Peoples' Democratic Republic of Algeria

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Improving the Students' Speaking Skill Through the use of

English Songs.

A Case Study of First Year Students at the Department of

English. University of Batna

Dissertation Submitted in Partial Fulfillment of the Requirements for

the Magister Degree in Language and civilization.

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<u>Dedication</u>

I dedicate this work to my deceased father, peace be upon his soul.

To my mother, brothers and sister.

To my two sons Younes and Mahdi.

To all my relatives.

To all my friends, teachers and colleagues.

To whoever happens to read this dissertation.

AKNOWLEDGEMENTS

ABSTRACT

Acquiring an acceptable amount of vocabulary items so as to speak comfortably and fluently English is one of the needs of the students at the department of English, university of Batna. Actual practices in classrooms, however, reflect a continuing undermining of how to acquire vocabulary and how to memorize it for any future speaking situation. The present topic of research is an attempt to examine the role that English songs, as the alternative teaching strategy to the Oral Expression course, might have on improving students' achievement in the speaking skill. The results obtained have shown that applying songs as a teaching strategy revealed to be very successful. The students who were taught, Oral Expression, using songs achieved better progress than the students who were taught in the traditional way. The experimental results led us assert the significance of the Oral Expression course in the language classroom and of the positive impact that songs have on students' accomplishment in the speaking skill. Songs are very significant tools to develop the students' linguistic oral proficiency. They offer a relaxing atmosphere, enhance both listening and speaking activities and develop the students' linguistic knowledge of vocabulary, pronunciation and grammar as well.

LIST OF ABBREVIATIONS

GTM : Grammar Translation Method

DM : Direct Method

ALM : Audio-Lingual Method

TPR : Total Physical Response

CLT : Communicative Language Teaching

CA : Communicative Approach

SW : Silent Way

CBA : Competency Based Approach

CBT : Competency Based Teaching

IV : Independent Variable

DV : Dependent variable

OG : Observation Grid

EG: Experimental Group

CG : Control Group

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Introduction:

Focusing on the oral skill in teaching a foreign language is an important aspect since the aim is to enable the learners to communicate effectively in a fluent and appropriate language. HARMER, J. (2005) states that English is not the language with the largest number of native language speakers; it has become a **lingua franca**. A lingua franca can be defined as a language widely adopted for communication between two speakers whose native languages are different from each other's and where one or both speakers are using it as a second language. In Algeria, English is taught to a great number of University students as a foreign language including many subjects and courses. Students at the English department are taught: Grammar, General Culture, Linguistics, Phonetics, Civilization, Literature, Written Expression as well as Oral Expression. In the department of English, University of Batna, stemming from our experience, the general remark is that teachers of Oral Expression often report that their students have serious drawbacks as far as their speaking skill is concerned. Classroom talk usually reveals serious weaknesses in the attempts of students to express themselves orally in a comprehensive way. Teachers, do almost all the talk in the classroom leaving to learners very few chances to manifest their mastery of the target language. The classical way of teaching Oral Expression where the teacher suggests topics for discussion does not seem to be successful to improve students' speaking skill. The hypothesis set to this work is that students can be motivated to speak during the Oral Expression and improve their speaking skill when the teacher uses motivating teaching aids. In fact a song performed by a native speaker will be more beneficial in that the learner has a chance to be exposed to a native language user in an attractive way.

Indeed, in teaching a foreign language, the teacher uses the oral aspect of the language more than the written one. Therefore, the oral aspect of language should gain priority for teachers and there should be a consciousness rising about its importance among students. Our choice of the songs as a motivating factor to develop the speaking skill comes from our belief that songs are usually conceived in a format that holds the interest of most students. Being a different element in the course, a song gains interest among students. The emotional and expressive dimensions it has give it a more pleasurable and attractive status. The value of songs in motivating students to learn English, enhancing their involvement and improving their cognitive and linguistic proficiency, we believe, is efficacious. It appears that songs offer a change from the routine procedures in the classroom and provide a relaxing atmosphere for learners. They are invaluable tools to develop learners' language abilities in listening and speaking. They can be used to teach a variety of language items such as sentence patterns, vocabulary, pronunciation, rhythms, grammar and so on.

1 – Statement of the Problem

As a teacher, although recently coming to the department of English, I noticed that teaching Oral Expression is a subject to debate. Students during the Oral Expression course rarely intervene. They keep silent while the teacher does most of the talking. Enhancing them to speak, remains the far reaching aim of the teacher. Students in the department of English are not assigned marks during the oral expression course for their contribution to the talk, and consequently, most of them do not find speaking a rewarding task. The present way of teaching Oral Expression is not very efficient since it does not allow the required involvement of students in communication exchanges. Some teachers tend to dominate the course and consequently oblige students to play the role of passive listeners. Others usually complain that the absence of discussions during

their courses is caused by students who seldom intervene and participate in the class. As a teacher of Oral Expression, I noticed this same problem in my classes. Hence, I think that the use of English songs of different types and topics would motivate students and help them learn more to achieve better results and improve the teaching of oral expression.

2 – Hypothesis

Using English songs can be a motivating factor for students to help them speak in the Oral Expression course and at the same time enrich their vocabulary store.

In our research, we aim at investigating the effect of using English songs on the improvement of the first year students' oral performance of English as a foreign language, the attempt is to determine whether English songs can enrich their vocabulary store and equip them with the necessary ingredients (pronunciation + grammar) to help them speak in the Oral Expression course.

We predicted that the students' weakness lies in the shortage of their vocabulary store in English. This is why almost all of them prefer to keep silent and don't talk. We are heading towards equipping them with adequate words, expressions, combinations, pronunciation and even grammar rules by means of English songs. We guess that such a process would better their store and consequently get them speak more and more.

3 – Variables

Every experiment has at least two types of variables: independent and dependent. The independent variable (IV) is often thought of as our input variable. It is independent of everything that occurs during the experiment because once it is chosen it does not change. The dependent variable (DV), or outcome variable, is dependent on our independent variable or what we start with.

In fact the independent variable is what we manipulate; a treatment or program or cause. The dependent variable is what is affected by the independent variable; the effects or outcomes. For example, if you are studying the effects of a new educational program on student achievement, the program is the independent variable and your measures of achievement are the dependent ones.

In our experiment on oral performance of first year university students, using English songs would be our independent variable and improving the students' speaking skill would be the dependent one.

4 – Objectives of the Work

The present work attempts to shed light on an important issue that of improving the study of the speaking skill through the use of English songs. Students must be aware of the fact that listening to and repeating the lyrics of the English songs will bring them closer to the target language they are learning. This awareness, however, should not be that of student's alone. Teachers also are part of the issue and are expected to make the first steps towards a real change in their teaching strategies of the Oral Expression course for a better teaching–learning enterprise. Students should be encouraged to speak even when making errors because learning a foreign language goes through a continuous process of trial and error making. Using English songs, in our case is likely to provide students with a relaxing atmosphere where learning can take place in discussions without serious barriers.

5 – Research Methodology

5 - 1 Method

In the field of education speculating about human issues is not an easy task that lends itself to the exactitude and explicitness required in science. As we attempt in our

work to lay ground for the assumption that introducing English songs and lyrics in the Oral Expression course would improve students' achievement and knowledge of the spoken target language, we think that the experimental design would fit best the outlined objectives. The experimental method is believed to suit our research since it permits a close examination of the effects that English songs may have on the students' achievement in developing their speaking skill. The experimental method is among the best tools which establish and verify the cause / effect relationship between the dependent variable, in our case, students' improvement in the oral English, and the independent variable being the use of English songs.

Experimental designs are often considered as the most "rigorous" of all research designs. If we can implement an experimental design well, then the experiment is probably the strongest design with respect to internal validity. Why? Recall that internal validity is at the center of all causal or cause-effect inferences. When we want to determine whether some program or treatment causes some outcome or outcomes to occur, then we are interested in having strong internal validity. Essentially, we want to assess the proposition:

If X, then Y

Or, in more usual terms:

If we use a given program, then the outcome will occur.

Unfortunately, it's not enough just to show that when the program or treatment occurs the expected outcome also happens. That's because there may be lots of reasons, other than the program, for why we observed the outcome. To really show that there is a causal relationship, we have to simultaneously address the two propositions:

If X, then Y

And

If *not* X, then *not* Y

Or, once again more colloquially:

If the program is given, then the outcome occurs

And

If the program is not given, then the outcome does not occur

If we are able to provide evidence for both of these propositions, then we have in effect isolated the program from all of the other potential causes of the outcome. We have shown that when the program is present the outcome occurs and when it's not present, the outcome doesn't occur. That points to the causal effectiveness of the program.

Perhaps we just need to think about the problem a little differently. What if we could create two groups or contexts that are as similar as we can possibly make them? If we could be confident that the two situations are comparable, then we could administer our program in one (and see if the outcome occurs) and not give the program in the other (and see if the outcome doesn't occur).

