007: 3) argue for the social format of pairs or small groups “because this gives learners more opportunities to use the language for themselves.” If students do the task individually, there is most likely not much spoken language involved. Thus, one way of improving the tasks that accompany the songs would be to simply change the social format to one that facilitates more communication.

A further issue is the clarity of the outcome. While all of the identified tasks do have a clear outcome, in some cases it could still be improved. A general tip provided by W&W (2007: 14) is to give learners precise instructions, as for example tell them the exact number of the statements they have to come up with, or tell them to reach an agreement instead of only discussing a topic, since they can never know when they have discussed ‘enough’. Additionally, when the students are to list advantages and disadvantages, the teacher could add the instruction to find at least two pros and cons (W&W 2007: 158). The learners could also be asked to justify their answers, since this would result in a higher amount of language use.

As far as the planning and reporting phase are regarded, there are only two tasks in the analyzed text books that have both, which is very little. This could easily be changed by telling the learners that after doing the task they are supposed to present their outcome to somebody, either a group of peers or the whole class. In the case of creative tasks, the learners could present their texts to the whole class, and after listening to some or all of them, the class could decide on the best text, which would again foster communication (W&W 2007: 203).

The third task stage, the **language focus** or focus on form after the completion of the task, should be given importance as well. For the creative tasks, the learners could look at each other's texts and help one another with language problems such as misuses of vocabulary or grammatical inaccuracies. A further possibility is for the teacher to select a certain grammatical structure that appears in the song and was used by the students while doing the task and do form-focused activities to practice the usage of the structure. For example, after completing the task related to the song 'The luck of the Irish'<sup>42</sup>, the learners could practice if-sentences which appear repeatedly in the song. Unfortunately, the analysis revealed that in none of the tasks accompanying songs there is a focus on form afterwards. Naturally, many activities related to songs focus primarily on form, but these are then not classified as tasks. This means that there seems to be a strict separation between focus on meaning and focus on form, and an activity that accompanies a song either focuses on one or the other, but never tries to include a form-focused activity after the meaning-focused task, which would be the general idea of TBLT.

Summing up, the tasks can be improved with little time and effort if the teacher wishes to use songs as a basis for task-based language teaching. However, it has to be stressed that this analysis concerns tasks that accompany songs only. Thus, the course books might include perfectly structured tasks covering all task stages when dealing with other text types than songs. Furthermore, transforming all activities that accompany songs into such tasks might not be advisable either, especially if the tasks are then similar for each song. This would rather be tedious than beneficial. Moreover, as Ellis (2004: 15) notes, "[o]f course, the fact that [an] activity is an exercise does not denigrate its worth as a language-learning activity". This implies that even though the improvement of some tasks is recommended, it seems advisable to have a great variety of activities, tasks and songs without either instead of focusing on well-organized tasks only. Consequently, if some tasks accompanying songs are improved, the course books do in fact offer an acceptable variety of activities and tasks.

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<sup>42</sup> The song can be found in Appendix 6.

### 5.2.3. Song-related concerns

The last chapter of this thesis concentrates on three further issues that have come up in the course of the analysis and the interviews: the frequency of songs in course books, the question which realia are used (oldies or more modern songs), and the question whether the lyrics of the songs are included.

#### 5.2.3.1. The frequency of songs in course books

This section is neither completely quantitative nor exclusively qualitative. On the one hand, it investigates the frequency of songs in course book, and could thus be classified as a quantitative analysis. On the other hand, not all fifty-one course books used in section 5.1 have been analyzed, but only the three book series selected for the qualitative analysis. Therefore, this issue will be covered here to distinguish the results from the more significant findings of the remarkably comprehensive quantitative study (section 5.1).

In the interview, Christian Holzmann mentioned a rule of thumb that is usually applied when thinking about the amount of songs that should be included in course books: “in the Unterstufe [lower secondary] we say every other unit should have a song” and “in years three and four it’s not every other unit but I believe every third unit; it should be at least four songs or something like that”. In the qualitative analysis I wanted to discover whether his assumption could be supported by these books, and up to a certain point this was the case. The course books *Friends* 1, 2 and 3 really do provide a song every other unit on average. In *Friends* 1 a song can even be found in every single unit, which adds up to a total of twenty-five songs in that year. The teacher’s books suggest working on a unit for roughly a week (*Friends* 1 teacher’s book: 6), and this implies that in the first grade there would be a new song every week. This was surprising to me, as I had not expected such a high number of songs in any course book. However, it is in accord with the idea that younger students might need this musical element more than older ones.

The other authors of *Friends* seem to have been as convinced of the positive effects of songs as Sigrid Katzböck and have thus included a higher amount of songs than all other book series, also in the subsequent volumes of their course

book. *Friends* 3 and 4 include a song every other chapter, even though Christian Holzmann commented on the appearance of fewer songs in the third and fourth grade. Nevertheless, *Friends* is an exceptional case, and Holzmann's statement can be supported when taking into account all other course books as well, as could be seen quite well in the results of the quantitative analysis (section 5.1.1).

When having a look at the frequency of songs in upper secondary course books it can be observed that again there is a song every other unit on average. The essential difference to the lower secondary course books lies in the fact that there are fewer units on the whole, namely only about eight to fourteen as opposed to the twenty-five units in *Friends* 1. Thus, a song does not appear every week, but only rather infrequently.

The result for the BHS course book is rather disappointing, as one can already guess from the results of the quantitative analysis. *Focus on modern business* 1 and 2 do not include songs at all. The third volume does provide a song every other chapter, while again the number of chapters is comparatively low, and there is a total of only four songs in the book. The situation in the fourth course book is again quite drastic. There are only three songs in this book, even though it is supposed to be in use in years four and five of vocational school.

To sum it up, *Friends* and *Make your way in business* do conform to this idea of having a song every other chapter, or they even offer more than average. *Focus on modern business* differs significantly from the other books with relatively few songs in comparison.

### **5.2.3.2. Oldies vs. modern songs**

The question what kind of realia should be chosen - oldies or more modern ones - divides opinions. Before reading the literature and conducting the interviews, my personal view was that the more modern the songs, the more interesting it would be for the students and the more they would learn from it. Patricia Häusler-Greenfield has supported this opinion by explaining that she is "not sure how much teenagers appreciate pop 'classics', especially if they have undertones of a 'message' like 'She's leaving home' or 'Starry, starry night'".

However, my interview partners Holzmann and Katzböck stated that we should be careful using extremely modern songs.

The problem is you can't really have the current thing, because after five years who remembers the *Black Eyed Peas* or whatever, so you have to focus on well-known groups of which you think they might be still known in a few years' time and ten years' time. (Holzmann)

This argument has been strengthened by authors who wrote on the topic, as for example Purcell (1992: 195) who advises to wait for the songs to “pass into the realm of the perennially popular”, whenever this might be the case. Goch (1993: 365) adds another negative aspect that might play a role when using too modern material: it simply might be too personal for the students. By this he means that some learners prefer to strictly separate their private life from their school life, and do not want to listen to their favorite songs at school. While I still believe that modern songs might have a slightly more powerful effect, mainly due to their great motivational value, I understand the problems involved with course books. They are supposed to be used for more than just a few years, and in 2012 the songs from the charts of 2010 will probably be even less ‘cool’ than those from the seventies.

To reveal the approximate year of release of the songs included in the three course books used for qualitative analysis, I selected all realia and identified the years in which those songs have been made available to the public (see Appendix 4). Traditionals, i.e. songs that have been passed on from generation to generation, have been excluded from this analysis, since there is no definite year of publication for this type of songs. The result showed that at least the authors of these books seem to be of the same opinion as Katzböck and Holzmann, since they all included rather old songs. The average year of release of the songs in *Friends* is 1970. The songs in *Make your way with English* are not as old as those in *Friends* with an average publication year of 1979; still, they can hardly be called modern either. *Focus on modern business* includes songs with 1973 as an average year of release. As can be seen, the songs included in these text books are truly old, and their publishing dates go back thirty to forty years. Goch (1993: 365) supports this by arguing that oldies can have the same motivational effect as modern songs, and Katzböck adds that

“the reason they are old is not a reason where we should say, ‘no, no, it’s too old, let’s not use it’, it depends on what it has to offer”. It would be interesting how course books in the future will deal with that issue. Will they still use songs from the seventies or will songs from the nineties or from the beginning of the twenty-first century count as oldies then?

### **5.2.3.3. The inclusion of lyrics**

The final interesting question to be dealt with in this thesis is whether the lyrics are included in the course books or not. A song without lyrics naturally presents a higher level of difficulty, since the students have to understand most of the song by listening only in order to get the meaning. Thus, the focus of such songs is to the greatest extent on listening comprehension. If the lyrics are included, the learners can read along, or read up the words or phrases they do not understand while listening. Thus, the main focus can be placed on a different aim than just listening comprehension. Furthermore, in the latter case, the students can see the words they are hearing and thus make important connections between the relation of spoken and written aspects of the English language. For instance, they can get information about the spelling of certain words, which they could not get by listening only. Both variants certainly have their advantages and disadvantages; however, there is one type that is given more attention in text books than the other one, and that is the type where the lyrics are included.

In all of the three analyzed book series the lyrics of all songs are included or at least partly included in the course books except for two songs in *Focus on modern business*, where the learners have to listen carefully to understand everything. The lyrics are partly given whenever there is an activity in which the students have to fill in missing words that are not given in a box next to the song. However, in all cases only single words or short phrases are missing to guarantee that the words could even be guessed without listening to the song.



#### 5.2.4. Overall findings of the qualitative analysis

Section 5.2 addressed the last research question, whether songs are accompanied by activities or tasks, and if so, what kind of activities or tasks appear, by analyzing three course books in a qualitative manner.

A striking difference was found in relation to activities: while *Make your way with English*, the upper secondary AHS course book, provides an activity for each song, the lower secondary course book *Friends* includes the majority of songs without an activity. Post-listening activities are by far the most common types in all three text books.

