

## THE ROLE OF LISTENING AS A REPRODUCTIVE SKILL AND DIFFICULTIES IN LISTENING SKILLS DEVELOPMENT

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### Abstract

This article is devoted to English language teaching through the use of songs. Nobody can deny that songs are a dynamic way of teaching in a second language. In addition songs are less complicated to understand and to memorize. Listening skill plays an important role in the learning of a new foreign language and the employing songs is a dynamic and meaningful way to develop it.

Songs are a universal language that everybody can understand and in which it can express their feelings and thoughts. Due to the fact each person likes listening to music at any time; the use of song in the classroom could mainly ease the development of the listening skill. Moreover, songs give students the opportunity of improving the pronunciation and learning new vocabulary. Songs provide students motivation to learn the new foreign language and a pleasant atmosphere, which gives them the idea of entertainment rather than work due to they see it as an activity out of the ordinary.

Topicality of this work is determined by the need of deep study of the listening in practical aspects, particularly the use of songs to develop the listening skill. Topicality of the study is stipulated by an active development utilizing songs at English lessons, in consequence of increases of the importance of further research in the theory and practice of developing listening skills, particularly the integration of these theoretical data and practical skills obtained by the study of listening as a form of speech activity, which is especially important for current education system, and still has not been the subject of the special, wide consideration.

The aim of the research work is to establish the benefits that have the implementation of songs in the classroom and to determine what issues have to be taken into consideration when the teacher wants to use songs in order to reach a successful development of this skill.

**Keywords:** Songs, materials, student motivation, foreign language teaching.

## **1. INTRODUCTION**

The principle condition of working with songs lies and depends on listening, which represents here the main medium of receiving information. A lesson with a song is based closely on listening, and therefore it is necessary to mention the basis of listening, its importance, and some difficulties, that can be encountered.

This article focuses on listening and includes sections dealing with possible descriptions of the listening that has been written by diverse authors about the development of the listening skill in an English language classroom, the significance of listening, listening difficulties stemming from pronunciation and formal versus informal speech.

## **2. THE GOALS OF USING SONGS**

### **2.1. The Role of Listening As a Reproductive Skill**

To begin with, the term listening will be defined in order to have a clear concept of the main point of this research. Therefore, different points of view from diverse authors will be presented. Despite giving somehow different opinions, these are similar and comprehensible.

Listening belongs to the group of four basic language skills alongside with speaking, reading and writing. Listening and reading can be classified as respective skills, speaking and writing as productive skills.

According to Susan House the order of English as a second language acquisition begins with listening as first the language is presented orally and children listen to it. Secondly children are asked to reproduce the language which they heard orally and they speak. Third on the scale of acquisition is reading, when the children read the language in the written form. Susan house states that as the last of the skills, writing is acquired. It happens once the children are asked to reproduce the language in the written form (1, 27).

### **2.2. The Role of Listening As a Reproductive Skill**

Down defines listening as the process of paying close attention to something that someone is saying. In addition, she states that this process of listening involves a series of steps like attending, understanding, interpreting, responding and remembering. Kanu shares a similar definition, stating that listening is a process in which the human being receives processes and interprets messages. For instance, when people watch television, listen to the radio, or sing a verse of a song, they try to absorb the ideas. Therefore, the purpose of listening is trying to catch the meaning or understanding of the ideas that they listen to (1, 29).

'Listening is a complex skill which operates at various levels. It is a skill which involves a series of different strategies and micro-skills that we use at different times for different purposes', state J.McDowell and Ch.Hart, who describe these strategies and micro-skills as follows.

- When we listen, we make use of information we already have about the topic being spoken about. The more we know, the less intensively we have to listen. We use the information we already have about the topic and about how the language works, to anticipate and predict what is coming.
- We normally listen selectively rather than listening to every word. We listen for key words and expressions that give us clues to meaning and not to every single word as many learners tend to do. As we listen and select information, we store it in short-term memory so that we can reinterpret it in the light of what is to come. We then store it in long-term memory, in the form of messages rather than in actual words (1, 36).