That's exactly what an experimental design tries to achieve. In the simplest type of experiment, we create two groups that are "equivalent" to each other. One group (the program or treatment group) gets the program and the other group (the comparison or control group) does not. In all other respects, the groups are treated the same. They have

similar people, live in similar contexts, have similar backgrounds, and so on. Now, if we observe differences in outcomes –after treatment- between these two groups, then the differences must be due to the only thing that differs between them -- that one got the program and the other didn't.

5 - 2 Population

The problem of the students' low involvement in the classroom discussion is widely seen among first year students attending the Oral Expression course. Partly, this is explained by the fact of newness of the teaching / learning environment as the students take for the first time whole and independent courses in the oral aspect of the language. This, however, does fully justify their attitudes to the course, other points like the tools and techniques used during the course seem to explain the issue better. To investigate this topic we will choose students from the first year, divide them into two groups. The first one will be the experimental group and the second, the control group. We will apply the experiment to the first group during a period of 04 months, when they will study the oral course using English songs selected by the teacher (songs about different topics and where the lyrics are not very complicated or hidden by the music). The teacher is going to select the songs according to: the topic of the song, the artist, the type of music, the popularity of the song, the date of the song……while the second group will be left to use the classical method of teaching (the teacher suggests a topic and students are invited to discuss it) then we will compare the performance of both groups to see whether or not the use of those songs made a difference between the two groups.

5 - 3 Sampling

How do we create two groups that are "equivalent"? The approach used in experimental design is to assign people randomly from a common pool of people into the two groups. The experiment relies on this idea of random assignment to groups as the basis for obtaining two groups that are homogenous. Then, we give one the program or treatment and we don't give it to the other. We observe the same outcomes in both groups.

The key to the success of the experiment is in the random assignment. In fact, even with random assignment we never expect that the groups we create will be exactly the same. How could they be, when they are made up of different people? We rely on the idea of probability and assume that the two groups are "probabilistically equivalent" or equivalent within known probabilistic ranges.

So, if we randomly assign people to two groups, and we have enough people in our study to achieve the desired probabilistic equivalence, then we may consider the experiment to be strong in internal validity and we probably have a good shot at assessing whether the program causes the outcome(s).

Working with the whole population of first year students is a difficult task. It requires more efforts, material, resources and time. For these reasons, in doing research, it is preferable to work with a sample and see the possibility to generalize the findings later on the rest of the population. As we aim at generalizing the findings of this work on the whole population of first year students, we believe that random sampling would be the most adequate sampling technique to use in our work. In addition, random sampling fits better when the characteristics of the subjects do not influence the independent variable which we believe is the case of our students. Being all of them

first year, make us assume that they have nearly the same abilities and difficulties to understand English songs. We have selected randomly two groups to make 10% of boys and the same percentage of girls in the sample of our study. To assume that using English songs would bring change and improve the subjects' knowledge about the spoken target language, we need to work with two similar groups. One group will be taught oral expression using English songs, the other will be instructed in the traditional way. So that any observed change with the first group can be attributed to the newly used technique and not to other factors.

5 - 4 Data Gathering Tools

To answer the research questions, we will employ the following research tools:

5 – 4 - 1 The Questionnaire

The questionnaire will be designed for the purpose of gaining further insights into the situation of teaching Oral Expression in the department of English. The questionnaire might be the only instrument that can serve as means of collecting a considerable amount of data with a minimum of time and efforts. It is not only easy to administer, but it also provides a general view of the investigated problem which is difficult to obtain by other means of investigation. Questionnaires allow the gathering of reliable and valid data, relatively, in a short time. We will administer questionnaires to students to know about their views and attitudes about the new technique. The questionnaire will be concerned with the identification of students' problems in speaking English. The students will be asked to identify their aims in learning English, their needs, their attitudes towards the Oral Expression course and its teachers, their opinion about the way this course is taught as well as the materials used in teaching Oral Expression and their efficiency. They will be also asked to make suggestions for a

more successful course relevant to their needs. Both open questions and closed ones will be included in our questionnaire so as to get as valid information as possible.

5 – 4 - 2 The Teachers' Interview

A teachers' interview has several advantages: First, it is administered individually to the Oral Expression teachers and the information is completed by the researcher himself. Second, the interview allows for personal explanations of questions, in case any point(s) need(s) to be clarified. For the above reasons, the interview may be regarded as more reliable instrument, especially when dealing with a small group of teachers. The teachers' interview will be designed to provide general information about the teachers, their education, training, their teaching load and the methods they use; the facilities available in their department to teach Oral Expression, and finally they will be requested to give their own suggestions to enhance the teaching of Oral Expression course in that department.

5 – 4 - 3 The Observation Grid

In our investigation an observation grid is required to verify and follow the progress of every participant within the experimental sample. We will draw a standard weekly observation grid and record the scores of the participants every week. Those scores will be analysed and interpreted at the end of the experimental period.

5 - 5 Procedures

A questionnaire will be administered to first year students at the department of English and a structured interview to their teachers of Oral Expression. The questionnaire will be concerned with the identification of students' problems in speaking English. The students will be asked to identify their aims in learning English,

their needs, their attitudes towards the Oral Expression course and its teachers, their opinion about the way this course is taught as well as the materials used in teaching Oral Expression and their efficiency. They will be also asked to make suggestions for a more successful course relevant to their needs. Both open questions and closed ones will be included in our questionnaires so as to get as valid information as possible. The structured interview will be designed to provide general information about the teachers, their education, training, their teaching load and the methods they use; the facilities available in their department to teach Oral Expression and finally they will be requested to give their own suggestions to enhance the teaching of Oral Expression course in that department.

Further more, key elements and several aspects will be taken into consideration to ensure the best condition for undertaking the experiment. These are mainly the pre-test + post-test, the choice of songs and classroom management.

A pre-test meant to evaluate the students' level in speaking English will be the very first step in our experiment. The students' Oral performance will be tested before launching the experiment. The scores will be stored for future verification with the ones of the post-test. This will allow us establish a "T-test" to either confirm or reject the influence of the independent variable on the dependent one.

The selection process of songs expected to meet our research goals will be based on different criteria:

a – We will vary songs according to topics.

b – We will vary songs according to musical genres, rock, pop, country, jazz, soul, etc.

c –Clear and loud songs, never submerged with stir music.

d – Songs with vocabulary load appropriate to the proficiency level of students.

e – Songs which are agreeable to listen to, something that students will respond to.

f – Melodic and authentic songs.

Classroom management is of a considerable role to the success of any learning process, various conditions and reasonable steps were followed to guarantee the well conduct and accomplishment of the experiment. The kind of tasks adopted with the experimental group was completely different from the ones adopted with the control group. With the experimental group, we did things this way:

During pre-listening, we included activities intend to create a warm up and an appealing atmosphere meant to engage students in the discussion. It consists of questions about the song, singer, band (group), nationality, other albums and hits, etc. The aim is to know about students' guesses and predictions about the topic and to evaluate their prior knowledge.

The while listening activities are multiple and numerous. We can set students to listen to the song and fill the gaps, match halves, re-arrange lines or words, find the right pronunciation, insert lines, put words belonging to the same line in order, etc. The aim is to make students learn vocabulary, pronunciation as well as grammar.

Post-listening consists of some consolidation activities. We can set students to look up dictionary entries of new words, translate others or set them all to sing the song.

Finally, during debate, students and teacher will get involved in discussing the theme of the song. The work will act as a stimulus of creativity and development of ideas. It also allows introvert or shy students who rarely take part in the oral discussions, to express their opinions freely.

The experimental courses will be held inside the language laboratories of the department of English, University of Batna. Those laboratories are equipped with booths, headphones, microphones, micro-computers and a console-table all of them of a high technology. The courses will be expanded over a period of the four (04) first months of the academic year to allow us check the truth-value of the hypothesis we set for the research. The sessions are scheduled to last three (03) hours. We will split duration as follows: 30 minutes for pre-listening + 60 minutes for while listening + 30 minutes for post-listening + 60 minutes for free talk.

THEORETICAL PART

CHAPTER ONE

LANGUAGE SKILLS

Introduction

In this first chapter, we will describe the language receptive skills (listening + reading) then the language productive skills (speaking + writing). Our description will focus on the language listening and speaking skills for they represent the core of our investigation about Oral Expression.

I-1 Receptive Skills

When we learn a language, there are four skills that we need for complete communication. When we learn our native language, we usually learn to listen first, then to speak, then to read, and finally to write. These are called the four "language skills":

- Skill #1: Listening
- Skill #2: Speaking
- Skill #3: Reading
- Skill #4: Writing

As you can see, listening is the first language skill. It is perhaps the most important skill of all, the basis for the other three.

The four basic skills are related to each other by two parameters:

*The mode of communication: oral / written.

* The direction of communication: receiving / producing the message.