All seventy-six activities were analyzed according to a revised list of the task criteria by Willis and Willis (2007), which led to the identification of thirty-three tasks. The majority of tasks belong to the types *creative tasks* and *problem solving tasks*. Furthermore, some ideas were presented as to how the tasks lacking certain stages of a full task cycle could be improved.

The brief section on song-related concerns revealed that both AHS course books include songs at least every other chapter, while the BHS course book offers fewer songs. As regards the publication years of the songs, most songs belong to the category of oldies rather than modern songs, with 1973 as an average year of release. Finally, all three course books primarily provide all or parts of the words of the songs.



## 6. Conclusion

This thesis dealt with songs in English language teaching, with a special focus on songs included in Austrian course books. The theoretical part comprised a synthesis of the main ideas surrounding this topic and argued for the use of songs in teaching English as a foreign language due to its manifold advantages. These include amongst others the similarity of speech and songs, the remarkable memory effect and the great motivational and/or relaxing effects songs can have. Furthermore, the theoretical background to the research questions was outlined, and the relevance of songs in some language learning theories was examined. Although in most language learning theories there is no specific reference to songs, the use of such creative material can be justified in all of them. While pointing out the criteria that should be kept in mind when choosing songs for the classroom in order to assure the use of valuable material, this paper generally argued in favor of songs in ELT. This essentially positive argumentation is further supported by the comments taken from the teacher's books on the use of songs in foreign language teaching: „Lieder [...] helfen Kindern, ihre Hemmungen, zu sprechen, zu überwinden [songs help children to overcome their inhibitions to speak]“ (*Your turn* 1: 14). “Songs [...] motivieren die Schüler/-innen im Unterricht [songs motivate the students in class]“ (*More* 1: 3)<sup>43</sup>.

The empirical part gave insight into the use of songs in current Austrian classrooms by examining fifty-one text books for songs. While the actual practice in the language classroom could naturally not be revealed, the course book analysis still provided important and interesting insights. It revealed that all course books for AHS do include songs, but in different frequencies, whereas text books for BHS have an extremely limited number of songs. The differences in the curricula were suggested as the main explanation for this phenomenon.

Furthermore, the study showed that the majority of songs can be found in books for the lower levels. The higher the level, the more likely is the use of realia, and

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<sup>43</sup> For more comments see Appendix 7.

pedagogically devised songs are only included in lower secondary AHS books. This was interpreted as a consequence of the issues related with puberty, just like the fact that younger students are asked to sing themselves instead of listening only, which is what older learners do.

A discussion of the aims of songs in course books shed light on the fact that there is a difference in the use of songs with students at a lower level and those at a higher level. While the songs in the course books for lower secondary AHS primarily aim at creating a nice atmosphere and at learning vocabulary, the songs in course books for higher levels focus on the receptive aspect, i.e. the learners are supposed to understand the meaning of the songs.

The qualitative analysis concentrated on the activities and tasks to be found next to songs in the text books, and it revealed that most exercises are intended to be done after listening to the song. For the analysis of the tasks, the framework for TBLT by Willis and Willis (2007) was used. It showed that all task types are to be found in the course books, with creative tasks and problem solving tasks forming the majority.

As a next step, it would be interesting to investigate the actual use of songs in the Austrian EFL classroom by interviewing teachers and/or observing various lessons. Interviews could reveal whether teachers actually use songs, why they think it is beneficial or not, and what they perceive as the main aims, while observations could give insights into the students' reactions to songs. Another MA thesis could deal with this issue and include such interesting supplementary studies.

I want to end this thesis with a quotation that reflects my personal view on the topic, which stresses that there should be room and time for songs in the classroom.

“[S]peech without music [...] is a curse which leads to language without heart”.

(Newham 1995-96: 34)

## 7. Bibliography

### 7.1. Secondary literature

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## 7.3. Course books

### **Course books for lower secondary AHS**

#### **Friends** (+ Activity book & Teacher's book)

- Katzböck, Sigrid; Martinjak, Sabine; Rosenberg, Marjorie; Wingate, Jim. 2003. *Friends 1: Course Book*. Linz: Veritas.
- Katzböck, Sigrid; Martinjak, Sabine; Peherstorfer, Nicola; Rosenberg, Marjorie; Wingate, Jim. 2004. *Friends 2: Course Book*. Linz: Veritas.
- Martinjak, Sabine; Peherstorfer, Nicola; Rosenberg, Marjorie; Wingate, Jim. 2005. *Friends 3 plus: Course Book*. Linz: Veritas.
- Katzböck, Sigrid; Martinjak, Sabine; Peherstorfer, Nicola; Rosenberg, Marjorie; Wingate, Jim. 2005. *Friends 4 plus: Course Book*. Linz: Veritas.

#### **More!** (+ Workbook & Teacher's book)

- Gerngross, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. 2007. *More! 1: Student's book*. Helbling Languages.
- Gerngross, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. 2008. *More! 2: Student's book*. Helbling Languages.
- Gerngross, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. 2008. *More! 3: Student's book*. Helbling Languages.
- Gerngross, Günter; Puchta, Herbert; Holzmann, Christian; Stranks, Jeff; Lewis-Jones, Peter. 2010. *More! 4: Student's book*. Helbling Languages.



### **The new you and me (+ Activity book & Teacher's book)**

- Gerngross, Günter; Puchta, Herbert; Davis, Robin L; Holzmann, Christian. 1994. *The new you & me 1: Textbook*. Wien: Langenscheidt.
- Gerngross, Günter; Puchta, Herbert; Davis, Robin L; Holzmann, Christian. 1995. *The new you & me 2: Textbook*. Wien: Langenscheidt.
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- Gerngross, Günter; Puchta, Herbert; Davis, Robin L; Holzmann, Christian. 1997. *The new you & me 4: Textbook enriched course*. Wien: Langenscheidt.

### **English to go (+ Workbook & Teacher's book)**

- Westfall, Tanja; Weber, Charlie. 2004. *English to go 1: Coursebook*. Wien: ÖBV&HPT.
- Westfall, Tanja; Weber, Charlie. 2005. *English to go 2: Coursebook*. Wien: ÖBV&HPT.
- Westfall, Tanja; Weber, Charlie. 2005. *English to go 3: Coursebook*. Wien: ÖBV&HPT.
- Westfall, Tanja; Weber, Charlie. 2006. *English to go 4: Coursebook*. Wien: ÖBV&HPT.

### **Red Line (+ Workbook)**

- Haß, Frank. 2005. *Red Line 1: Coursebook*. Wien: ÖBV.
- Haß, Frank. 2007. *Red Line 2: Coursebook*. Wien: ÖBV.
- Haß, Frank. 2008. *Red Line 3: Coursebook*. Wien: ÖBV.
- Haß, Frank. 2009. *Red Line 4: Coursebook*. Wien: ÖBV.

### **Your ticket to English (+ Workbook & Teacher's book)**

- Heindler, Dagmar; Huber, Richard; Kuebel, Gerhard; Newby, David; Schuch, Alfred; Sornig, Karl; Wohofsky, Helge. 1998. *Your ticket to English 1: Coursebook*. Wien: ÖBV&HPT.
- Heindler, Dagmar; Huber, Richard; Kuebel, Gerhard; Newby, David; Schuch, Alfred; Sornig, Karl; Wohofsky, Helge. 2000. *Your ticket to English 2: Coursebook*. Wien: ÖBV&HPT.
- Heindler, Dagmar; Huber, Richard; Kuebel, Gerhard; Newby, David; Schuch, Alfred; Sornig, Karl; Wohofsky, Helge. 2000. *Your ticket to English 3: Coursebook*. Wien: ÖBV&HPT.
- Heindler, Dagmar; Huber, Richard; Kuebel, Gerhard; Newby, David; Schuch, Alfred; Sornig, Karl; Wohofsky, Helge. 2002. *Your ticket to English 4: Coursebook*. Wien: ÖBV&HPT.

### **New Highlight (+ Workbook & Teacher's book)**

- Cox, Roderick; Donoghue, Frank. 2007. *New Highlight 1: Coursebook*. Linz: Veritas.
- Cox, Roderick; Donoghue, Frank. 2008. *New Highlight 2: Coursebook*. Linz: Veritas.
- Cox, Roderick; Donoghue, Frank; Robb Benne, Rebecca. 2008. *New Highlight 3: Coursebook*. Linz: Veritas.
- Cox, Roderick; Donoghue, Frank; Robb Benne, Rebecca. 2009. *New Highlight 4: Coursebook*. Linz: Veritas.

## **Course books for upper secondary AHS**

### **Make your way with English (+ Teacher's book)**

- Davis, Robin L; Gerngross, Günter; Holzmann, Christian; Puchta, Herbert; Schratz, Michael. 1999. *Make your way with English 5*. Wien: ÖBV&HPT.
- Davis, Robin L; Gerngross, Günter; Holzmann, Christian; Puchta, Herbert; Schratz, Michael. 1999. *Make your way with English 6*. Wien: ÖBV&HPT.

- Davis, Robin L; Gerngross, Günter; Holzmann, Christian; Puchta, Herbert; Schratz, Michael. 2000. *Make your way with English 7*. Wien: ÖBV&HPT.
- Davis, Robin L; Gerngross, Günter; Holzmann, Christian; Puchta, Herbert; Schratz, Michael. 2005. *Make your way to the Matura 8*. Wien: ÖBV&HPT.

### **Meanings in use (+ Project research book & Teacher's book)**

- Doff, Adrian; Jones, Christopher; Mitchell, Keith; Kaiser, Juanita; Skinner, Andrew; Weinhofer, Brigitte. 1999. *Meanings in use 1*. Wien: ÖBV&HPT.
- Doff, Adrian; Jones, Christopher; Mitchell, Keith; Kaiser, Juanita; Skinner, Andrew; Weinhofer, Brigitte. 2001. *Meanings in use 2*. Wien: ÖBV&HPT.
- Doff, Adrian; Jones, Christopher; Mitchell, Keith; Kaiser, Juanita; Skinner, Andrew; Weinhofer, Brigitte. 2001. *Meanings in use 3*. Wien: ÖBV&HPT.
- Doff, Adrian; Jones, Christopher; Mitchell, Keith; Kaiser, Juanita; Skinner, Andrew; Weinhofer, Brigitte. 2002. *Meanings in use 4*. Wien: ÖBV&HPT.