Since the ideas of what listening is vary, let us give another explanation for comparison. Michael Rost defines listening 'in terms of the necessary components', which listening consists of.

- Discriminating between sounds
- Recognizing words
- Identifying grammatical groupings of words
- Identifying 'pragmatic units' – expressions and sets of utterances which function as whole units to create meaning
- Connecting linguistic cues to paralinguistic cues (intonation, stress) and to nonlinguistic cues (gestures) in order to construct meaning
- Using background knowledge and context to predict and then to confirm meaning

- Recalling important words and ideas.

According to Mary Underwood listening can be described as a process during which a listener pays attention and at the same time attempts to understand the meaning of what they hear (1, 45).

In conclusion, listening is a receptive skill which a listener pays attention to what someone is saying or to a sound that can hear. During the listening a listener needs to do several actions at once. For instance, when we listen to someone we understand what is being said, analyse what we have heard, remember words and ideas and prepare an answer. Therefore, this skill is considered to be very difficult skill among other language skills.

The pupils, students, learners of a language usually say that speaking is the most important skill to master. However, hardly anyone is aware of the fact that before speaking we usually have to listen to be able to react then. In addition, even if speaking precedes listening in a form of asking or saying something, in most cases this act involves expectation of response, which is, again, listening. So, we can definitely agree with Michael Rost, who wrote that 'progress in listening will provide a basis for development of other language skills'.

'No one knows exactly how listening works or how people learn to listen and understand. It is a skill which seems to develop easily for mother-tongue listening, but requires considerable effort where listening in a foreign language is concerned', claims Mary. To listen successfully to spoken language, we need to be able to work out what speakers mean when they use particular words in particular ways on particular occasions and not simply to understand the words themselves

Jeremy Harmer describes three main reasons why it is also important to teach listening to spoken English. 'One of the main reasons for getting students to listen to spoken English is to let them hear different varieties and accents – rather than just the voice of their teacher with its own idiosyncrasies. In today's world, they need to be exposed not only to one variety of English, but also to varieties such as American English, Australian English, Indian English, Caribbean English, West African English'. This is a cogent argument for involving listening to songs in a classroom, since the songs provide an inexhaustible quantity of different varieties of English. However, this advantage does not relate just to songs, the students can be 'exposed to spoken English through the use of taped material which can exemplify a wide range of topics such as advertisements, news broadcast, poetry reading, plays, speeches, telephone conversations and all manner of spoken exchanges'.

The second major reason for teaching listening is because it helps students to acquire language subconsciously even if teachers do not draw attention to its special features. Exposure to language is a fundamental requirement for anyone wanting to learn it. Listening to appropriate tapes provides such exposure and students get vital information not only about grammar and vocabulary but also about pronunciation, rhythm, intonation, pitch and stress.

Lastly, just as with reading, students get better at listening the more they do it! Listening is a skill and any help we can give students in performing that skill will help them to be better listeners (2, 31).

According to our research listening is crucial since 35% of the whole like to focus on listening activities. Listening activities should be integrated in lessons because:

- They provide variety – 'one of the main reasons for getting students to listen to spoken English is to let them hear different varieties and accent – rather than just the voice of their teacher with its own idiosyncrasies'. However, we must be reasonable: listening to a native speaker with a strong accent can become a formidable experience.
- Students learn the language 'subconsciously' – they get used to the language, it 'inconspicuously' reinforces grammar points, vocabulary, English intonation and stress patterns.
- It becomes a good source for imitation.
- We can introduce authentic language through songs, news recordings or real-life dialogues. Authentic recordings, useful as they are, should not be overused. We should combine them with semi-authentic material.
- Listening activities present a challenge for the learners.
- Developing listening skills can also substantially improve other skills, especially speaking. The experience of being a listener is important: as a result you become a better speaker because you have

knowledge of what the listener needs.