We may represent the relationships among the skills in the following chart:

	Oral	Written
Receptive	Listening	Reading
Productive	Speaking	Writing

Receptive skills are the ways in which people extract meaning and get the message(s) from the discourse they see or hear. There are generalities about this kind of processing which apply to both listening and reading, but there are also significant differences between the two processes too and in the ways we can teach these skills in the classroom.

I-I-1 Listening

Listening is the first language skill that we all acquire. It provides a foundation for all aspects of language and cognitive development, and it plays a life-long role in the processes of learning and communication. A study by Wilt (1950), which found that people listen 45 percent of the time they spend communicating, is still widely cited. Wilt found that 30 percent of communication time was spent speaking, 16 percent reading, and 9 percent writing. That finding confirmed what Rankin had found in (1928) that people spent 70 percent of their waking time communicating and that three-fourths of this time was spent listening and speaking. We probably spend more time using our listening skills than any other kind of skill. Like other skills, listening takes practice. What does it mean to really listen?

Real listening is an active process that has three basic steps:

- **Hearing:** Hearing just means listening enough to catch what the speaker is saying.

- **Understanding:** The next part of listening happens when we take what we have heard and understand it in our own way.

- **Judging:** After we are sure we understand what the speaker has said, we think about whether it makes sense. Do we believe what we have heard?

*Tips for being a good listener

- Give your full attention on the person who is speaking. Don't look out the window or at what else is going on in the room.

- Make sure your mind is focused, too. It can be easy to let your mind wander if you think you know what the person is going to say next, but you might be wrong! If you feel your mind wandering, change the position of your body and try to concentrate on the speaker's words.

- Let the speaker finish before you begin to talk. Speakers appreciate having the chance to say everything they would like to say without being interrupted. When you interrupt, it looks like you aren't listening, even if you really are.

- Let yourself finish listening before you begin to speak! You can't really listen if you are busy thinking about what you want say next.

- Listen for main ideas. The main ideas are the most important points the speaker wants to get across. They may be mentioned at the start or end of a talk, and repeated a number of times. Pay special attention to statements that begin with phrases such as "My point is..." or "The thing to remember is..."

- Ask questions. If you are not sure you understand what the speaker has said, just ask. It is a good idea to repeat in your own words what the speaker said so that you can be sure your understanding is correct.

- Give feedback. Sit up straight and look directly at the speaker. Now and then, knob head to show that you understand. At appropriate points you may also smile, frown, laugh, or be silent. These are all ways to let the speaker know that you are really listening. Remember, you listen with your face as well as your ears!

Listening comprehension is the receptive skill in the oral mode. When we speak of listening what we really mean is listening and understanding what we hear. In our first language, we have all the skills and background knowledge we need to understand what we hear, so we probably aren't even aware of how complex the process is. Here down we will briefly describe some of what is involved in learning to understand what we hear in a second language.

There are two kinds of listening situations in which we find ourselves: Interactive, and Non-interactive. Interactive listening situations include face-to-face conversations and telephone calls, in which we are alternately listening and speaking, and in which we have a chance to ask for clarification, repetition, or slower speech from our conversation partner. Some non-interactive listening situations are listening to the radio, TV, films, lectures, or sermons. In such situations we usually don't have the opportunity to ask for clarification, slower speech or repetition. Omagio (1986) proposes that the following are the micro-skills involved in understanding what someone says to us. The listener has to:

- Retain chunks of language in short-term memory.
- Discriminate among the distinctive sounds in the new language.

- Recognize stress and rhythm patterns, tone patterns intonational contours.

- Recognize reduced forms of words.

- Distinguish word boundaries.

- Recognize typical word-order patterns.

- Recognize vocabulary.

- Detect key words, such as those identifying topics and ideas.

- Guess meaning from context.

- Recognize grammatical word classes.

- Recognize basic syntactic patterns.

- Recognize cohesive devices.

- Detect sentence constituents, such as subject, verb, object, prepositions, and the like.

After reviewing relationships between listening and reading, Choate (1987) offers a structured listening activity. Four major steps that lead to comprehension of a selection read aloud by the teacher include

1) Developing the concepts in the text by promoting discussion that ties the concepts to the students' backgrounds.

2) Establishing a purpose for listening.

3) Using visual aids while reading aloud to help the students focus attention and to reinforce concepts.

4) Asking questions that promote both literal and interpretive responses.

Abelleira (1987) argues that listening should be taught as a separate mode. The first three of five components in her approach to introducing listening to first graders are included to make sure that the pupils understand how the auditory system functions, have some grasp of the science of sound, and know some rules that relate to successful group discussion. The last two components are a list of objectives for the instruction: the students should learn to decode; follow verbal instructions; infer word meanings; listen for details, sequence, and main idea; distinguish fact from opinion; and identify mood. These objectives matched closely the instrument that Abelleira used to demonstrate that the method is effective. Interestingly, they are also very compatible with those on many standardized reading tests.

Lundsteen (1985) points out that the quality and appeal of what one is asked to listen to is instrumental in determining how well a listener attends, and she suggests that the same textual qualities that promote attentive reading comprehension should promote more skillful listening.

Extensive listening where the teacher encourages students to choose for themselves what they listen to and to do so for the sake of pleasure and general language improvement has deep impacts on student's language learning. Extensive listening usually takes place outside the classroom, at home, when traveling, when holidaying, when resting and even when eating. The motivational power of such an activity increases dramatically when students make their own choices about what to listen to. Materials for extensive listening can be found from a number of sources. A lot of printed publications are now available in audio tapes. Many students will enjoy listening to those publications rather than reading them. We, teachers, need to encourage extensive listening, we can have the students perform a number of tasks.

They can record their responses, fill in report forms, write comments, assess the level of difficulty or summarize the content of a listening tape. The purpose of this or any other task is to give students more and more reasons to listen. If they can then share their experiences with colleagues they will feel they have contributed to the progress of the whole group.

Many teachers use taped materials when they want their students to practice listening skills. This has a number of advantages: it allows students hear a variety of different voices apart from their teacher's one. It gives them an opportunity to hear natives. Taped materials are portable and available. Tapes are cheap and machines to play them are relatively inexpensive. This is why so many teachers rely on them to provide sources of language input.

Here appears an issue which needs to be addressed. How often we are going to play the tape(s) we ask students to listen to? The methodologist Penny Ur (1996) points out that real-life discourse is seldom replayed and suggests that one of our tasks is to encourage students to get a maximum of information from a single hearing. On the contrary J. Field (1998) suggests that students get far more benefit from a lot of listening than they do from only one exposure to the listening material. So even when we set tasks for first listening, we can return to the tape for detailed comprehension, text interpretation or language analysis. We may play the tape again and again simply because our students want us to.

When we teach listening we need to:

- Be active in creating students' engagement.

- Build up students' confidence by helping them listen better rather than by testing their listening abilities.

- Tell students exactly what their listening purpose is and give them clear instructions about how to achieve it.

- Be as efficient as possible in the way we use taped materials.

- Check how well the students completed the given listening tasks.

I-I-2 Reading

When we read a story or a newspaper, we employ our previous knowledge as we approach the process of comprehension. In all cases, we deploy a wide range of receptive skills depending on our reading or listening purposes to catch the meaning. Understanding a piece of discourse involves much more than just knowing the language. G Cook (1989) points out: "*In order to make sense of any text we need to have a pre-existent knowledge of the world.*" **(P69)** Such knowledge is often referred to as schema. We all have in our heads mental representations of typical situations that we come across. When we are stimulated by particular words, discourse patterns or contexts, such schematic knowledge is activated and we become able to recognise what we see or hear because it fits into patterns that we already know. When we see a written text our schematic knowledge may first tell us what kind of text genre we are dealing with. If we recognise an extract as coming from a novel we will then have expectations about the kind of text we are going to read. These expectations will be different if we recognise an extract as coming from an instruction manual. Knowing what kind of a text we are dealing with allows us to predict the form it may take and –as we read- what is coming next.

I-1-3 The Process of Listening and Reading

The processes we go through when reading a novel or listening to radio are nearly the same. We all go through the following steps:

1) Good readers and listeners are able to pick up the topic of a written or spoken text very quickly. With the help of their own knowledge they quickly get an idea of what is being talked about. This ability allows them to process the text more effectively as it progresses.

2) Both readers and listeners guess in order to understand what is being written or talked about, especially if they have first identified the topic. Sometimes they look forward, trying to guess (predict) what is coming; sometimes they make assumptions or guess the content from their initial glance. Their subsequent reading or listening helps them either to confirm or readjust their predictions.

3) Good readers and listeners are able to understand the gist of discourse without worrying too much about the details. Reading and listening for such "general" comprehension means not stopping for every word, not analysing everything that the writer or speaker includes in the text. A term commonly used in discussions about reading is "skimming" which means running your eyes through a text to get a quick idea of its gist. By encouraging students to have a quick look at the text before diving into it for details, helps them get a general understanding of what it is all about.