## **Course books for vocational schools**

### **Focus on modern business**

- Clarke, David; Zekl, Claudia. 2004. *Focus on modern business 1*. Linz: Veritas.
- Clarke, David; Zekl, Claudia. 2005. *Focus on modern business 2*. Linz: Veritas.
- Clarke, David; Zekl, Claudia. 2006. *Focus on modern business 3*. Linz: Veritas.
- Clarke, David; Zekl, Claudia. 2007. *Focus on modern business 4/5*. Linz: Veritas.

### **What a job**

- Häusler-Greenfield, Pat; Häusler, Klaus. 2002. *What a job 1*. Wien: VNS.
- Häusler-Greenfield, Pat; Häusler, Klaus. 2003. *What a job 2*. Wien: VNS.
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### **What a business**

- Häusler-Greenfield, Pat; Häusler, Klaus. 2002. *What a business 1*. Wien: VNS.
- Häusler-Greenfield, Pat; Häusler, Klaus. 2003. *What a business 2*. Wien: VNS.
- Häusler-Greenfield, Pat; Häusler, Klaus. 2004. *What a business 3*. Wien: VNS.

### **Make your way in business**

- Davis, Robin L; Gerngross, Günter; Holzmann, Christian; Maderdonner, Otto; Puchta, Herbert; Schratz, Michael. 1999. *Make your way in business 1*. Wien: ÖBV&HPT.
- Davis, Robin L; Gerngross, Günter; Holzmann, Christian; Maderdonner, Otto; Puchta, Herbert; Schratz, Michael. 1999. *Make your way in business 2B*. Wien: ÖBV&HPT.
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## **8. Appendices**

(on the following pages)

## Appendix 1: Interview questions

### Part 1

- ♪ For how long have you been an English teacher?
- ♪ In what kind of school do you work?                    *AHS*                    *BHS*
- ♪ Do you use a course book?                                *yes*                    *no*
- ♪ If yes: Which one?
- ♪ Do you use the songs that are included in the course book?                    *yes*                    *no*                    *partly*
- ♪ What do you think about the songs? Are they useful?
- ♪ Do you use other songs that are not included in the course books?    *yes*                    *no*
- ♪ About how many songs do you use per year?
- ♪ Do you use            *more*    *less*    *same amount of*    songs, the higher the grade?
- ♪ Do you prefer songs that have been written especially for English learners or “real-life” songs from real singers or bands?
- ♪ When you use songs in the classroom, what do the students mainly do?  
          *listen only*                    *listen and sing along*            *sing alone or together with me*
- ♪ Do you think your students like songs in the English classes?            *yes*                    *no*                    *partly*
- ♪ Do you like using songs in the English classes?                                *yes*                    *no*                    *partly*
- ♪ Do you like to listen to music and songs in your free time?                    *yes*                    *no*                    *partly*

## Part 2

- ♪ I've never had the chance to talk to course book writers. What is it like to be a co-writer? Were you responsible for some parts in the books only or did you all sit down together and plan what activities you want to include?
- ♪ How did you decide which songs to include in the course books?
- ♪ Why did you include songs in the course books? What did you see as the main aims?
  - .... *to introduce a topic / catch the students' interest / to create a nice atmosphere*
  - .... *to promote listening skills / focus on meaning*
  - .... *to develop pronunciation and prosody*
  - .... *to learn vocabulary*
  - .... *to learn grammar items*
  - .... *to get to know the culture of a country*
  - .... *for revision*
  - .... *others: .....*
- ♪ According to which criteria did you choose the songs that are included in the course books? Where did you get the songs from?
- ♪ Did you read something on the topic *songs and language learning* beforehand? What is your own opinion on the matter?
- ♪ In the course book analysis I noticed that the number of songs declines the higher the grade gets. Why did you choose to do so?
- ♪ In the course book analysis I noticed that while in the lower grades, pedagogically devised materials are used, in the higher ones, realia are used more often. Why did you choose to do so?
- ♪ In the course book analysis I noticed that while in the lower grade teacher's books sometimes the music scores are included, this is not the case for the books for higher grades. Why did you choose to do so?
- ♪ Most course books for business schools do not include songs at all. What could be the reason for that?
- ♪ I have got no more questions. Is there anything else you would like to add?

**Appendix 2: Work sheet for quantitative analysis**

GENERAL INFORMATION				WHAT?		HOW?			AIMS						
course book	school type	level	total amount	ped. devis.	realia	listen	sing along	opt.	listen	pronunc.	vocab	grammar	culture	topic intro/atmo	revision
MORE 1	HS & AHS	1 <sup>st</sup> grade	<b>15</b>	15	-	-	15	-	-	-	7	3	-	5	-
MORE 2		2 <sup>nd</sup> grade	<b>8</b>	8	-	-	8	-	-	-	1	3	-	3	1
MORE 3		3 <sup>rd</sup> grade	<b>3</b>	-	3	-	3	-	3	-	-	-	-	-	-
MORE 4		4 <sup>th</sup> grade	<b>5</b>	-	5	5	-	-	5	-	-	-	-	-	-
Friends 1	HS & AHS	1 <sup>st</sup> grade	<b>25</b>	20	5	4	9	12	6	2	5	2	-	9	1
Friends 2		2 <sup>nd</sup> grade	<b>14</b>	14	-	4	3	7	5	1	3	3	-	1	1
Friends 3		3 <sup>rd</sup> grade	<b>8</b>	7	1	5	3	-	-	-	1	5	1	-	1
Friends 4		4 <sup>th</sup> grade	<b>10</b>	4	6	7	2	1	4	-	-	-	3	3	-
You&Me1	HS & AHS	1 <sup>st</sup> grade	<b>17</b>	17	-	4	13	-	3	-	5	5	-	4	-
You&Me2		2 <sup>nd</sup> grade	<b>10</b>	10	-	4	6	-	3	-	1	2	-	4	-
You&Me3		3 <sup>rd</sup> grade	<b>10</b>	10	-	9	1	-	3	-	2	-	-	5	-
You&Me4		4 <sup>th</sup> grade	<b>5</b>	4	1	5	-	-	2	-	-	-	-	3	-
E to go 1	HS & AHS	1 <sup>st</sup> grade	<b>13</b>	13	-	-	13	-	2	2	4	4	-	1	-
E to go 2		2 <sup>nd</sup> grade	<b>10</b>	9	1	5	2	3	1	1	5	1	1	1	-
E to go 3		3 <sup>rd</sup> grade	<b>7</b>	7	-	5	1	1	3	-	2	1	-	1	-
E to go 4		4 <sup>th</sup> grade	<b>9</b>	8	1	7	1	1	2	-	-	-	1	6	-
Red Line1	HS & AHS	1 <sup>st</sup> grade	<b>8</b>	7	1	-	-	8	-	-	2	-	-	5	1
Red Line2		2 <sup>nd</sup> grade	<b>6</b>	-	6	-	-	6	-	-	-	-	1	5	-
Red Line3		3 <sup>rd</sup> grade	<b>5</b>	-	5	-	-	5	4	-	1	-	-	-	-
Red Line4		4 <sup>th</sup> grade	<b>7</b>	-	7	7	-	-	7	-	-	-	-	-	-
YTTE 1	HS & AHS	1 <sup>st</sup> grade	<b>11</b>	3	8	1	10	-	-	-	6	1	-	3	-
YTTE 2		2 <sup>nd</sup> grade	<b>11</b>	4	7	3	8	-	2	-	2	1	-	6	-
YTTE 3		3 <sup>rd</sup> grade	<b>9</b>	-	9	-	9	-	2	-	2	-	2	3	-

YTTE 4		4 <sup>th</sup> grade	11	1	10	7	4	-	7	-	2	-	1	1	-
New H 1	HS & AHS	1 <sup>st</sup> grade	5	5	-	3	2	-	1	-	2	-	-	2	-
New H 2		2 <sup>nd</sup> grade	3	3	-	3	-	-	1	-	2	-	-	-	-
New H 3		3 <sup>rd</sup> grade	4	1	3	3	1	-	1	-	1	-	-	2	-
New H 4		4 <sup>th</sup> grade	6	-	6	6	-	-	5	-	-	-	-	1	-

## Upper Secondary AHS

GENERAL INFORMATION				WHAT?		HOW?			AIMS						
course book	school type	level	total amount	ped. devis.	realia	listen	sing along	opt.	listen	pronunc.	vocab	grammar	culture	topic intro/atmo	revision
MYW 5	AHS, Bakip & Soz	5 <sup>th</sup> grade, 2 <sup>nd</sup> grade	7	-	7	7	-	-	6	-	-	-	-	1	-
MYW 6		6 <sup>th</sup> grade, 3 <sup>rd</sup> grade	7	-	7	7	-	-	4	-	-	-	-	3	-
MYW 7		7 <sup>th</sup> grade, 4 <sup>th</sup> grade	8	-	8	8	-	-	8	-	-	-	-	-	-
MYW 8		8 <sup>th</sup> grade, 5 <sup>th</sup> grade	8	-	8	8	-	-	2	-	-	-	4	2	-
MiU 1	AHS, Bakip & Soz	5 <sup>th</sup> grade, 2 <sup>nd</sup> grade	2	-	2	2	-	-	1	-	-	1	-	-	-
MiU 2		6 <sup>th</sup> grade, 3 <sup>rd</sup> grade	5	-	5	5	-	-	5	-	-	-	-	-	-
MiU 3		7 <sup>th</sup> grade, 4 <sup>th</sup> grade	7	-	7	7	-	-	6	-	-	-	-	1	-
MiU 4		8 <sup>th</sup> grade, 5 <sup>th</sup> grade	3	-	3	3	-	-	3	-	-	-	-	-	-