- Through songs, films and stories you also introduce the culture of the target language speakers.

To summarize, listening plays pivotal role in developing ability to communicate. If students do not have improved listening skill, they will never have the ability to actually communicate with the English speaker or to get the meaning from what is said to them even they the aptitude to say certain words or utters orally.

### **2.3. Difficulties in Developing the Listening Skills**

There are learners of English who consider listening as the most difficult skill. For them, only mentioning it or brining a CD-player to the lesson are reasons to panic. Giving the difficulties a name and explaining them can be a helpful tool to overcome the fears.

There are several reasons for which foreign language learners may not succeed in developing this skill. Nowadays the methodology that some courses use for acquiring a foreign language is focused in memorizing vocabulary and learning grammatical structures rather than developing first the listening skill.

Unfortunately, it happens very often that they get lost in what is being said to them, and they get angry, sad and helpless. Our research can also confirm Jim Scrivener's statement saying: 'even if someone knows all the grammar and lexis of a language, it does not necessarily mean that they will be able to understand a single word when it is spoken'. And the main learners' problems according to them are:

- People speak too fast to follow;
- They can't tell where words start and stop;
- People pronounce word they just don't recognize;
- They can't work out details of what is being said;
- They can't get even a general sense of the message;
- They don't know what attitudes people are expressing;
- They can't pick out those parts that are most important for them to understand (3,13).

At least four from these mentioned problems stem from English pronunciation, so let us have a brief look at the 'difficulties stemming from pronunciation'.

'There are four main sources of listening difficulty:

1. The weak relationship between English sounds and the way they are spelt in the written language.
2. Changes in sounds when they occur in rapid, connected speech.
3. The rhythm pattern of English speech.
4. Different ways of pronouncing the 'same' sound' (3, 15).

All these sources of listening difficulty can be well practiced on songs. There are various exercises using the lyrics of songs such as for instance a gap-fill, ordering the parts of the text, reading and comprehension, by which means the first difficulty may be practiced. The students can see the written language, and immediately hear the difference while listening to it. As far as the connected speech and rhythm are concerned I dare say that songs are one of the best types of exercises practicing these sorts of problems. When we sing, the words are naturally connected together to fit the melody with the help of rhythm, which represents an enormous contribution and support for learners. The fourth difficulty is closely connected with the first one. The lyrics of songs can be used as a material, in which the students, while listening should find the 'same' sounds pronounced differently.

Many methodologists claim that the main difficulty in developing the listening skill is associates with the mother tongue. The role of the mother tongue when learning a foreign language is a controversial issue. On the one hand, some authors say that the use of the mother tongue in a foreign language classroom may be essential to the process of acquiring a new language. On the other hand, there are authors who state the best way that a foreign language learner has to develop the listening and speaking skills is through the use of the language itself in order to be in contact with it and so they get used to using. Wharton claims that when the mother tongue is avoided in the classroom, the learning of a foreign language has a great meaning because of students learn it in real situations. In contrast, Medgyes states that the mother tongue can be

used for some purposes in foreign language classroom such as explaining the differences between both languages and focusing on language in use in order to make the learning of the new language easier.

'Many language learners have limited experience of English language in informal situations. In their lessons they tend to use formal language in informal situations. In their lessons they tend to use formal language because this is expected when teachers and students talk to each other, and so they have difficulty in understanding informal spoken discourse'. Nevertheless, when we imagine the conversations in everyday situations, we usually use informal spoken language, and, moreover, we use it naturally. Therefore we can conclude that learners of English should not be taught only formal speech, and informal speech should be involved in their learning, as well. Songs can serve as a very good and inexhaustible source full of informal spoken language that is used commonly in Everyday English (4,8).