4) In contrast to reading and listening for gist, we frequently go to written and spoken text because we want specific details. We may listen to the news, only concentrating when the particular item that interests us comes up. We may quickly look through a film review to find the name of a director or the star. In both cases we almost

ignore all the other information until we come to the specific item we are looking for. In discussions about reading this is frequently referred to as "scanning".

5) Sometimes we read and listen in order to understand everything in details. This is usually the case with written instructions or directions, or with the description of a scientific procedure. This happens when someone gives us his/ her address and phone number and we write down all the details. If we are in an airport and an announcement about a flight is made, we listen in a concentrated way to everything that is said.

6) Readers and listeners are able to see beyond the literal meaning of words in a passage, using a variety of clues to understand what the writer or speaker is implying or suggesting.

I-I-4 The Listening-Reading Problems

The teaching and learning of receptive skills present a number of particular problems. These have to do with language, topic, the tasks students are asked to perform and the expectations they have of reading and listening. These problems as well as some suggested solutions to them will be detailed below:

What makes a text difficult? First it is the word and sentence length. Texts with longer words and longer sentences will be more difficult to understand than those with shorter ones. Second is the number of unfamiliar words which the text contains. If readers and listeners do not know half of the words in a text, they will have great difficulties in understanding the text as a whole. It is clear that both sentence length and the percentage of unknown words play their part in text's comprehensibility. One way of helping students is to pre-teach vocabulary that is in the reading or listening text. This removes at least some of the barriers to understanding students are likely to encounter.

Extensive reading and listening are the best possible ways for students to develop automatically and increase their knowledge about the foreign language. The benefits of extensive reading are echoed by the benefits of extensive listening; the more students listen, the more language they acquire, and the better they get at listening activities in general.

Many receptive skill activities prove less successful because the topic is not appropriate or because students are not familiar with the genre they are dealing with. If students are not interested in a topic or if they are unfamiliar with the text genre we are asking them to work on, they may get de-motivated because of their lack of knowledge about the topic. This may be a serious handicap to successful reading or listening. To resolve the problem we need to: choose topics which our students will be interested in. This can be done through administering questionnaires, carrying interviews or by observing the reactions of students in both current and previous classes to the topics we have used. However, individual students have individual interests. For this reason we need to include a variety of topics so that all our students' interests will be met. We can get our students engaged in the reading or listening task by talking about the topic, showing a picture for prediction, asking them to guess what they are going to see or hear or having them look at headlines or captions before they read the whole thing. Perhaps we can show them a picture of someone famous and get them to say if they know anything about that person before they read about him/her or listen to him/her talking

A key feature in the successful teaching of receptive skills concerns the choice of comprehension tasks. Sometimes such tasks appear to be testing the students rather than helping them to understand. We must encourage students to improve their

receptive skills and avoid testing them. We need to use comprehension tasks which promote understanding and match texts and tasks appropriately. To do so we need to select: the best kinds of tasks which which raise students' expectations help them tease out meanings and provoke an examination of the reading or listening passage. These tasks may bring the students to a greater understanding of language and text construction. By having students perform activities such as looking up information on the Internet, filling in forms on the basis of a listening tape or solving reading puzzles, we are helping them become better readers and listeners. When asking students to read and listen we must avoid texts and tasks that are either far too facile or far too complicated. With language tasks we want to get to the level of challenge that is right as described by J Scrivener: "*Make the tasks difficult but achievable.*" **(P149)**

Students sometimes can feel that they are not going to understand the passage in the book or on tape it is bound to be too difficult and they then predict that the whole experience will be a frustrating failure. Such attitudes are often due to past unhappy and unsuccessful experiences. If, in the past students had been given texts which were too difficult or listening passages in which they had no interest then they are likely to expect future procedures to be boring and monotonous. Where students have low expectations of reading and listening, it twill be the teacher's job to persuade them to change these negative expectations into some kind of optimism. This can be achieved through: ensuring that our students are successful by getting the level of challenge right i.e: to submit the right level of comprehension tasks, by giving our students a clear and achievable purpose we can help them achieve that purpose or by providing them with the necessary help to read or listen to any challenging text we offer them. It is important for teachers and students to agree on the purposes of their reading or listening. When

students why they are reading or listening they can choose how to approach the passage. If they understand the purpose they will have a better chance to achieve it.

I-2 Productive Skills

The productive skills of a language are speaking and writing. These are different in the sense that speaking is rather spontaneous, more chaotic and disorganised than writing which is more coherent, structured and organised.

I-2-1 Speaking

Speaking is the productive skill in the oral mode. It, like the other skills, is more complicated than it seems at first and involves more than just pronouncing words.

At the most basic level, speaking means communicating with other people. But when we talk about speaking we do not mean teaching students to speak as much as we mean improving their ability to talk or communicate more effectively. Speech is not usually simply basic communication--it involves thinking, knowledge, and skills. It also requires practice and training.

Speech acquisition is a natural process for children. It occurs almost without effort. The ability to speak grows with age, but it does not mean that such growth will automatically lead to perfection. To speak in more effective ways requires particular attention and constant practice. Holbrook (1983) sets out three criteria for oral language competence: fluency, clarity, and sensitivity. To help children achieve these levels of development is our responsibility as educators.

From the preceding, we can see that oral language is indeed an important link in the process of children's learning and thinking development. It is not merely a language

issue; it is also an intellectual issue which deserves serious attention from both teachers and researchers. From the perspective of language development, speaking provides a foundation for the development of other language skills. For most children, the literacy learning process actually begins with speaking--talking about their experiences, talking about themselves. It is through speech that children learn to organize their thinking and focus their ideas Lyle (1993). The neglect of oral language in the classroom will destroy that foundation and severely hinder the development of other aspects of language skills.

Current research on critical thinking and cognitive development indicates that the development of language has a close relationship to the development of thinking abilities Gambell (1988). This is especially true for elementary-level students. Before achieving proficiency in reading and writing--and even after proficiency in reading and writing have been achieved--oral language is one of the important means of learning and of acquiring knowledge Lemke (1989). Throughout life, the speaking skill remains essential for engagement in intellectual dialogue, and for the communication of ideas.

There are three kinds of speaking situations in which we find ourselves: interactive, partially interactive, and non-interactive.

Interactive speaking situations include face-to-face conversations and telephone calls, some speaking situations are partially interactive, such as when giving a speech to a live audience, where the convention is that the audience does not interrupt the speech. Some few speaking situations may be totally non-interactive such as when recording a speech for a radio broadcast.

Here are some of the micro-skills involved in speaking. The speaker has to:

- Pronounce the distinctive sounds of a language clearly enough so that people can distinguish them.

- Use stress and rhythmic patterns, and intonation patterns of the language clearly enough so that people can understand what is said.

- Use the correct forms of words. This may mean, for example, changes in the tense, case, or gender.

- Put words together in correct word order.

- Use vocabulary appropriately.

- Use the language variety that is appropriate to the situation and the relationship to the conversation partner.

- Make clear to the listener the main sentence constituents, such as subject, verb, object, by whatever means the language uses.

- Make the main ideas stand out from supporting ideas or information.

- Make the discourse hang together so that people can follow what you are saying.

Defining the domain of knowledge, skills, or attitudes to be measured is at the core of any assessment. Most people define oral communication narrowly, focusing on speaking and listening skills separately. Traditionally, when people describe speaking skills, they do so in a context of public speaking. Recently, however, definitions of speaking have been expanded. One trend has been to focus on communication activities that reflect a variety of settings: one-to-many, small group, one-to-one, and mass media. Another approach has been to focus on using communication to achieve specific purposes: to inform, to persuade, and to solve problems. A third trend has been to focus on basic competencies needed for everyday life, for example, giving directions, asking

for information, or providing basic information in an emergency situation. The latter approach has been taken in the Speech Communication Association's guidelines for elementary and secondary students. Many of these broader views stress that oral communication is an interactive process in which an individual alternately takes the roles of speaker and listener, and which includes both verbal and nonverbal components. Brown (1981)

Given this understanding of the importance of the speaking skill, we should reflect on our attitudes toward the teaching- learning relationship. As teachers, we should not assume the role of authoritarian knowledge giver. Instead, we should see ourselves as friendly and interested facilitators of student learning. In emphasizing the role of oral language in the classroom, we are by no means implying that the teacher's role is not important; on the contrary, we present a more demanding task for teachers. To facilitate a learning process in which students are given both opportunity and encouragement to speak and to explore their own thinking, the teacher has to do more than tell students what he or she means, or what the text means. Instead, the teacher has several different roles to play. The teacher can encourage students to bring their ideas and background knowledge into class learning activities. To achieve this goal, the teacher must be a good and responsive listener to students' talk. This provides an environment conducive to both teaching and learning. While maintaining the role of a knowing arbiter, the teacher still needs to persuade the students. The goal is not only to get students to speak, but also to have them learn and develop through speech.

As the students' other language skills develop in the course of time, classroom talk can be directed more towards the goals of exploring ideas; increasing and deepening knowledge.