## Vocational schools

GENERAL INFORMATION				WHAT?		HOW?			AIMS						
course book	school type	level	total amount	ped. devis.	realia	listen	sing along	opt.	listen	pronunc.	vocab	grammar	culture	topic intro/atmo	revision
Focus 1	voc- ational schools	1 <sup>st</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
Focus 2		2 <sup>nd</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
Focus 3		3 <sup>rd</sup> grade	4	-	4	4	-	-	4	-	-	-	-	-	-
Focus 4/5		4 <sup>th</sup> & 5 <sup>th</sup> grade	3	-	3	3	-	-	2	-	-	-	-	1	-
W a job 1	voc- ational schools	3 <sup>rd</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
W a job 2		4 <sup>th</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
W a job 3		5 <sup>th</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
W a bus 1	voc- ational schools	3 <sup>rd</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
W a bus 2		4 <sup>th</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
W a bus 3		5 <sup>th</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-
MYW in Bus. 1	voc- ational schools	1 <sup>st</sup> grade	7	-	7	7	-	-	6	-	1	-	-	-	-
MYW in Bus. 2B		2 <sup>nd</sup> grade	3	-	3	3	-	-	2	-	-	1	-	-	-
MYW in Bus. 3B		3 <sup>rd</sup> grade	1	-	1	1	-	-	-	1	-	-	-	-	-
MYW in Bus. 4		4 <sup>th</sup> grade	2	-	2	2	-	-	2	-	-	-	-	-	-
MYW in Bus. 5		5 <sup>th</sup> grade	-	-	-	-	-	-	-	-	-	-	-	-	-

### Abbreviations used:

YTTE = Your ticket to English

New H = New Highlight

MiU = Meanings in use

E to go = English to go

MYW = Make your way with English

W a job = What a job

W a bus = What a business

Soz. = vocational school for social fields

Bakip (Bundesbildungsanstalt für Kindergartenpädagogik) = college for the training of nursery school teachers

### Appendix 3: Examples of songs with different aims in course books

#### A. Affective aspect

- ♪ *Aim 1: to introduce a topic/ to catch the students' interest/ to create a nice atmosphere (Friends 1: 9)*

Commentary in teacher's book (p.22): „Die S/S können das Lied nur anhören oder gegebenenfalls mitsingen. Sangesfreudige Klassen können auch in zwei Gruppen geteilt werden, wobei immer eine Gruppe zwei Zeilen singt und dann die andere Gruppe fortsetzt.“

**The English Song**

Chorus:  
English, English, English, English,  
English, English is fun!  
Let's sing and play everyone!  
English, English, English, English,  
English is fun.  
Let's sing everyone!

We all want to speak!  
Oh, let's have fun with English!  
We all want to speak  
Starting off this week.

Chorus: English, English ...

#### B. Receptive aspect

- ♪ *Aim 2: to promote listening skills / to foster comprehension (Focus on modern business 3: 47)*

Listen to the song *Money, Money, Money* by the Swedish pop group Abba and then answer the questions.

- 1 What is the singer's relationship to money?
- 2 Why would she like to marry a rich man?
- 3 Why does she have the feeling that she must go to Las Vegas or Monaco?
- 4 What does she think her life would be like if she had more money?

#### C. Productive aspects

- ♪ *to develop pronunciation and prosody (Friends 1: 32)*

Commentary in teacher's book (p.44): „Der Text dieses Songs weist viele Alliterationen auf [...]. Um die Aussprache zu trainieren, kann der Text (evtl. in Gruppen) laut gelesen werden.“

**11 Song**

**The Cooking Song**

Chicken, chocolate, chewing gum  
Mixing flavours is great fun!  
Bacon, beans and broccoli:  
!l: No one wants to eat with –  
No one wants to eat with –  
No one wants to eat with me! :ll

Sandwich, soup and strawberries,  
Pineapple, potatoes, peas,  
Cornflakes, carrots, cake and cheese:  
!l: They just say: "Stop cooking!"  
They just say: "Stop cooking!"  
They just say: "Stop cooking, please!" :ll



Song

## Get ready for “get”

In English there's a word that gets me  
down,  
the little word is “get”, it makes me frown.

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*

“Get” has many meanings, and I get them  
all wrong.  
It's getting on my nerves, and so I sing this  
song.

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*

When I get up in the morning, I get a  
shock,  
my life is getting crazy, I need to rock.

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*

It's getting chilly outside, I think I got me  
a cold.  
Can you get me a doctor, 'cause I'm get-  
ting old.

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*



I got a present from my friend that made  
me laugh,  
I got a kiss – now I've got enough.

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*

That little word “get” is really driving me  
mad,  
I find it hard to get it out of my head.

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*

*I don't get it, 'cause I always forget it,  
and one day I'll regret it,  
but then it may be too late.*

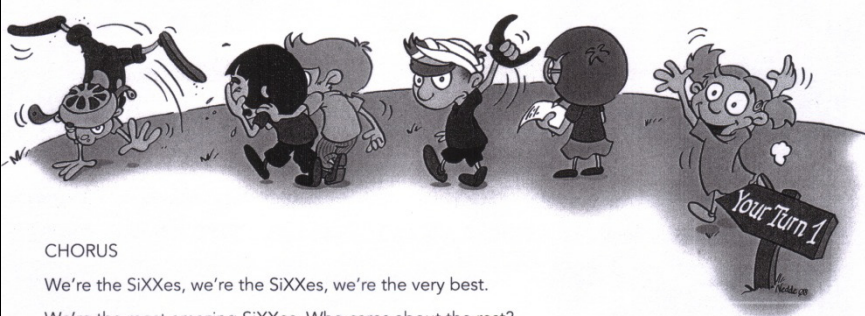
**Now match the meanings.**

- 1 I don't get it.
- 2 It gets me down.
- 3 I got a present.
- 4 I get up in the morning.
- 5 I can't get it out of my head.

- a I can't forget it.
- b I don't understand.
- c I get out of bed.
- d It makes me sad.
- e Someone gave me something.

🎵 to learn new grammatical structures (Your turn 2: 112-113)


**Song: The SiXXes' farewell**  
Listen to the song. Then put the correct form of the verbs in the blanks.




CHORUS

We're the SiXXes, we're the SiXXes, we're the very best.  
We're the most amazing SiXXes. Who cares about the rest?  
And nothing lasts forever, nothing stays the same.  
People grow and change and move away. That's part of life's great game.


I (go) am going to go back to level 1 and I (be) \_\_\_\_\_ be sad.  
But you mustn't (worry) \_\_\_\_\_ about me. I really don't feel bad.  
Sad is what I am and sad is what I (be) \_\_\_\_\_.  
I'm just going to be Sadie. Nick's (look after) \_\_\_\_\_ me.




I've got to go. This is goodbye. I (enjoy) \_\_\_\_\_ our time together.  
And I am Nick and I (be) \_\_\_\_\_ nice through sunshine and bad weather.  
I (go) \_\_\_\_\_ back to so see the kids who are starting level 1.  
While you go on to level 3 – and boy you (have) \_\_\_\_\_ some fun.



If the weather (be) \_\_\_\_\_ bad I (be) \_\_\_\_\_ happy,  
if it (be) \_\_\_\_\_ fine I (be) \_\_\_\_\_ happy too.  
And it (be) \_\_\_\_\_ great – and happy –  
to spend my time with you.  
I (love) \_\_\_\_\_ the games we (play) \_\_\_\_\_  
I (like) \_\_\_\_\_ the things we (do) \_\_\_\_\_  
But now it's time for us to go, back to those year 1 kids.





CHORUS



I (walk) \_\_\_\_\_ down the road when  
I (hear) \_\_\_\_\_ a lady cry.  
"I cannot (cross) \_\_\_\_\_ the road. I think I (die) \_\_\_\_\_!"  
But I couldn't stop being horrible so I (walk) \_\_\_\_\_ the other way.  
And I (feel) \_\_\_\_\_ really bad – and it's butterfly soup today!

I (be) \_\_\_\_\_ very silly when the others (come) \_\_\_\_\_ to me  
and said "We have to (go) \_\_\_\_\_", not even time for tea.  
So this is it I guess – ha, ha – I'm siilly that's all.  
But if you (see) \_\_\_\_\_ me (wave) \_\_\_\_\_ at me and I (give) \_\_\_\_\_ you a silly call.

You know that I (be) \_\_\_\_\_ the clever one, I (study) \_\_\_\_\_ night and day.  
I'm cleverer than the others – at least that what they say.  
And being clever isn't bad. It's the best thing that I know.  
You (can) \_\_\_\_\_ be clever, and happy – oops, sorry – now I have to go.

CHORUS

## D. Cultural aspect

♪ to get to know the culture of a country (Friends 4: 124)

### 6 Song: Back of the Bus



#### If You Miss Me at the Back of the Bus

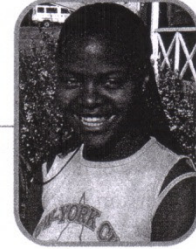
Words and music by Carver Neblett

If you miss me at the back of the bus,  
You can't find me nowhere,  
Come on over to the front of the bus,  
I'll be riding up there.  
I'll be riding up there, I'll be riding up there.  
Come on over to the front of the bus,  
I'll be riding up there.

If you miss me on the picket line,  
You can't find me nowhere,  
Come on over to the city jail,  
I'll be rooming over there.  
I'll be rooming over there, I'll be rooming over there.  
Come on over to the city jail,  
I'll be rooming over there.