The next issue is related with teachers because in order to develop the listening skill successfully it is necessary for students to have a well prepared guide, in this case, a teacher who provides them with useful models. Generally, the teachers who teach English as a foreign language are local people. So students are not familiarized with native accents and as a result they cannot understand native speakers. For this reason, beginner students mainly need to have a well-trained teacher who gives them opportunities to improve their listening skill at this stage so they can have a high-quality background and feel confident during their learning period. Due to the fact that teachers sometimes do not provide students with enough didactic material, this makes, little by little may lose effectiveness and credibility because of the lack of knowledge of how to use it in the classrooms such is the case of using songs as a teaching tool to develop listening and speaking skills. However, if they look for the suitable way to use the material will probably give other meaning to the implementation of songs.

According to my research there are several reasons why students find listening to foreign languages and English in particular, so difficult:

- Spelling and pronunciation of English differ a lot: 'Many learners of English fail to recognize the spoken forms of words that they 'know' very well in print or writing'.
- Connected speech – students are able to recognize the words in isolation, connected speech poses a big problem through.
  - Rhythmic pattern of English, rules for putting stress and intonation.
  - The 'same' sounds can be pronounced in several different ways (ex.: break, weak, fear, etc.)
  - Use of colloquial vocabulary in informal dialogues; grammar deviations; broken syntax.
  - the pace of the recording or speech is the same for everybody – we cannot replay it anytime we want; in real-life listening we are usually exposed to the text only once: 'Written discourse is fixed and stable so the reading can be done at whatever time, speed and level of thoroughness the individual reader wishes. Spoken text in contrast is fleeting, and moves on in real time. The listener – through he or she may occasionally interrupt to request clarification.
- Must in general follow what is said at the speed set by the speaker'.
- Other factors such as poor acoustic conditions or noise can make the listening activity even more stressful for the learners.

Overall, according to what has been written about listening, there is a considerable evidence to suggest that listening is a skill worth paying great attention to. There are several difficulties which occur to enhance listening skill. These difficulties closely connected with pronunciation, vocabulary, grammar and so on. However all these reasons should not discourage students from preparing and taking a part in listening activities.

### **3. TEACHING ENGLISH WITH SONGS**

#### **3.1. The Implementation of Songs As a Teaching Tool To Develop Listening Skill**

Nowadays everybody listens to songs for different purposes. Generally speaking, it is considered as a universal means to convey messages. As most people enjoy listening to songs, it can be a useful tool to develop the listening skill. Therefore, the implementation of songs in the classroom may facilitate the development of listening skill. In addition songs are sticky and bring a relaxing atmosphere.

The use of songs can give students the opportunity to develop listening skill because they will be in contact

with genuine language which they will be faced with. For instance, at the moment of listening to a song they become more familiar with the new system of sounds from the language that they are learning, therefore, they will have the need to ask about unknown aspects like new vocabulary, phrases or grammatical structures. At the same time they can practice both listening and speaking skills in a not stressful way.

In this point we focus on the explanation of a song, why we should introduce songs and their use in the classroom, the role of songs in language teaching, cultural significance of songs, and we look at songs as enjoyable drill and practice material including the sections dealing with help of songs when enhancing listening skill, examples of activities that can be done in language teaching, and some attitudes to using songs in language teaching.

### **3.2. The Importance of Songs in Teaching the Listening Skill**

'No one knows why songs are powerful, but everyone knows from a personal point of view they are', wrote Dale Griffiee and we absolutely agree with his statement. Songs contain the power of music as well as the power of lyrics. While music touches our hearts, the lyrics and their words flow into our minds and so they draw us into their own world. It 'grasps our imagination, emotions, and intellect with equal force regardless of our language backgrounds' (5, 19).

According to Harmer song is a powerful stimulus for student engagement precisely because it speaks directly to our emotions while still allowing us to use brains to analyze it and its effects if we wish so. It can make a satisfactory between the world of leisure and the world of learning. The same point is made by Tim Murphey who says that 'the use of song in the classroom can stimulate very positive associations to the study of a language, which otherwise may only be seen as a laborious task, entailing exams, frustration, and corrections'. It is precisely the combination of enjoyment and practicality that is the most valid argument for integrating songs into educational process (6,45).