When people with similar cultural and linguistic backgrounds get together they speak to each other easily because they know the rules of conversation in their language and their shared culture

Speakers from the same cultural background know how to speak to each other, how formal to be, how loud to speak and how close to stand to each other. Such shared cultural habits determine how we speak, the kind of conversation and even guide our behaviour in conversation situations.

In any conversation, participants should decide when to speak. This is "turn-taking", a term which refers to the role of each participant in a conversation. Participants do this by signaling either verbally or visually that they want a turn or by recognising when other speakers are signaling that they want to finish.

A part of our speaking proficiency depends on our ability to speak depending upon our audience and upon the way we absorb their reaction or react to it in a way or another. A part of our writing proficiency depends upon our ability to change our style to meet our readers' interests. Whether people are giving formal written lectures, a speech or an address they always adapt the words they use on the basis of audience reaction. Being a speaker requires a constant alert for the reactions of the people we are interacting with so as to make our communication as efficient as required. Amending it depends on how the other participants in the interaction behave.

When speakers of their own or foreign language do not know a word or are incapable of recalling it, they may utilise one or many of the following strategies to resolve the difficulty they met:

1) Improvising: speakers sometimes try any word or phrase that they can come up with in the hope that it is about right. Improvisations sometimes work but they can obscure meaning.

2) Discarding: when speakers cannot find suitable words for what they want to say, they may discard the thought(s) they cannot put into words.

3) Foreignising: when operating in a foreign language, speakers sometimes choose a word in a language they know well and "foreignise" it in the hope that it will work and be equivalent to the meaning they wish to express in the foreign language.

4 Paraphrasing: speakers sometimes paraphrase, talking about a small wooden shelter for dogs if they don't know the word "kennel" or talking about a kind of men's head-dress worn by Muslims or Sikhs if they don't know the word "turban". Such a process makes the communication longer and boring.

I-2-2 Writing

Writing is the final step in any language acquisition process. It is a delicate and complicated task. Writing has a number of conventions which separate it out from speaking. Apart from differences in grammar and vocabulary, there are issues of letter, word, and text layout manifested by handwriting, spelling and punctuation.

There exists a number of approaches to the practice of writing. We need to choose between them, deciding whether we want learners to focus on: the process of writing more than on its product, the writing genre we want them to imitate, creative writing or how to use computers as a writing tool.

I-2-3 The Speaking-Writing Problems

There are a number of reasons why students find language production (speaking + writing) difficult. However, there are a number of ways in which teachers can help students get rid of such difficulties. First, teachers need to match the tasks they give with the students' language level. Second, teachers need to ensure that each task they give has a purpose and that students are aware of this. Third, teachers should remember that students who are not used to speaking or writing spontaneously need to be helped to cultivate such habits. Fourth, teachers should build up students "self-confidence" bit by bit, giving them restricted tasks at the early stages and prompting them to be more and more spontaneous later.

The teaching and learning of productive skills present a number of particular problems. These have to do with language and topic and genre. These problems as well as some suggested solutions to them will be detailed below:

Learners become very frustrated when engaged in a productive task if they don't have the words or the grammar they need to express themselves. There are a number of steps we can take which will help students overcome such difficulties and achieve success: before we ask students to take part in a spoken or written activity we must check the amount of key vocabulary they possess and help them improve it by giving them new lexis, expressions, phrases and questions that will be helpful for the task. We should remember that language the students have is often not available for instant use. More exposure and practice is necessary before people can use new language fluently. We should not expect that we can introduce new language and have students use it instantly in communicative activities. Teachers need to plan production activities in

advance because of the time-lag occurring between our students meeting new language and their ability to use it fluently.

If students are not interested in the topics we suggest them to write or speak about, they won't invest so much efforts as they would if they were excited by the subject matter. The same is to be said if the students feel unfamiliar with the genre we are asking them to write in. Here are some ways to achieve successful spoken or written language production: it is important to try to know the topics they appreciate. It would be better to find out from students what their favourite topics are through interviews and questionnaires and suggest the ones which seem to produce the best results. Create interest in the topic by talking about the topic, gather students in groups and ask if any group knows anything about the topic and can therefore tell the others about it. We can ask the students to think about what - they might say or write about the topic before the activity starts. It is also important to vary the topics we offer them. When doing this our chances of organising successful language production will be great. It is also vital to vary the genres we ask our students to work with if we want them to gain confidence when writing or speaking in different situations. When we plan any writing or speaking task we need to know which bits of information are absolutely essential for the task to be successfully carried out and supply our students with that information before they start. We cannot expect them to role-play a conversation or a dialogue if they do not know who they are supposed to be, where are they supposed to be and what are they supposed to achieve. We cannot ask them to write a press-release if they do not have the facts at their disposal.

Conclusion

Throughout the foregoing chapter, we first tried to present details concerning the language receptive skills (listening and reading) and second, we did the same with the language productive skills (speaking and writing). We attempted to focus on listening and speaking skills so as to present them in a well detailed manner because they do represent the core of our investigation. Throughout the next (second) chapter, we will try to present an overall impression of the various approaches and methods used in teaching foreign languages and the importance each of them gave to the teaching of the oral skill.

CHAPTER TWO

LANGUAGE TEACHING METHODS AND THE SPEAKING

SKILL

Introduction

Since long time ago, specialists in the domain of teaching and learning foreign languages have developed a wide range of methods for the purpose of teaching a foreign language. In this chapter, we will discuss the most known traditional and contemporary approaches to foreign language teaching. This chapter seeks not only to clarify the basic assumptions and principles of each method but also aims at showing the importance given to the teaching of the oral skill by the different methods throughout history.

Throughout this chapter, we will present those methods and examine some of the theoretical and practical foundations, the principles, the objectives, the procedure of each method and an overall impression of its influence on the listening and speaking skills.

II-1 The Traditional Methods

II-1-1 The Grammar Translation Method (GTM)

This method is one of the most traditional methods. It was originally used to teach dead languages (literature) such as Latin and Greek in the nineteenth century. It was also used to teach modern languages such as French and German and is still influential in the teaching of languages in many countries. As its name suggests, it emphasized the teaching of the second language grammar; its principle practice is translation from and into the target language.

Students were taught in the mother tongue, with little use of the target language, they were asked to learn by heart columns of vocabulary, definitions and explanations, it rather focused on the form and inflection of words, reading and writing were taught at

early steps so that people could read great literary masterpieces and philosophical books. There is little or no attention to the skills of speaking and listening.

The main objectives of the Grammar Translation Method were: to develop the ability to read prestigious literary texts, to learn the disciplines of reading and writing the language accurately, to appreciate foreign language literature and being able to read it in the target language and to develop students' mind and abilities in the native language.

The procedures followed in GTM were: reading from the passage, translating the passage into the native language, explaining the new vocabulary, questioning, the practice on new vocabulary, the practice of grammar rules and homework. Consequently, the teacher was very traditional and authoritarian and the student very passive.

In the final decades of the nineteenth century, GTM was attacked as cold and lifeless method to language teaching and it was blamed for the failure of foreign language teaching. Some of the limitations of GTM are clearly stated by Richard and Rogers (1986):

".............grammar translation method often creates frustration for students. It is used in situations where understanding literary texts is the primary focus of foreign language study and there is a little need for a speaking knowledge of the language." **(p04)**

In the same view Carter (1993) argues that:

"The main goals of the grammar translation method are to develop an ability to read prestigious literary texts and to learn the disciplines of reading and writing the language accurately. There is little or no systematic attention to the skills of speaking and listening." **(p37)**

II-1-2 The Direct Method (DM)

The Direct Method emerged in 1920's as a reform movement and a way to reject the Grammar Translation Method.

The DM is characterized, above all, by the intensive use of the oral interaction as a means of instruction and communication in the target language, and by the avoidance of the use of the first language and of translation as a technique. Its focus was on speaking rather than reading and writing.

It is based on classroom instructions conducted exclusively in the target language, the oral communication skills are carefully organized in a progressive way focusing on the exchange between the teacher and the learners and between the learners themselves, the inductive teaching of grammar, the use of visual aids to teach vocabulary, the presentation and the description of real-life situations and the teaching of speech and listening comprehension. The DM places a very firm emphasis on the spoken languages. Indeed, the importance of listening and speaking skills is emphasized including the primacy of the spoken word to support an oral based methodology and the importance of students hearing the language before writing it. In this respect Rivers (1968) suggests that learners must: *"Seek direct comprehension by inferring meaning of unknown elements from the context, rather than by seeking equivalents in a bilingual vocabulary list. Where the meaning can not be discovered in this way, the teacher gives explanations in the language being learned, using pictures and gestures."* **(p33)**

The procedures followed in the DM were: the loud reading to better pronunciation, question-answer exercises, conversation practice, gap-filling exercises, dictation, paragraph writing and students' self correction.