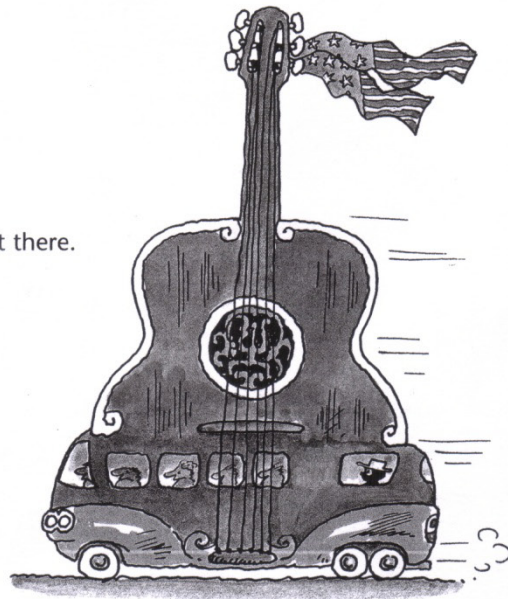
If you miss me in the Mississippi River,  
You can't find me nowhere,  
Come on over to the swimming pool,  
I'll be swimming right there.  
I'll be swimming right there, I'll be swimming right there.  
Come on over to the swimming pool,  
I'll be swimming right there.

If you miss me in the cotton field,  
You can't find me nowhere,  
Come on over to the courthouse,  
I'll be voting right there.  
I'll be voting right there, I'll be voting right there.  
Come on over to the courthouse,  
I'll be voting right there.



This song was written during the struggle for civil rights in the South and is one of my grandma's favorites because it is about the end of segregation. Many of these activities were new to the African Americans living in the South.

*Listen to it and then discuss in class what the different verses mean.*



*Discuss the following questions in class:*

Why is it important to ride at the front of the bus?  
Why are the people in jail?  
Why is the singer happy to be able to swim in the swimming pool?  
What were they doing in the cotton fields?  
Why is voting so important to the singer?

## Appendix 4: Work sheets for qualitative analysis

songs in italics = realia

songs colored in black = pedagogically devised songs

course book	song title	unit	activities (pre-, while, or post-listening)	lyrics	year of release	
<b>Friends 1</b>  unit 0-22 + 3 extra units	1 – The English song	1	no activity, just listen & sing	given		
	2 – Hello, hello	2	no activity, just listen & sing			
	3 – Our chant	3	no activity, just listen & sing			
	4 – The spelling rap	4	no activity, just listen & sing			
	5 – The cooking song	5	post: read text out loud to train pronunciation			
	6 – The shopping song	7	no activity, just listen & sing			
	7 – The birthday song	8	no activity, just listen & sing			
	8 – The school song	9	no activity, just listen & sing			
	9 – I am good at running	11	no activity, just listen & sing			
	10 – The snow chant	12	no activity, just listen & sing			
	11 – The party song	14	no activity, just listen & sing			
	12 – The past tense rap	16	post in Activity book: list past tense words from song			
	13 – The magic song	16	no activity, just listen & sing			
	14 – The New York song	17	while: fill in missing words from box			
	15 – The twin's song	18	while: fill in missing words from box (past tense)			
	16 – The alien dance	19	while: match pictures with words			
	17 – The animal song	20	no activity, just listen & sing			
	18 – The weather song	21	pre: fill in missing words from box			
	19 – Thank you and goodbye	22	no activity, just listen & sing			
	20 – <i>Witches and owls</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>			<i>(traditional)</i>
	21 – <i>On Halloween</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>			<i>(traditional)</i>
	22 – <i>Halloween Fun</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>			<i>(traditional)</i>
	23 – <i>Oh Christmas tree</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>			<i>(traditional)</i>
	24 – <i>We wish you a merry X-mas</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>			<i>(traditional)</i>
	25 – James, the Easter Bunny	extra unit	no activity, just listen & sing			
<b>Friends 2</b>	1 – Did you go on holiday	1	no activity, just listen & sing	given		
	2 – Our town	2	no activity, just listen & sing	given		

unit 1-22 +extra units	3 – Rap	3	while: fill in missing words (no box)	partly given	
	4 – So many friends	4	while: fill in missing words (no box) (much or many) post: game	partly given	
	5 – The zoo of my dream	6	while: fill in missing words from box (animal names) post in Activity book: unscramble words & game	given	
	6 – The food rap	7	while: fill in missing words (no box)	partly given	
	7 – Our band	9	no activity, just listen & sing	given	
	8 – Hackers, hackers everywhere	10	no activity, just listen & sing	given	
	9 – Tim's travel song	13	no activity, just listen & sing	given	
	10 – The should chant	15	no activity, just listen & sing	given	
	11 – London's great	16	while: fill in missing words (no box) post in Activity book: game	partly given	
	12 – We will have a party	20	pre: fill in missing words from box (present participle)	given	
	13 – My friend's job	22	post: add another verse post: game	given	
	14 – Who is wearing green today	extra unit	no activity, just listen & sing	given	
<b>Friends 3</b>  unit 0-15 +extra units	1 – My rap	1	post in Activity book: write your own rap	given	
	2 – Amir's if-rap	5	no activity, just listen & sing		
	3 – A terrible day	7	no activity, just listen & sing		
	4 – You don't do things yourself	8	no activity, just listen & sing		
	5 – If I went away	9	while: fill in missing words from box		
	6 – <i>Was it all worth it (Queen)</i>	12	post: answer questions related to the song post: look up words you can't guess the meaning		1989
	7 – The bag of gold rap	14	post: write your own ending		
	8 – An African chant	15	no activity, just listen & sing		
<b>Friends 4</b>	1 – <i>All my loving (The Beatles)</i>	5	post in Activity book: answer questions related to the song	given	1963
	2 – Meat and veggie chant	6	no activity, just listen & sing	given	
	3 – Rap	7	while: fill in missing words (no box)	partly given	
	4 – The robot rap	10	while: fill in missing words (no box)	partly given	
	5 – The travel bug	12	no activity, just listen & sing	given	

unit 0-15 +extra units	6 – <i>Ebony and ivory (Paul McCartney &amp; Stevie Wonder)</i>	14	<i>post: discuss what the song means to yourself</i>	<i>given</i>	1982
	7 – <i>You've got a friend (Carole King)</i>	15	<i>no activity, just listen &amp; sing</i>	<i>given</i>	1971
	8 – <i>Back of the bus (Carver Neblett)</i>	<i>extra unit</i>	<i>post: answer questions related to the song</i>	<i>given</i>	1964
	9 – <i>Oh happy day (Edwin Hawkins)</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>	<i>given</i>	1967
	10 – <i>America (West Side Story)</i>	<i>extra unit</i>	<i>no activity, just listen &amp; sing</i>	<i>given</i>	1957
<b>Make your way with English 5</b>  extensive unit 1-7 +compact unit 1-7	1 – <i>music</i>	<i>extensive unit 1</i>	<i>while: identify the type of music</i>	<i>music, no song</i>	
	2 – <i>Sisters are doing it for themselves (Aretha Franklin)</i>	<i>extensive unit 1</i>	<i>pre: put lines in the correct order post: summarize meaning of stanzas</i>	<i>given</i>	1985
	3 – <i>What did you learn in school today (Tom Paxton)</i>	<i>extensive unit 2</i>	<i>pre: fill in missing words from box</i>	<i>given</i>	1964
	4 – <i>music</i>	<i>extensive unit 7</i>	<i>post: write lyrics</i>	<i>music, no song</i>	-
	5 – <i>Our house (Bing Crosby)</i>	<i>compact unit 4</i>	<i>post: answer personal questions, not related to the song</i>	<i>given</i>	1970
	6 – <i>Tom's Diner (Suzanne Vega)</i>	<i>compact unit 6</i>	<i>post: write more stanzas OR an inner monologue</i>	<i>given</i>	1987
	7 – <i>She's a groover (The Teens)</i>	<i>compact unit 7</i>	<i>pre: four lines don't belong to lyrics – guess which</i>	<i>given</i>	1980
<b>Make your way with English 6</b>  (extensive unit 1-7 +compact unit 1-6)	1 – <i>Going up the country (Canned Heat)</i>	<i>extensive unit 2</i>	<i>post: answer personal questions, not related to the song</i>	<i>given</i>	1968
	2 – <i>Ebony and ivory (Paul McCartney &amp; Stevie Wonder)</i>	<i>extensive unit 4</i>	<i>pre: put lines in the correct order</i>	<i>given</i>	1982
	3 – <i>music</i>	<i>extensive unit 6</i>	<i>while: find the places related to the six songs</i>	<i>not given</i>	-
	4 – <i>By the time I get to Phoenix (Glen Campbell)</i>	<i>extensive unit 6</i>	<i>while: fill in missing words (no box)</i>	<i>partly given</i>	1967
	5 – <i>Hey Porter (Johnny Cash)</i>	<i>extensive unit 6</i>	<i>post: answer questions related to the song</i>	<i>given</i>	1954
	6 – <i>Cocaine (Eric Clapton)</i>	<i>extensive unit 7</i>	<i>pre: fill in missing words from box</i>	<i>given</i>	1977
	7 – <i>music (from horror movies)</i>	<i>compact unit 5</i>	<i>post: what could the scene be</i>	<i>music, no song</i>	-
<b>Make</b>	1 – <i>Canada's really big (Arrogant Worms)</i>	<i>extensive unit 3</i>	<i>while: correct lyrics</i>	<i>partly given</i>	1997