'In our time, it is hard to escape music and song as it occupies ever more of the world around us: in operating theatres, restaurants and cafes, shopping malls, at sports events, in our cars and literally everywhere. It would seem that the only place music and song is slow to catch on is in schools'. And it is exactly schools, that could use the best and the most the immense potential a song disposes. 'Songs have a place in the classroom for helping create that friendly and co-operative atmosphere so important for language learning, but they can offer much more', claims D.T.Griffiee, and we will try to complete his idea by giving other instances of the importance songs have.

'Bringing a song into the classroom entails bringing the culture of the song in with it'. And thus 'songs can be used as a way of looking at a culture and comparing it with other cultures' claims Griffiee. From this point of view, it can be perfectly used as a cross-sectional topic. We would like to add to this contemplation about the importance of cultural background of songs in language teaching Dale T.Griffiee's statement. 'Songs are part of what makes a generation a generation and the current generation is a global generation rather than a parochial one. The world is evolving a common culture and pop songs are its backbone. By using pop songs in your classroom, you and your students are participating in the emerging world culture'. Let the past remind us that it was already Jan Amos Komensky in the 17<sup>th</sup> century, who included, in his teaching principles, the principle of connecting the school with life. And using songs in language teaching is a great opportunity for applying it (6, 33). Jan Amos Komensky also demanded to maintain permanent jolly, creative atmosphere. He said that 'cheerful mood is needed to avoid satiety and repugnance, which is the right poison of teaching'. Undoubtedly, songs definitely have the ability to maintain jolly atmosphere. 'They provide variety and fun', claims T.Murphey and a similar idea is to be found in 'My English Songbook', where the author write 'songs can provide an enjoyable change of routine in the classroom', and they add that 'as well as being fun, they have a useful part to play in language teaching'.

One of the basic principles when learning a language is a repetition: 'Constant repetition is vital for the successful learning of a foreign language', is stated in 'My English Songbook' and we would like to add T.Murphey's sentence, which says that 'songs may strongly activate the repetition mechanism of the language acquisition device'. It is common that 'too many drills make boring lessons, but a favorite song can be repeated again and again with equal enjoyment' (7, 12).

Song can be used in a lot of various ways as a practice material. All the skills such as listening, reading, writing and speaking can be practiced, the same way as linguistic areas starting with vocabulary, grammatical structures, and ending with rhythm, stress, fluency and pronunciation. The rhythm of the verse helps the learner to put the stress in the right places, creating a natural flow of language and building up fluency. At the same time the presence of rhyming words and such poetic device as alliteration and onomatopoeia help to focus on certain sounds, thus giving valuable ear-training and help in pronunciation. In

the syntactical area a song gives us the opportunity to repeat the same structural item many times, thereby aiding correctness and fluency of expression. According to Griffiee songs are also 'especially good at introducing vocabulary because they provide a meaningful context for the vocabulary'. However, it depends on the choice of songs since there are also some songs without meaningful context. From the grammatical point of view, they 'provide a natural context for the most common structures such as verb tenses and prepositions'.

Songs can be very helpful as far as learning pronunciation is concerned. They provide the authentic language with all its 'traps' laid for learners, who should be exposed to it as much as possible to strengthen their ability to understand it. In the following subsections we will concentrate on three areas of difficulties in pronunciation (sound, words, connected speech), and on explaining why songs can be useful when the learners are caught into these 'traps of language'.

'Sounds are the smallest unit from which words are formed and can be categorized as vowels and consonants'. For the learners of English some sounds may be difficult to pick out because they do not exist in their mother tongue, and they 'have to learn to physically produce certain sounds previously unknown to them'. Even through it may be a difficult task for some learners, it is quite important because it can sometimes happen that 'incorrectly pronounced sounds strain communication, and it can also change a phrase's meaning'. Songs can help learners because 'the rhymes in songs provide listeners with repetition of similar sounds, and when the students choose to listen to songs time and again, they are indirectly exposing them to these sounds', repeating them, getting better at recognizing them to these sounds', and finally producing them.