The Direct Method was a first attempt to make the language learning situation a reliable way in language learning and train learners to abandon the habit of matching

the target language with the native language. However, some serious drawbacks of the method have persistently troubled its use. One is the shortage of the opportunity to apply the language under study in real life situations outside the classroom. A second is it is time consuming; teachers were required to go to great lengths to avoid using the native tongue when sometimes a brief explanation in the mother tongue would more efficient and less time consuming. A third is that it makes great demands on the gift, energy and spontaneity of the teacher. A last one is that it requires small class size which is difficult to implement in public schools.

II-1-3 The Audio-Lingual Method (ALM)

This method appeared in the 1940's during the Second World War. America became aware that it needed its troops to learn foreign languages very quickly as part of its overall military operations and strategies, in the aim of forming them to be interpreters and translators. Two factors led to the birth of Audiolingualism as a new language teaching method. These were: Structuralist linguistics and Behaviourist psychology; Structuralism viewed language as having

its own unique system, which comprises several different levels: phonological, morphological and syntactic. Learning a language is, according to Structuralists, learning the rules by which the elements are combined from phoneme to morpheme to word to phrase to sentence. And speech has priority in language teaching, since language is primarily spoken then secondarily written. The other factor was Behaviourism viewed language as a human behaviour explained in terms of stimulus and response and reinforcement. For Behaviourists language is a set of habits. The more we practise and repeat, the more we learn.

ALM is based on the principles that: language learning is a habit formation which depends on mimicry, imitation, repetition and memorisation. Grammar is taught

inductively. Errors are carefully avoided because they lead to the formation of bad habits. The dialogue is the chief means of presenting vocabulary and structures. Listening and speaking are given priority in language teaching, and they precede reading and writing. Correct pronunciation, rhythm and intonation are emphasized. The audio-visual aids are used to assist the learners' ability to form new language habits. Vocabulary is learned in cultural context. A very little use of the mother tongue is permitted to the teacher and not tolerated from the learner.

The main objectives of the Audiolingual method are: mastering the target language as the native speaker uses it. Creating communicative competence in learners, so they can use the target language communicatively and automatically without stopping to think. Getting accurate pronunciation and grammar and knowing sufficient vocabulary to use with grammar patterns.

The procedures followed in ALM were: learners listen to native-like models, they repeat the new material chorally and individually, teachers correct errors immediately and directly, dialogues are memorized by reversing roles, learners write short guided compositions on given topics, they are encouraged to induce grammatical rules, they are involved in language games and role play, language laboratories are used for intensive practice of language structures and students are asked to read aloud.

The ALM represents a major step in language teaching methodology that aimed at creating communicative competence among learners. But that method being so popular and gaining ground in the 1960's was criticized later by the anti-behaviourist linguists, like Chomsky. ALM was severely criticized for focusing on the external manifestations of learning rather than on internal processes. That is to say, it focused on surface structure and habit, neglecting the deep surface and innate aspects of the mind.

Other critics say that learners become restricted in expression and can lack the confidence to create new expressions for themselves. (Carter 1993 p: 04).

II-2 The Contemporary Methods

II-2-1 Total Physical Response (TPR)

In the 1960s, James Asher began experimenting with a method he called Total Physical Response. The method was to become well known in the 1970s, and it drew on several other insights in addition to the "trace theory" that memory is stimulated and increased when it is closely associated with motor activity. James Asher defines TPR method as one that combines information and skills through the use of kinaesthetic sensory system. In fact, this method is built around the coordination of speech and action: it attempts to teach language through physical (motor) activity. This combination of skills allows the students to assimilate information and skills at a fast rate.

TPR is based on the principles that: the teacher "directs" and students "act" in response- the instructor is the director of a stage play in which the students are the actors. The listening and the physical response skills are emphasized over the oral production. The imperative mood is the most common language function employed to transfer or communicate information. Humor is-from time to time- injected into the lessons to make them more enjoyable for learners. Students are not required to speak until they feel ready and confident enough to do so. Grammar and vocabulary are emphasized, spoken language is emphasized over written one.

One of the primary objectives underlying Asher's TPR methodology was that learning needed to become more enjoyable and less stressful. Asher thought that a natural way to accomplish this was to recreate the natural way children learn their native language, most notably through facilitating an appropriate "listening" and

"comprehension" period, encouraging learners to respond using right-brain motor skills rather than left-brain language processing.

The procedures followed in TPR were: the use of commands to direct behavior; using commands that require physical actions from the students in response. The role reversal where students direct   the teacher and fellow learners.

In fact, TPR is fun and easy. Its activities do not require a great deal of preparation on the part of the teacher. It is a good tool to build vocabulary. "TPR seems to work effectively for children and adults. There is no age barrier." according to Asher. It is also true that TPR doesn't give the opportunity to students to express their own thoughts in a creative way. Certain target languages may not be suited to this method and it can be a challenge for shy students.

II-2-2 Communicative Language Teaching (CLT)

The Communicative Language Teaching (CLT) or Communicative approach (CA), began in Britain in the 1960s as a result of the increasing need to articulate and to develop alternative methods of language teaching and as a replacement for the earlier highly-structured method of situational language teaching. In these early models, students were given a specific situation to solve. The given situations were irrelevant to the needs of the students. CLT could be considered as the product of educators and linguists who had grown dissatisfied with the Audio-Lingual and Grammar Translation methods of foreign language teaching. CLT was designed primarily to meet the needs of adult learners, tourists or people engaged in academic, cultural, technical and economic purposes. The foundations of CLT can be traced back to the theory of Hymes based on the communicative competence which recognizes the importance of social and cultural contexts of language use as well as the rules of language use.

CLT is based on the principles that: learning is a process of trial and error, errors are a natural part of learning a language and the teacher must gently correct them. Lessons should emphasize real life situation topics to develop the learner's ability to communicate in the target language. Its emphasis is on interactional activities in groups or pair work including: conversations, discussions, sessions, dialogues, role play, debates and interviews. Grammar is taught by inductive analogy rather than by deductive explanation. Meaning is more important than anything else. Learners are required to develop both accuracy and fluency. The primacy of oral work; the emphasis on oral and listening skills in the classroom. Practice is the only way to develop communication skills. The use of audio-visual aids to stimulate and motivate learners. The teacher helps learners in any way that motivates them to work with the target language by acting as a facilitator and initiator of communication. This is clearly stated by Breen and Candlin (1980) who say that: "*The teacher has two main roles: the first is to facilitate the communication process between these participants and the various activities and texts. The second role is to act as an independent participant within the learning-teaching group. The latter role is closely related to the objectives of the first role and arises from it. These roles imply a set of secondary roles for the teacher; first as an organizer of resources and as a resource himself, second as a guide within the classroom procedures and activities. A third role for the teacher is that of researcher and learner, with much to contribute in terms of appropriate knowledge and abilities, actual and observed experience of the nature of learning and organizational capacities.*" **(p99)**

The objectives of CLT were: to make teachers conduct less teacher-centered classes; talk less and listen more. Occupy learners with whole task practices in the classroom. To raise activity in the classroom and create an interaction atmosphere. To

help students gain confidence in using the target language in real life situations. The communicative competence was the desired goal and learning a language enables communication, acquisition of cultures and knowledge.

Communicative methods have attracted universal interest and much influenced the practice of modern foreign language teaching. On the other side, they also came under attack. Harmer. J (2005) states: "*Communicative Language Teaching has come under attack from teachers for being prejudiced in favour of native-speaker teachers by demanding a relatively uncontrolled range of language use on the part of the student, and thus expecting the teacher to be able to respond to any and every language problem which may come up. In promoting a methodology which is based around group, and pair work with teacher intervention kept to a minimum during, say, a role play, CLT may also offend against educational traditions which it aimed to supplant. CLT has sometimes been seen as having eroded the explicit teaching of grammar with a consequent loss among students in accuracy in the pursuit of fluency.*" **(p86)**

II-2-3 The Silent Way (SW)

The silent way is the name given to a method of foreign language teaching developed by Caleb Cattegno. It is based on the premise that the teacher should be silent as much as possible in the classroom and the learner should be encouraged to produce as much language as possible. It makes use of mime, gesture, all kinds of visual aids, colour-coded objects, wall charts and in particular Cuisenaire rods. These latter are a set of rods of different lengths and colours which are used by the teacher to encourage learners to talk. Harmer. J (2005) explains: "*In a classical silent way procedure, a teacher models sounds while pointing to a phonemic chart – or to an arrangement of Cuisenaire rods. A student imitates the teacher and the teacher indicates silently if he or she is correct. If not another student is prompted to help the first student. A third or*

fourth student is prompted if necessary until a correct version of the phoneme is produced. The class continues with the teacher pointing to different phonemes while the students work out what they are – and then how to combine them. Later students can point to elements on the chart or arrange the Cuisenaire rods in such a way that they have provided a stimulus for the language in the same way as the teacher did. They and their colleagues have to work out what the correct language is." **(P89)**

The silent way is a method based on the principles that: the teacher should be as silent as possible. He should encourage students to be increasingly self-reliant and independent of him. This is due to the belief that learning is best facilitated if the learner discovers and creates language rather than just remembering and repeating what has been taught. Learners interact with physical objects, especially Cuisenaire rods and phonemic charts.