<b>your way with English 7</b> extensive unit 1-7 +compact unit 1-6	2 – <i>A reason for it all (Bogle &amp; Munro)</i>	extensive unit 5	post: answer questions related to the song	given	1981
	3 – <i>Death is not the end (Nick Cave)</i>	extensive unit 5	post: answer questions related to the song post: contrast with song 3	given	1996
	4 – <i>Tim Finnegan’s wake (Town Pants)</i>	extensive unit 5	post: summarize orally the principle events described in the song post: write a dialog between the characters in the song	given	1997
	5 – <i>The impossible dream (Carter USM)</i>	extensive unit 6	post: talk with a partner about an impossible dream you might have	given	1992
	6 – <i>Into my arms (Nick Cave)</i>	extensive unit 7	post: answer questions related to the song	given	1997
	7 – <i>You are so beautiful (Joe Cocker)</i>	extensive unit 7	post: think of other songs that deal with the same idea	given	1974
	8 – <i>Wonderful world (Sam Cooke)</i>	compact unit 2	while: fill in missing words (no box) post: do you agree with the message of the song	partly given	1960
<b>Make your way to the Matura 8</b> unit 1-8	1 – <i>Scenes from an Italian restaurant (Billy Joel)</i>	1	pre: fill in missing words (no box) post: write a text related to the song	partly given	1977
	2 – <i>Across the lines (Tracy Chapman)</i>	2	pre: fill in missing words from box (more words in box than you need)	given	1988
	3 – <i>Science Fiction/Double Feature (Rocky Horror Pict. Show)</i>	3	post: draw a line around films, film stars, directors and film companies and find out more about them	given	1973
	4 – <i>The luck of the Irish (John Lennon &amp; Yoko Ono)</i>	4	pre: talk about “drove the people away from their land” post: summarize in 5 sentences post: talk about the song	given	1972
	5 – <i>Sunday, Bloody Sunday (U2)</i>	4	pre: read information about the “Bloody Sunday”	given	1983
	6 – <i>A day in the life (The Beatles)</i>	6	while: correct lyrics	given	1967
	7 – <i>Dirty Boulevard (Lou Reed)</i>	7	post: summarize song post: music research on the topic “American Dream = Nightmare?”	given	1989
	8 – <i>Fame (Pitchford &amp; Gore)</i>	8	pre: write a list of advantages and disadvantages of being famous while: fill in missing words (no box)	partly given	1980
	1 – <i>Money, money, money (Abba)</i>	5	post: answer questions related to the song	not given	1976
	2 – <i>I hope I get it (A Chorus Line)</i>	6	pre: read lyrics and answer questions related to the song	given	1975

<b>Focus on modern business 3</b> unit 1-9	3 – Calypso (John Denver)	8	while: fill in missing words (no box) post: answer questions related to the song	partly given	1975
	4 – Traffic Jam (James Taylor)	8	post: write the driver's interior monologue	given	1977
<b>Focus on modern business 4</b> unit 1-12	1 – The emigration song (M. Mollooney)	6	post: explain the meaning of certain lines	given	-
	2 – Another day in paradise (Phil Collins)	7	while: take notes to complete the following task post: answer questions with the help of your notes post: write an interior monologue of one of the people in the song	not given	1989
	3 – Sixteen tons (Merle Travis)	12	no activity: "just for fun"	given	1946

### Summary of all activities

	Friends 1	Friends 2	Friends 3	Friends 4	lower sec. AHS	MYW 5	MYW 6	MYW 7	MYW 8	upper sec. AHS	Focus 3	Focus 4/5	all books
no activity, just listen & sing	19	7	4	5	35							1	36
<b>pre-listening activities:</b>													
fill in missing words from box	1	1			2	1	1		1	3			5
fill in missing words (no box)									1	1			1
4 lines don't belong to lyrics – guess which						1				1			1
put lines in the correct order						1	1			2			2
talk/read about the topic of the song									2	2			2
write a list of advantages & disadvantages to the topic									1	1			1
read the lyrics & answer questions related to the song											1		1
<b>while-listening activities:</b>													



fill in missing words from box	2	1	1		4								4
fill in missing words (no box)		4		2	6		1	1	1	3	1		10
correct lyrics								1	1	2			2
match pictures with words	1				1								1
take notes											1		1
find the places related to the six songs							1			1			1
identify the type of music						1				1			1
<b>post-listening activities:</b>													
summarize the song/explain the meaning						1		1	2	4		1	5
answer questions related to the song			1	2	3		1	3		4	2	1	10
answer personal questions, not related to the song						1	1			2			2
add something to the song (verse, ending,...)		1	2		3	2				2			5
talk about the song / your own opinion on the matter				1	1		1	2	1	4			5
write a text related to the song								1	1	2	1	1	4
read text out loud to train pronunciation	1				1								1
game		4			4								4
unscramble words		1			1								1
look up words you can't guess the meaning			1		1								1
contrast with another song								2		2			2
research on the topic									2	2			2
list past tense words from song	1				1								1

### Appendix 5: Tasks that accompany songs in course books

This list comprises all activities that meet the three crucial criteria a task should have: they are meaning-focused, they relate to the real world and they have a clear outcome. In the list, further information about the activities can be found which reveal what other features of a task they have or do not have.

The letters indicate the type of task: A=creative task, B=problem solving, C=sharing personal experiences, D=matching, E=ordering, F=listing, G=comparing

book	song nr and title	outcome	task type & social format	task stages	ideas to improve the task
<b>Friends 1</b>	D - The alien dance	correct matches	matching: pictures & text (individually)	task & song	- add a pre-task - add a planning and reporting stage
					-
<b>Friends 2</b>	D - London's great	correct matches & filled-in gaps	matching: pictures & text (individually)	task & song	- add a pre-task (e.g. information about London) - add a planning and reporting stage
	A - My friend's job	self-written verse for the song	creative task: write a verse (individually)	pre-task: song task	- add a planning and reporting stage (decide on best verse) - possible language focus (look at language problems in verses)
					-
<b>Friends 3</b>	A - My rap	self-written rap	creative task: write a rap (individually)	pre-task: song task	- add a planning and reporting stage (decide on best rap) - possible language focus (look at language problems in raps)
	B - Was it all worth it	answers to the questions	problem solving: think of answers (individually)	pre-task: song & look up vocabulary task	- add a planning and reporting stage
	B - The bag of gold rap	self-written ending to the story	problem solving: write an ending (individually)	pre-task: song task	- add a planning and reporting stage (decide on best ending) - possible language focus (look at language problems in texts; passive voice)
					-
<b>Friends 4</b>	B - All my loving	answers to the questions	problem solving: think of answers (individually)	pre-task: song task	- add a planning and reporting stage (decide on best answers)
	C - Ebony and ivory	social outcome	sharing personal experiences (in groups)	pre-task: song task	- add a planning and reporting stage (collect various views)
	B - Back of the bus	answers to questions	problem solving: think of answers (in class)	pre-task: song task	- think about questions individually first (pre-task), then discuss in groups or pairs (task & planning stage), and then compare findings in class (reporting phase)

<b>Make your way with English 5</b>	D - music	filled-in grids	matching (piece of music & style; style & features)(individually)	two tasks & song	<ul style="list-style-type: none"> <li>- add a pre-task (vocabulary)</li> <li>- discuss matches in groups or pairs and give reasons for your decisions (task &amp; planning stage)</li> <li>- compare findings in class (reporting phase)</li> </ul>
	E & A - Sisters are doing it for themselves	correctly ordered lyrics & summary	ordering creative task (individually)	two tasks & song	<ul style="list-style-type: none"> <li>- add a pre-task</li> <li>- add a planning and reporting stage (decide on correct order and best summary)</li> </ul>
	A - music	self-written lyrics	creative task: write lyrics (individually)	pre-task: music task	<ul style="list-style-type: none"> <li>- add a reporting stage (decide on best lyrics)</li> <li>- possible language focus (look at language problems in lyrics)</li> </ul>
	C - Our house	social outcome	sharing personal experiences (in pairs or groups)	pre-task: song task	<ul style="list-style-type: none"> <li>- add a planning and reporting stage (collect various views)</li> </ul>
	A - Tom's Diner	self-written stanza for the song OR inner monologue	creative task: write a text (individually)	pre-task: song task	<ul style="list-style-type: none"> <li>- add a planning and reporting stage (decide on best stanza or inner monologue)</li> <li>- possible language focus (look at language problems in lyrics; present continuous)</li> </ul>
	E - She's a groover	correctly ordered lyrics	ordering (individually)	task & song	<ul style="list-style-type: none"> <li>- add a pre-task (clarify vocabulary)</li> <li>- add a planning and reporting stage</li> </ul>
<b>Make your way with English 6</b>	C - Going up the country	social outcome	sharing personal experiences (in pairs)	pre-task: song task	<ul style="list-style-type: none"> <li>- add a planning and reporting stage (collect various views)</li> </ul>
	A - Hey Porter	a story based on the song	creative task: write a text (individually)	pre-task: song task	<ul style="list-style-type: none"> <li>- add a planning and reporting stage (decide on best story)</li> <li>- possible language focus (look at language problems in stories)</li> </ul>
	B - Cocaine	complete lyrics	problem solving: fill in gaps (individually)	task & song	<ul style="list-style-type: none"> <li>- add a pre-task (clarify vocabulary)</li> <li>- add a planning and reporting stage</li> </ul>
<b>Make your way with English 7</b>	G - A reason for it all	similarities and differences of the two songs	comparing (individually)	pre-task: songs task	<ul style="list-style-type: none"> <li>- add a planning and reporting stage (collect similarities and differences from the whole class)</li> </ul>
	G - Death is not the end				
	C - The impossible dream	social outcome	sharing personal experiences (in pairs)	pre-task: song task	<ul style="list-style-type: none"> <li>- add a planning and reporting stage (decide on most interesting impossible dream)</li> </ul>
	B - Into my arms	answers to questions	problem solving: think of answers (individually)	pre-task: song task	<ul style="list-style-type: none"> <li>- think about questions individually first (pre-task), then discuss in groups or pairs (task &amp; planning stage), and then compare findings in class (reporting phase)</li> </ul>