Words are combinations of sounds which form together to give meaning. A word is uttered in syllables, usually one emphasized syllable (the stress) and the rest weak (unstressed)'. There are several difficulties that may be encountered by a learner. Firstly, 'each English word has its own stress pattern, with very complex 'rules' to guide learners'. Secondly, 'even when the same words exist in both languages, the number of syllables is not always identical. And lastly 'weak syllables are central to English'. There are both several difficulties and several ways songs can support practicing these problems. 'Words in songs fit the music, helping learners associate the number of syllables / stress in these words, with memorable rhythms. Songs contain endless examples of weak syllables, helping to convince learners of the way English is pronounced'. Connected speech is the natural way we speak, linking together and emphasizing certain words, rather than each word standing alone'. Connected speech plays a very important role in English as it is the way English is usually spoken, but unfortunately not always in English lessons. 'Many learners are accustomed to hearing a very careful, clear pronunciation of words, such as native speakers might use when talking very emphatically or saying words in isolation' sates Rixon. However, native speakers usually connect the words. And when the 'words are used in connected natural utterance, some of their sounds are different to those used in very careful speech, and their sounds are different to those used in very careful speech, and they may become harder for learners to recognize'. The problem is that the learners 'normally learn words individually and, especially at lower levels, tend to pronounce each word separately'. Concerning this problem Shelagh Rixon claims that words pronounced in isolation often sound very different from the same words said in connected speech, so there is little point in concentrating too much on single words said out of context. Another problem is that learners 'frequently misconceive contraction as being 'incorrect', only used in 'slang'. But a native speaker says the words separately either on purpose or when talking emphatically, which means that connected speech is natural, normal, and widely used. Songs help learners practice the described subject matters because they 'provide real and 'catchy' examples of how whole phrases are pronounced often to the extent that students find it difficult to pick out individual words. The music further emphasizes the 'flow' of the words. Moreover, songs, like other spoken texts, are full of contractions'.

In conclusion, songs have unique advantage for the practice of listening comprehension because of their meaningful context, appealing 'package', and topics of broad human interests.

### **3.3. Introducing Songs in the Classroom**

The implementation of songs gives a range of activities that can be achieved in the classroom so that the class does not turn monotonous and foreign learners do not lose interest. For this reason, the teacher needs to be ingenious and original in his/her way to use songs for developing the listening skill. In addition, each type of activity allows practicing different features of the foreign language such as learning or reviewing new vocabulary and grammatical structures, as well as practicing listening comprehension, pronunciation, intonation, speaking, reading and writing skills. The lyrics of the songs are the most useful teaching tool because the teacher can use them for different purposes. Moreover, there is a wide range of activities that can be performed with songs in the classroom, such as information gap activities, finding synonyms and

antonyms, learning vocabulary, creating discussion and clarifying doubts about abbreviations or slangs. Furthermore, Vien claims that there are other activities which can be developed with songs like musical dictation, grammatical review, and jumble words, among others. In the case of musical dictation, the teacher has to omit some passages of the lyrics and students have to complete while they listen to the song. As it can be observed, songs can give a variety of advantages because with them the four skills can be practiced. When it comes to using songs in the classroom, it may seem a simple task, but this is not the case, as there are several aspects to be taken into consideration. Griffiee states that the teacher has to be careful so that he chooses the most appropriate song; for instance, he needs to take into account the time of the day: if the class is in the morning he can use them as warm up in order to catch the attention of the students (6, 39). Another feature is the purpose the song will be used for, if the teacher wants to use it for reviewing or presenting vocabulary, practicing pronunciation or listening or introducing a new topic. The teacher has to look for a song that will be neither hard nor too easy with respect to the students' level and he also needs to take into account the students' preferences so that they are interested in the class. In addition, the chosen song has to convey positive knowledge for learners. Furthermore Keskin provides other significant aspects to choose the most appropriate song. She divides these features into four categories that the teacher has to take into account. The first one called classroom environment in which mentions the students' age, the number of students in the class and the time the class lasts. In the second one called teacher she mentions the age of the teacher and the aim to use songs in the classroom. The third category called classroom facilities she mentions the equipment available in the classroom and the flexibility of adding a song to the lesson plan. Finally, the last one called music in which the lyrics of the song, the volume have to be considered by the teacher in charge.