The primary objective of SW is to teach the learner how to learn the language rather than the language itself. Moreover, it gives beginning level students an oral and aural facility in basic elements of the target language. According to Cattegno, students in SW should be able to: answer personal questions, speak with a good accent, give a written or an oral description of a picture (including reference about time, place, number …etc), answer general questions (about literature, history, politics…etc) of the natives and perform adequately in language skills.

The procedures followed in SW were: to separate language from its social context and teach language through artificial situations, usually represented by rods. Lessons follow a sequence based on grammatical complexity and new lexical and structural material carefully detailed into its elements, with one element presented at time. Pupils learn grammar rules through largely inductive process. Vocabulary has a central dimension and its choice is really crucial.

To some, the silent way has seemed somewhat inhuman, with the teacher silence acting as a barrier rather than a facilitator. But to others, the reliance students are forced to place upon themselves and upon each other is exciting and liberating. This makes them feel confident and test their hypotheses about how the language works. The silent way has had a direct influence on mainstream teaching by promoting the use of phonemic charts, pointing to objects and sounds and Cuisenaire rods, but it had an indirect influence in the use of discovery techniques. Here again, we notice a clear absence of the aural aspect of the language undoubtedly resulting from an overemphasis on the teacher's silence and neutral comportment during the learning process. This procedure limits the learners' exposure to any kind of oral input.

II-2-4 Suggestopedia

Suggestopedia is an approach to language learning based on the science of suggestion. It was developed by the psychiatrist educator Georgi Lozanov. Suggestopedia considers the physical surroundings and atmosphere of the classroom to be of vital importance in the teaching-learning process.

Suggestopeadia is a method based on the principles that: the teacher and the students must exist in a parent-children relationship where, barriers to learning are removed, students are given different names from their outside real ones, traumatic (shocking, distressing or unpleasant) themes are avoided, some kind of sympathy must exist between the teacher and the students in addition to stimulating the learner's brain especially the right hemisphere through the power of suggestion.

The main objective of Suggestopeadia is to produce an altered state of consciousness which is conductive to learning and to lower the affective filter to encourage learning.

The procedures followed in Suggestopeadia were: the particular use of relaxation exercises designed to remove anxieties on the part of a learner which might act as interferences to learning. These activities include the use of music, visual images, rhythmic patterns as well as dialogues and translation exercises. No attention is paid to students grammatical errors. A suggestopeadic lesson has three main parts. There is an oral review section in which previously learnt material is used for discussion. This is followed by the presentation and discussion of new dialogue material and its native language equivalent. Finally, in the "séance" or "concert" session, students listen to relaxing music especially classical music which must be played at a slow tempo to induce the desired state of learner's mental readiness required for learning. Meanwhile, the teacher reads the new dialogue material in a way which synchronises with the played music.

Suggestopeadia is a language teaching method which aims at developing the learner's speaking skill more than any other skill. This might be done through commenting visual images, getting involved into dialogues, translation from one language into another, acting, listening to music and singing songs. The suggestopeadic emphasis on lowering the affective filter is now accepted as an important part of all teaching. Music is frequently used as a teaching material in classes, though not necessarily in the ways and of the type Lozanov recommended. Teachers following Lozanov's suggestopeadic method need to be skilled in singing, dancing, acting, joking and other psychotherapeutic techniques.

II-2-5 Competency Based Approach (CBA)

Competency based approach is rather a modern language learning approach. In a traditional educational system, the unit of progression is time and it is teacher-

centered. In a CBA system, the unit of progression is mastery of specific knowledge and skills and is learner (participant) centered.

Two key terms used in competency-based training are:

- **Skill:** a task or group of tasks performed to a specific level of competency or proficiency which often use motor functions and typically require the manipulation of instruments and equipment.
- **Competency**: a skill performed to a specific standard under specific conditions.

CBA is based on the following principles: it requires consensus around what is a successful teaching performance. The combination of attributes (such as knowledge, abilities, skills and attitudes). Competence is inferred from good performance. A competence-based system identifies elements of competence, performance criteria and the range of indicators. It allows diversity of competent performance. A teacher must develop the competence standards of the learners.

The main objectives of CBA are: Competencies to be achieved are carefully identified, verified and made public in advance. Criteria to be used in assessing achievement and the conditions under which achievement will be assessed are explicitly stated and made public in advance. The instructional program provides for the individual development and evaluation of each of the competencies specified. Assessment of competency takes the participant's knowledge and attitudes into account but requires actual performance of the competency as the primary source of evidence. Participants progress through the instructional program at their own rate by demonstrating the attainment of the specified competencies.

The procedures followed in CBA are: participants will achieve competencies required in the performance of their jobs. Participants build confidence as they succeed in mastering specific competencies. Participants receive a transcript or list of the competencies they have achieved. Training time is used more efficiently and effectively as the teacher is a facilitator of learning as opposed to a provider of information. More training time is devoted to working with participants individually or in small groups as opposed to presenting lectures. More training time is devoted to evaluating each participant's ability to perform essential job skills. All the previously mentioned procedures require some implications such as:

- Organizations must be committed to providing adequate resources and training materials.

- Audiovisual materials need to be directly related to the written materials.

- Training activities need to match the objectives.

- Continuous participant interaction and feedback must take place.

- Trainers must be trained to conduct competency-based training courses.

- Individuals attending training must be prepared for CBT as this approach is likely to be very different from their past educational and training experiences.

Competency based approach appears especially useful in training situations where learners have to attain a small number of specific and job-related competencies. Learners will achieve competencies required in the performance of their jobs. The more learners succeed in mastering those competencies, the more confident they become. CBA aims at developing the learners' speaking skill more than any other skill through acting, reacting and interacting in simulations of real-life job situations. But, unless initial training and follow up assistance is provided for the trainers, there is a tendency

to "teach as we were taught" and CBA trainers quickly slip back into the role of the traditional teacher. A CBA course is only as effective as the process used to identify the competencies. When little or no attention is given to identification of the essential job skills, then the resulting training course is likely to be ineffective. A course may be classified as competency-based, but unless specific CBT materials and training approaches (e.g., learning guides, checklists and coaching) are designed to be used as part of a CBT approach, it is unlikely that the resulting course will be truly competency-based.

In traditional education system, the unit of progression is time and is teacher-centered but in a CBA system, the unit of progression is mastery of specific knowledge and skills and is learner-centered.

Conclusion

Throughout the foregoing chapter, we have tried to present an overall impression of the various approaches and methods used in teaching foreign languages. We dealt with some of the traditional as well as the contemporary methods trying to describe each method, its principles, its objectives, its procedures and the importance each of them gave to teaching the oral skill. Our study has shown that over the last two decades, little energy was devoted to teaching listening and speaking skills. Most of the methods emphasized on how to teach Grammar, reading and writing.

Reality suggests that listening and speaking a foreign language is very far from being an easy task. Both skills are proven to be very complex skills with which our learners encounter enormous difficulties, but currently there is a variety of materials teachers can adopt to teach these two skills. Throughout the next (third) chapter, we will

try to shed light on how to adopt songs as a material to teach foreign languages and to demonstrate their usefulness in such a process.

CHAPTER THREE

HOW TO ADAPT SONGS TO TEACH LANGUAGES?

Introduction

At the university, both the listening and speaking skills become combined in one single and separate course, named oral expression. In fact the first year oral expression syllabus is designed to equip students with fundamental elements of communication and is meant to allow them the opportunity to develop their communicating skills. The oral expression teacher should provide that students listen to authentic materials, take part in the various communicative activities as they can express their ideas, thoughts, opinions and feelings.

Despite the bitter fact that oral expression teachers have to struggle against the lack of teaching materials, the limited number of language laboratories and the limited time devoted to the oral expression course, they should find out ways to stimulate and encourage students to participate in the class in order to achieve better performances in oral English proficiency.

Because the core of our investigation is concerned with the use of songs to improve the students' speaking proficiency, in this chapter we are going to speak about the various kinds of materials used in teaching oral expression with focus on songs. Moreover, we will deal with the problems our students encounter when requested to speak.

III-1 Language Teaching Materials

III-1-1 Songs

Creative teachers can use lyrics and music to teach content across the curriculum of foreign languages to students of all ages. Having music in the background during lessons or tests is very successful in most contexts. Teachers can learn to design lessons around popular music in the target language. Each song should have one primary and

several secondary vocabulary themes appropriate to level i.e. city theme with vocabulary such as places in town/shopping vocabulary/transit vocabulary... etc

There may be some repetition of structure (refrains, dependent clauses, etc.). This imprints the structure in memory, into which spontaneous or new utterances may be later created, and it is a great jumping off point for patterned writing.