	F - You are so beautiful	list of other songs	listing: similar songs (individually)	pre-task: song task	- think about songs in groups or pairs (task & planning stage), and then compare findings in class (reporting phase)
<b>Make your way to the Matura 8</b>	A - Scenes from an Italian restaurant	text related to the song	creative task: write a text (individually)	pre-task: song task	- add a planning and reporting stage (decide on best text) - possible language focus (look at language problems in texts)
	A - The luck of the Irish	short summary of the song	creative task: write a summary (individually)	pre-task: song & topic-related brainstorming; task; report: read to class & talk about them	- in the reporting stage decide on best summary - possible language focus (look at language problems in summaries; if-sentences)
	A - Dirty Boulevard	short summary of the song	creative task: write a summary (individually)	pre-task: song task	- add a reporting stage (decide on best summary) - possible language focus (look at language problems in summaries)
	F - Fame	list of advantages & disadvantages	listing: adv. & disadv. of being famous (individually)	task & song	- add a reporting stage (collect advantages & disadvantages in class)
<b>Focus 3</b>	B - Money, money, money	answers to questions	problem solving: think of answers (individually)	pre-task: song task	- think about questions individually first (pre-task), then discuss in groups or pairs (task & planning stage), and then compare findings in class (reporting phase)
	B - I hope I get it	answers to questions	problem solving: think of answers & compare with song (in groups of 4)	pre-task: read song lyrics; task & song; report: discuss in class	- add a language focus
	B - Calypso	answers to questions	problem solving: think of answers (individually)	pre-task: song task	- think about questions individually first (pre-task), then discuss in groups or pairs (task & planning stage), and then compare findings in class (reporting phase)
	A - Traffic Jam	interior monologue	creative task: write interior monologue (individually)	pre-task: song task	- add a reporting stage (decide on best monologue)
<b>Focus 4</b>	B - The emigration song	answers to questions	problem solving: think of answers (individually)	pre-task: song task	- think about questions individually first (pre-task), then discuss in groups or pairs (task & planning stage), and then compare findings in class (reporting phase)
	A - Another day in paradise	interior monologue	creative task: write interior monologue (individually)	pre-task: song task	- add a reporting stage (decide on best monologue)

**Appendix 6: Examples of different types of tasks that accompany songs**

Song: My friends' job (*Friends 2: 131*)

**My Friends' Jobs**

1) Will is a waiter,  
The restaurant is cool,  
His father is the owner,  
Will works there after school.


2) Peter is a pilot,  
He's very good with planes.  
Okay, they are just model planes –  
But he knows all their names.

3) Alice is an actress,  
She is in the school play.  
She wants to be a film star –  
Maybe one day.

4) Carl is a carpenter,  
He often works with wood,  
Likes hammers, saws and screwdrivers.  
His work is really good.

Chorus: Jobs, jobs! These are my friends' jobs.    Chorus: Jobs, jobs! These are my friends' jobs.

Chorus: Jobs, jobs! These are my friends' jobs.    Chorus: Jobs, jobs! These are my friends' jobs.



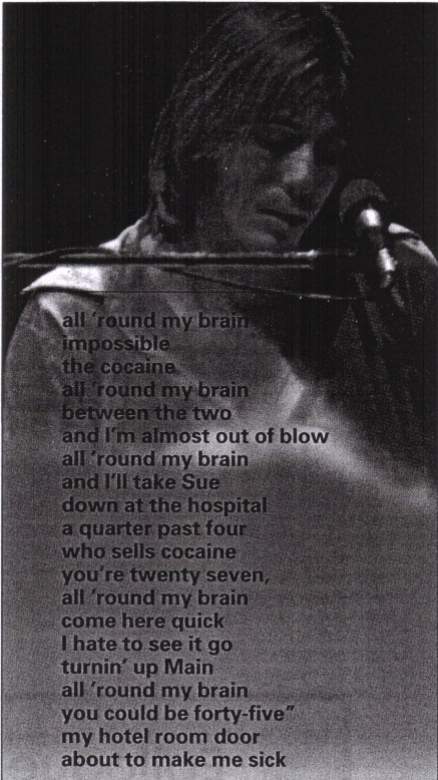
Think of a job for one of your friends.  
Can you add another verse to the song?

Song: Cocaine (*Make your way with English 6: 132*)

**Complete the lines of the song with text from the box.**  
Then listen to the recording and check your answers with the original song.

**Cocaine**  
You take Sally \_\_\_\_\_  
There ain't no difference \_\_\_\_\_  
Cocaine, runnin' \_\_\_\_\_  
Heading down Scott, \_\_\_\_\_  
Looking for that girl \_\_\_\_\_  
Cocaine, runnin' \_\_\_\_\_  
Mama, \_\_\_\_\_  
that ol' cocaine's \_\_\_\_\_  
Cocaine, runnin' \_\_\_\_\_  
Late last night about \_\_\_\_\_  
Landanyi come knockin' down \_\_\_\_\_  
Where's \_\_\_\_\_  
I said it's runnin' \_\_\_\_\_  
I was talking to my doctor \_\_\_\_\_  
He said, "Son, it says here \_\_\_\_\_  
But that's \_\_\_\_\_  
Cocaine – you look like \_\_\_\_\_  
Now I'm losing touch with reality \_\_\_\_\_  
It's such a fine line – \_\_\_\_\_  
Cocaine, runnin' \_\_\_\_\_

From: Jackson Browne, "Running on Empty"



all 'round my brain  
impossible  
the cocaine  
all 'round my brain  
between the two  
and I'm almost out of blow  
all 'round my brain  
and I'll take Sue  
down at the hospital  
a quarter past four  
who sells cocaine  
you're twenty seven,  
all 'round my brain  
come here quick  
I hate to see it go  
turnin' up Main  
all 'round my brain  
you could be forty-five"  
my hotel room door  
about to make me sick

**The New York Song**

Chorus: New York, \_\_\_\_\_, New York,  
 What a place to be!  
 New York, New York! It's so much fun  
 For Dad and \_\_\_\_\_ and me.

We take a walk down  
 \_\_\_\_\_.

We look inside the shops.  
 At all the things to \_\_\_\_\_.

We go to \_\_\_\_\_,  
 Watch the Rockettes' show.  
 Their dancing's really \_\_\_\_\_,  
 But soon it's time to go.

Then we go by \_\_\_\_\_  
 Out to Miss Liberty,  
 And to a \_\_\_\_\_,  
 Some paintings to see.

Chorus: New York, New York, ...

Looking in the \_\_\_\_\_  
 We search for something new.  
 Then we walk along \_\_\_\_\_.

\_\_\_\_\_ is fine,  
 The horses and the \_\_\_\_\_.

We \_\_\_\_\_ New York,  
 We're sure, so would you!

Chorus: New York, New York, ...

shops  
 zoo  
 Radio City  
 Forty-Second Street  
 museum  
 Fifth Avenue  
 Central Park  
 eat  
 Mom  
 love  
 New York  
 great, ferry

Listen to my song  
 and fill in the  
 words.

← Song: The New York song  
 (Friends 1: 104)

Song: We will have a party →  
 (Friends 2: 121)

I have taken all the third forms out of the text.  
 Can you put them in the right place? Then listen to the song!

bought been told made sent met seen arrived bought offered

I have \_\_\_\_\_ a journey,  
 I have \_\_\_\_\_ to the UK,  
 I have \_\_\_\_\_ some friends there,  
 I have \_\_\_\_\_ them, "Come and stay!"

Now they all have just \_\_\_\_\_  
 At my small place over here,  
 My own house is far too small –  
 but my grandma lives near here.

Chorus:  
 We will have a party  
 At the cellar of her place!

I have \_\_\_\_\_ ten people then  
 Over to my grandma's place.  
 But I forgot to tell her that –  
 I'm glad you have not \_\_\_\_\_ her face ...

She's \_\_\_\_\_ them her cellar,  
 That's where they all have to stay.  
 It is a party cellar  
 And they do not have to pay.

Chorus:  
 We will have a party  
 At the cellar of her place!

She has \_\_\_\_\_ some food for us,  
 She's also \_\_\_\_\_ a lot of drinks.  
 We should have a good time –  
 I'm sure that is what Grandma thinks.

Song: Going up the country (*Make your way with English 6: 36*)

Listen to the song "Going up the country" by Canned Heat. If you had to leave in a hurry right now, where would you choose to go and why?

**GOING UP THE COUNTRY**

I'm going up the country,  
 Baby, don't you want to go?  
 I'm going up the country,  
 Baby, don't you want to go?  
 I'm going to some place where I've never been before,  
 I'm going, I'm going where the water tastes like wine.  
 Well, I'm going where the water tastes like wine.  
 You can jump in the water and stay drunk all the time.

I'm gonna leave this city,  
 Got to get away.  
 I'm gonna leave this city,  
 Got to get away.  
 All this fussin' and fightin', man, you know I sure can't stay.  
 Now, Baby, packin' up the truck, you know we gotta leave today.  
 Just exactly where we're going I cannot say,  
 But we might even leave the USA.  
 'Cause there's a brand new game and I don't want to play.\*

No use in you running or screaming and crying,  
 'Cause you've got a home, man, long as I got mine.

\* This song was written at the time of the Vietnam War when most young Americans were drafted into the army. Many young men wishing to avoid the draft left the USA, usually over the Canadian border.

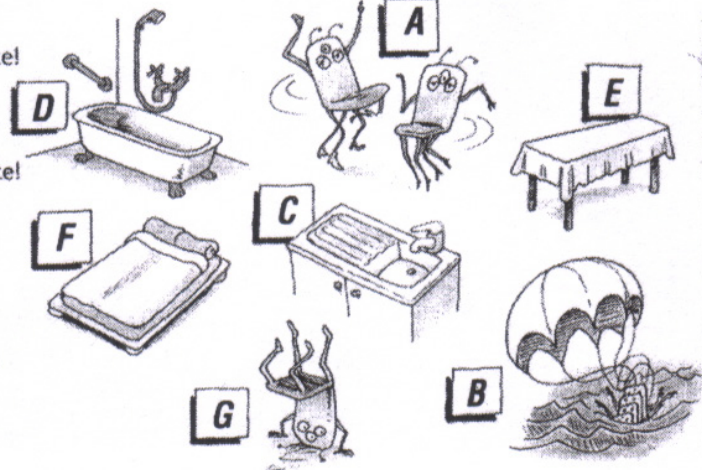
Song: The alien dance (*Friends 1: 115*)

**The Alien Dance**

Listen to the song and write the correct letters next to the pictures.

Chorus:

- Come on, come on,  
 (A) Let's do the alien dance.  
 Let's go, you're slow –  
 This is your very last chance!  
 Come on,  
 Let's do the Alien dance.  
 Let's go, you're slow –  
 This is your very last chance!
- (B) They landed in the sea.  
 (C) They washed in the sink.  
 (D) They slept in the bath.  
 I guess they didn't think.
- (E) They danced on the table.  
 (F) They ate on the bed.  
 They were fun to watch.  
 (G) One stood on his head.