Before introducing a song to children it is vital to plan the stages of introducing. McDonald suggests an outline of the procedure of involving pupils to take part in singing:

1. The song is introduced and presented by the teacher who can sing it or play it. The pupils listen only.
2. The song is repeated together with the teacher and pupils humming quietly the melody.
3. The lyrics are introduced (the amount per lesson is individual).
4. All the pupils sing together with the teacher being the leader while singing.
5. As the last stage the teacher does not sing anymore and lets the pupils to sing on their own.

The main aims of the technique of using songs in the classroom according to the author are to give the pupils a chance to cover themselves in the music, secondly to participate in using the language without being pushed by force. As a third important point in the technique McDonald mentions the group participation in accord and splendid group cooperation as a result (8, 30).

Songs should not be played to pupils in the classes without previous preparation beforehand. Melanie Birdsall and Juli Preece advise to always put songs which pupils would listen to in context and also mention the topic or a brief plot of these. The authors also point out the necessity of making the instructions which are connected with explaining activities with listening and songs clear. An advise from Birdsill and Preece to teachers occurs and that is to enable and encourage the pupils to record themselves while singing or to create verses of their own.

Hubbard et al. suggest that there can possibly be a minority of songs which the teachers might like to use in order to practice listening only. However, majority of the songs shall be used for the involvement of the students. The authors suggest a similar procedure of introducing and teaching songs:

Teach unknown words or set phrases in advance

Let the pupils listen to the entire song

Recite the lyrics by a chorus, in order to constitute and keep the rhythm, tap into it

Combine the lyrics with the melody

Slightly different suggestions and pieces of advise on introducing the songs or rhymes in the particular case can also be found in English Nursery Rhymes by Rosie Green who advises to follow subsequent order:

Firstly, to translate in short the name and the theme of all parts briefly together and let the pupils listen to them two or three times.

Secondly, to provide the pupils with a translation which is more extensive, e.g. one rhyme only and to hint particularly important words which the pupils should concentrate on while listening. During this stage Green



suggests to encourage the pupils to take part to a feasible extent, at the beginning joining with their body movement such as rhythmical swaying or miming certain parts of the song, eventually, singing along the lyrics will proceed as well. Green advises at this point to let pupils repeat slowly smaller units, lines or verses after the teacher.

Third stage by Green is considered involvement of games and plays once the pupils are able to sing and chant the rhymes by memory. Green suggests adding simple instruments, which can at the same time be used as a stimulus for the pupils to learn the rhyme faster. Rosie Green, however, warns that it should not take the joy and pleasure away from the pupils (7, 32).

An approach which seems to be best suited to the target group of the young learners is mentioned by Susan House:

1. Play the song to the pupils and inquire whether they like it.
2. Play the song once again and tell the pupils to hum the melody.
3. Play the song a third time, pause it after every smaller section, then play the same part again and ask the pupils to sing it along.

Each verse should be repeated more times. House then suggests in case the song is longer to do it in more than one time or possibly omit some parts of the song. Susan House suggests not to write the lyrics in front of the classroom and also to avoid demanding the pupils to sing along, looking into their books (1, 15).