Chorus: Come on, come on ...

Song: Fame (*Make your way to the Matura: 89*)

### **Fourth age**

*Then a soldier,  
Full of strange oaths and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth.*

Why is reputation a "bubble"? You are going to listen to a song called "Fame". Before you do so, form small groups and write out a list of the advantages and disadvantages of being a famous person.

Song: The luck of the Irish (*Make your way to the Matura: 44*)

Listen to the song "The Luck of the Irish". Then read the text and write down five sentences that you think express what the song is all about. Read out your texts in class and talk about them.

## **The Luck of the Irish**

If you had the luck of the Irish  
You'd be sorry and wish you were dead  
You should have the luck of the Irish  
And you'd wish you was English instead

A thousand years of torture and hunger  
Drove the people away from their land  
A land full of beauty and wonder  
Was raped by the British brigands!  
Goddamn! Goddamn!

If you could keep voices like flowers  
There'd be shamrock all over the world  
If you could drink dreams like Irish streams  
Then the world would be high as the Mountains of Mourne

In the 'Pool they told us the story  
How the English divided the land  
Of the pain, the death and the glory  
And the poets of auld Eireland

If we could make chains with the morning dew  
The world would be like Galway Bay  
Let's walk over rainbows like leprechauns  
The world would be one big Blarney stone

Why the hell are the English there anyway?  
As they kill with God on their side  
Blame it all on the kids and the IRA!  
As the bastards commit genocide. Aye! Aye!  
Genocide!

If you had the luck of the Irish  
You'd be sorry and wish you were dead  
You should have the luck of the Irish  
And you'd wish you was English instead  
Yes you'd wish you was English instead

*(John Lennon/Yoko Ono)*

shamrock: type of clover (*Klee*) used as the national symbol of Ireland  
the 'Pool: Liverpool  
leprechaun ['lɛprəkɔ:n]: in old Irish stories a kind of fairy in the form of a little man  
Blarney Stone: a tourist attraction at Blarney Castle in southern Ireland. The story says that those who kiss this stone become eloquent.  
genocide ['dʒenəsaid]: the killing of a whole group of people



## **Appendix 7: Comments found in teacher's books regarding songs in ELT**

*Songs* helfen mit, Strukturen schwungvoll zu üben und zu festigen. Es empfiehlt sich außerdem, sie öfters zu wiederholen. So hat es sich gezeigt, dass ein wiederholtes Vorspielen der *Songs* [...] der ersten Klasse zu Beginn des Schuljahres nicht nur sehr motivierend wirkt, sondern zur Reaktivierung des Lernstoffs der ersten Klasse intensiv beiträgt.

(*The new you and me 2: 5*)

Rhythmus ist eine wichtige Merkhilfe. Dementsprechend werden durch die Erarbeitung des Liedes die Redemittel *How much is...?* und *How much are...?* im Langzeitgedächtnis verankert.

(*The new you and me 1: 31*)

Musik und Rhythmus stellen gerade für junge Menschen eine äußerst motivationsfördernde Komponente dar. Sie können für das Behalten sprachlicher Informationen effizient genützt werden.

(*The new you and me 1: 6*)

Reime, Sprüche, Lieder ergänzen das Angebot zur mündlichen Sprachverwendung. Hier steht *Spaß* und Unterhaltung im Vordergrund, was eine zentrale Funktion von Sprache ist. Gleichzeitig aber vermitteln wir damit *landeskundliche Inhalte*, denn solche Reime und Lieder sind Bestandteil der *Alltagskultur* eines englischen Kindes. Darüber hinaus weiß jede erfahrene Lehrkraft, dass mit den so erlernten Reimen und Sprüchen ein *lustbetontes Sprachtraining* und, wie von selbst, ein *spielerisches* Einschleifen *grammatischer* Grundmuster, wie Befehls-, Frage- und Aussagesatz erfolgt.

(*Your ticket to English 1: 6*)

Lieder [...] helfen Kindern, ihre Hemmungen, zu sprechen, zu überwinden.

(*Your turn 1: 14*)

Viele Kinder dieser Altersgruppen singen gerne. In **Your turn** finden die Schüler/Schülerinnen daher Lieder über altersgemäße Themen (z.B. ihre Familie, ihre besten Freunde, über Tiere). Darüber hinaus können damit Aussprache und Intonation leichter und schneller erlernt werden.

(*Your turn 1: 7*)

Songs [...] motivieren die Schüler/-innen im Unterricht.

(*More 1: 3*)

### **Appendix 8: Abstract / German summary**

This thesis is devoted to the use of songs in English language teaching, with a special focus on songs included in Austrian course books. The theoretical part comprises a synthesis of the main ideas surrounding this topic and argues for the use of songs in teaching English as a foreign language due to its manifold advantages. These include amongst others the similarity of speech and songs, the remarkable memory effect and the great motivational and relaxing effects songs can have.

The empirical part is based on a quantitative analysis of 51 text books and a qualitative analysis of 3 book series: *Friends*, *Make your way with English* and *Focus on modern business*. The quantitative analysis gives answers to the following questions: Are songs included in the English language course books used in Austrian AHS (upper and lower secondary) and BHS (related to business and economy)? Is there a difference in the amount of songs depending on the age or level of the students? What kinds of songs are included - pedagogically devised songs or realia? Do the text books suggest that the students should sing themselves or only listen? What kinds of aims do course book writers have in mind when including songs in course books?

The results show that all course books for AHS do include songs, but in different frequencies, while text books for BHS have an extremely limited number of songs. The majority of songs can be found in AHS books for the lower levels. The lower the level, the less likely is the use of realia, and the more likely students are asked to sing themselves instead of listening only. Furthermore, the aims of the songs vary according to the learners' level of proficiency. Finally, the main part of the qualitative analysis gives insights into the types of activities and tasks accompanying songs to be found in course books.

Titel: „Lieder in österreichischen Schulbüchern für das Fach Englisch als Fremdsprache“

Die vorliegende Diplomarbeit beschäftigt sich mit Liedern im Englischunterricht, vor allem mit jenen, die in österreichischen Schulbüchern integriert sind. Der theoretische Teil umfasst eine Darstellung der wichtigsten Theorien zum Thema und argumentiert grundsätzlich zugunsten der Verwendung von Liedern im Englischunterricht aufgrund der vielfältigen positiven Aspekte. Diese beinhalten unter anderem die Ähnlichkeiten zwischen Sprache und Liedern, den erstaunlichen Gedächtniseffekt und die Beeinflussung von Musik in Hinblick auf Entspannung und Motivation.

Der empirische Teil basiert auf einer quantitativen Analyse von 51 Schulbüchern und einer qualitativen Analyse dreier Buchserien: *Friends*, *Make your way with English* und *Focus on modern business*. Die quantitative Analyse beantwortet folgende Fragen: Enthalten die Schulbücher für den Englischunterricht in österreichischen Schulen (AHS Unterstufe und Oberstufe sowie BHS) Lieder? Gibt es einen alters- bzw. level-spezifischen Unterschied in der Anzahl der Lieder? Welche Arten von Liedern sind enthalten – didaktische Lieder oder ‚realia‘, also Lieder, die nicht extra für den Englischunterricht geschrieben wurden? Sollen die SchülerInnen mitsingen oder nur zuhören? Welche Ziele wollen Schulbuchautoren mit den Liedern erreichen?

Die Resultate zeigen, dass alle Bücher Lieder enthalten, bis auf jene der berufsbildenden Schulen, die eine weitaus geringere Anzahl inkludieren als die AHS-Bücher. Die Mehrheit der Lieder befindet sich in den Büchern der AHS Unterstufe. Je niedriger das Level, desto unwahrscheinlicher ist die Verwendung von ‚realia‘, und desto eher werden SchülerInnen aufgefordert, mitzusingen anstatt nur zuzuhören. Des Weiteren variieren die Ziele der Lieder je nach dem Leistungsniveau der SchülerInnen. Schließlich gibt die qualitative Analyse Aufschluss über die Aufgaben (activities) und Tasks, die die Lieder in den Schulbüchern begleiten.

## Appendix 9: Curriculum vitae

### Angaben zur Person

Name: HUBER Michelle  
 Geboren: am 30.06.1985 in Oberpullendorf (Burgenland)  
 Geschlecht: weiblich  
 Staatsangehörigkeit: Österreich  
 Vater: Josef Huber, Projektmanager bei Wienerberger  
 Mutter: Christine Huber, geb. Krapfenbauer, Sekretärin bei Pötzl Raumdesign

### Ausbildung

Datum	Name und Ort der Ausbildungseinrichtung	Hauptfächer/berufliche Fähigkeiten	Bezeichnung der erworbenen Qualifikation
seit 10/2005 -	Universität Wien	Lehramtsstudium Englisch, Psychologie & Philosophie	bei Abschluss Magistra der Philosophie
09/1999 - 06/2004	Bundesbildungsanstalt für Kindergartenpädagogik in Oberwart	Ausbildung zur Kindergartenpädagogin (inklusive Ausbildung zur Früherziehung)	Matura (mit ausgezeichnetem Erfolg)
09/1995 - 06/1999	Hauptschule in Horitschon		
09/1991 - 06/1995	Volkschule in Neckenmarkt		

### Berufsbildung

Datum	Art der Beschäftigung	Arbeitsbezeichnung	Land
ab 09/2006	Nachhilfe	Englisch-Nachhilfelehrerin	Neckenmarkt & Wien
08/2009	Ferienbetreuung	Betreuerin & Leiterin	Neckenmarkt
08/2007	Feriencamp	Betreuerin	Attersee
08/2006	Ferienbetreuung	Betreuerin	Neckenmarkt
08/2004- 08/2005	Aupair 'Extraordinaire'	Aupair	New Jersey, USA
08/2003 07/2002	Ferienbetreuung	Betreuerin	Neckenmarkt