To ask the pupils if they like the song can bring a certainly not welcome response from them as well. However, it is important to please both sides – the pupils and the teacher. Therefore as Ur mentions, the choice of the song should be based on a mutual agreement, or a ‘compromise’. Ur argues that it is not probable that the students will respond positively to being taught a song which they do not like.

The idea of using songs in the process of teaching and learning English is undoubtedly not a very recent one. Murphey notes that already ‘as long ago as 1943 there were collections of finger play songs, echo songs, refrain songs, questions and answer songs, movement and physical training songs, mime songs, speech training songs, pitch songs, ‘topic’ songs, lullabies and spirituals’ (7,18).

There is a number of songs that can be used in the classroom. In order to give them the right meaning and to set these into a certain context, it is necessary to classify and to distinguish between these. Following chart was based upon the one presented by Hubbard et al (8,15).

**Table 1 Based on Hubbard et al**

1. ‘Special occasion songs’ – Songs which the English sing only during special days or certain festivals or times of the year. It can provide pupils with a good cultural insight of the English speaking countries.
2. ‘Songs and games’ – Songs, mostly the ones dedicated to children, which go together with specific children’s activities, such as games etc.
3. ‘Action songs’ – Songs requiring a sort of mime actions or dancing along with singing. Even simple songs can get more meaning once we connect them with a dance or movements.
4. ‘Songs where one structure or a lot of lexis is repeated over and over again’ – Songs which were created with an initial aim for teaching.
5. ‘Songs which tell a story’ – Songs which is about one event especially very captivating one.

Another typological distinction can be found in Penny Ur who divides songs according to their origin. Ur sets the difference between the ‘specially-composed English teaching songs’ and ‘authentic songs’. Penny Ur’s idea of the classroom songs’ typology can be better explained with the following chart based on Ur. (9, 25).

**Table 2 Based on Ur**

<p><b>SPECIALLY COMPOSED SONGS:</b></p> <ul style="list-style-type: none"> <li>- To teach certain words or the grammar contained in the songs</li> <li>- To make the students sing along</li> <li>- Mainly for the language they contain</li> </ul>
<p><b>AUTHENTIC SONGS:</b></p> <ul style="list-style-type: none"> <li>- To bring certain cultural elements of the country into the classroom</li> <li>- For fun and pleasure</li> <li>- 'As source of pleasure'</li> </ul>

Typology of songs given by Murphey (1992), whose division of the songs which to use with young children may be presented by the following table:

**Table 3 Based on Murphey**

1. Warm up techniques for eventual singing – Shouting, Repeating, Bacward Formations, etc
2. Chants – Rhythm, Total Physical response, etc
3. Different song types – Total Physical response, Action songs, etc

Susan House divides songs for teaching and learning from the point of view of their origin. Depending on whether the song is a traditional one or a specially written one, she compares the advantages and disadvantages of these.

There are more ways of classifying songs for teaching purposes. Authors distinguish songs according to their origin of the and whether traditional songs are used in the lessons or on the contrary whether the songs used were created artificially for practicing language. Another distinction stems from the level on which the songs are used, whether it is a preparation for singing in a form of repeating, shouting, etc, or chants using the rhythm but not yet melody or if it is the eventual singing.

Each option can have its advantages and disadvantages in lessons and it is up to the teacher to make the decision which choice would suit the best for her / his class.

Lastly drew attention to the features of songs, to deeper contemplation about them and their use. Accordingly, it is obvious that songs have a lot of qualities supporting their significance in language teaching. Songs naturally motivate students, they can evoke positive atmosphere and they have considerable cultural significance, as well as they present an inexhaustible source of materials, practicing pronunciation, grammar, vocabulary plus all of the four skills.

However, there are three facts we regard as the greatest advantages of songs, which – together – make this formula: Griffee’s conveying meaning plus personal quality of songs plus enjoyable drill equals the ability of songs to repeatedly evoke particular feelings, ideas and experiences, which are more easily memorable and visualizable. ‘The music ties words and motions together and increases memorability’.

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