The song must be agreeable to listen to. This applies to all grade levels. It must be something that students will respond to, it must be melodic, it might be culturally authentic. Young people who listen almost exclusively to non-melodic music such as rap respond positively to melodic music as well. This is a wonderful opportunity to reinforce art and music in the schools.

The use of songs in teaching a foreign language is not surprising since the literature abounds with the positive statements regarding the efficacy of songs and music as a vehicle for first and second language acquisition. It has been created to help foreign language learners acquire vocabulary and grammar, improve spelling and pronunciation and develop the linguistic skills of reading, writing, speaking and listening.

Songs are very useful for the following reasons:

- Singing songs and listening to music are enjoyable experiences.
- As students repeatedly listen to or sing songs, their confidence level rises.
- Learners are relaxed, more attentive and therefore more receptive to learning.
- Songs almost always contain authentic, natural language.
- Songs often include lot of repetition that helps to make language memorable.

- Songs include supra-segmentals: how rhythm, stress and intonation manipulate the pronunciation of English language.

- Songs help learners distinguish between the American and British English.

- A variety of new vocabulary can be introduced to students through songs.

- Songs are usually very easily obtainable.

- Songs can be selected to suit the needs and interests of the students.

- Grammar and cultural aspects can be introduced through songs.

- The use of songs is very flexible since the time length is easily controlled.

- Students can experience a wide range of accents.

- Song lyrics can be used in relating to situations of the world around us.

- Students think songs are natural and fun.

All the above stated reasons suggest that the use of songs to teach foreign languages has a wide range of benefits. These benefits are:

- Presenting the target language through melodic music expands yet further the learning modality options we are providing for our students (aural-musical).

- Probably nothing imprints linguistic patterns better than words wedded to memorable music. Because of the unique impressive nature of melodic music, students will retain grammatical structures and vocabulary for the rest of their lives.

- Students' positive response to melodic music makes them completely engaged in the activities.

- Music, being indigenous to its geographical place of creation, as well as to the cultural and social environment in which it arises, naturally transmits and reflects the culture in which it is created.

- Activities can be done in cooperative learning groups, thus promoting classroom cohesion.

- Songs and activities can be used either to introduce new material, or re-inforce previously learned material.

- Music teaches language by way of art.

Songs should be very carefully selected before using them in the classroom. They must be:

- Clear and loud, not submerged in the instrumental music.

- The vocabulary load for the song should be appropriate to the proficiency level.

- Pre-screened for any potential problematic content such as explicit language, violent descriptions, sex or inappropriate religious allusions.

We usually use songs in the class to present a topic, lexis or different language exponents. We use them to encourage extensive and intensive listening. We also use them to learn and consolidate language items and augment creativity and the use of imagination in the target language among learners.

We can do lot of things with the song lyrics. Fill blanks, ask and answer questions about the lyrics or about the different situations or characters in the song, write a letter to one of them, send an answer to the person refered to in the song, rewrite it as a story, write a story which began before the story in the song and led to it, write a story which will continue after the song, substitute the lyrics by our own ones and of course enjoy listening to it or singing it.

III-1-2 Video-tapes

Video as a language teaching material is becoming a prominent feature in many foreign language classrooms. The use of videotapes has been a common feature in language teaching for many years. Its motivational and entertaining advantages foster a positive attitude to language learning.

To some people videotapes are a more sophisticated version of audiotapes, and the use of videotapes in the class is only "listening with pictures". But –in reality- videotapes add an extra dimension to the learning process since students do not just hear language, they see the speakers. J Harmer (2005) points out: *"One of the main advantages of video is that students do not just hear language, they see it too. This greatly aids comprehension, since for example, general meaning and moods are often conveyed through expression, gesture and other visual clues. Thus we can observe how intonation can match facial expression. All such paralinguistic features give valuable meaning clues and help viewers to see beyond what they are listening to, and thus interpret the text more deeply."* **(p282)**

Video allows students a look at situations beyond their classrooms. It makes them live real-life situations. Here, we can say that a great number of students are used to gain knowledge from audio-visual means such as television and computers. This why many teachers exploit such tools to teach oral expression to university students.

III-1-3 Language Laboratories

Modern language laboratories are made up of booths each equipped with tape-players, headphones, microphones and now computers. Students can work on their own, can be paired or grouped with other students, or can interact on a one-to-one basis with

the teacher. The teacher can broadcast one same taped or filmed material to all booths or can have different students or groups of students work with different materials. Students can interact with each others and written texts can be sent to each computer screen. Laboratories also have a console and a computer terminal manned by the teacher who can listen in to individual students and talk to each of them one at a time. Modern systems allow teachers to join booths in pairs or groups by selecting them on the screen of his/her console. Teachers might also read what students are writing on their computers and make corrections individually.

Language laboratories offer a variety of advantages which make them an addition to any school's resources; they allow students compare the way they say things with the correct pronunciation on a source tape thanks to the double track function, they allow students talk to each other through their microphones and headphones in a private way, they allow teachers talk individually to one student unlike in classroom situations where this is often difficult because it stops the teacher from working with the rest of the class. Laboratories also motivate students, make them feel more free and autonomous and more open to the guidance of the teacher.

III-1-4 Overhead Projectors

Overhead projectors or the modern sophisticated version called "Data show" are extremely useful pieces of equipment. They allow us to prepare visual or demonstration aids. They are widely used since they require little technical knowledge and are easy to carry around.

Any kind of script (texts, exercise, pictures, caricatures, cartoons, diagrams, schemes, plans, drawings………etc) can go on overhead transparencies which can be

put through a photocopier or get printed from a computer. These transparencies can be of a very high quality.

One advantage of the overhead projector is that teachers can show the things they want or hide others by covering some of the transparency with paper to blank out what they do not want the students to see because they want them to guess what is next. Another advantage is that transparencies can be put on top of each other so that to build up a complex picture, diagram or text.

Overhead projectors are very useful materials since they allow us save time and efforts. They can be very helpful as well in the way that they are widely used especially in presentations.

III-1-5 The Board

The board is the most versatile piece of teaching equipment, whether this is of the traditional chalk variety or of the glass board written on with marker pens.

Teachers use it as: a note pad to write things up on it, an explanation aid to show and expand detailed information, a picture frame to draw pictures of course, a public workbook for all students who can go up to and write on, a game board to play games and a notice board to stick on pictures, posters, announcements, maps, charts or even cards.

Teachers should have a clear handwriting, they should organize the board in some way so that it doesn't get covered in a random way, they shouldn't turn the back to the class when writing on the board, it is better to involve students with board work as

much as possible, some courteous teachers, when the class is over, clean the board and leave it ready for their colleagues who come next.

III-1-6 Computers

Although computer use is still restricted to a narrow number of wealthy people who can meet the expense of purchasing them, the use of computers and the Internet in education generally and the teaching of English in particular continues to increase at a very fast speed.

Computers, either through Internet or CD/ DVD-ROMS, are used as a reference tool. There are tons of ready made information on Internet and enormous quantities of CD/ DVD-ROMS which carry a number of all sorts of information about all domains. The availability of research tools such as this means that we can send students to the computers to prepare for all sort of tasks and projects. The creation of Internet added another dimension to computers as a reference tool. By accessing directories and search engines, users can look for information about any subject very fastly.

Language teaching programmes supplied on CD-ROMS, offer students the chance to listen to natives, study conversations and texts, practice grammar and vocabulary and even record their own voices.

Computers are also used as senders and receivers of e-mail, allowing easy access to people all over the world. This makes the hobby of pen-pals or mouse-pals exchange quicker and more facile. Contact between different people and schools becomes then more interesting than via "snainmail".

Some Internet websites are designed for students of English as a foreign language. They offer hem the chance to exchange e-mails, do on-line exercises, read texts, play games or download documents.

One of the real advantages of Internet is that teachers and students have access to authentic English. There is reading material and there are audio and video sites where music, news and films can be viewed or listened to.

One other advantage of computers is their use as a word processor; unlike pen and paper, the word processor allows students to write as they think and change their minds in the course of writing because the writing takes place on a screen. A. Piper (1987) suggested that the most successful educational use of the computer is as a word processor, with students grouped around a screen drafting and redrafting collaboratively.

III-1-7 Pictures and Images

Teachers have always used pictures and images drawn or taken from books, newspapers or magazines to facilitate language learning. Pictures are extremely useful in a variety of ways; they may be used to elicit response, in communication games, to present and check the meaning of words, to make students predict what is coming next and stimulate discussions.

The choice of pictures or images is rather a matter of personal taste but teachers should keep in mind that the pictures or images they use must possess three qualities: first, they must engage students, second, they must be linguistically useful and third, they should visible.

III-1-8 Bits and Pieces

There is no limit to the various bits and pieces a teacher can bring into the classroom. Those might be photos, letters, cards, cuisenaire rods or even objects that we hold dear.

Some teachers use a soft ball to make learning more enjoyable. When they want a student to say something, ask a question or give an answer they throw the ball to the student who has to give the answer. The student can then throw the ball to a classmate who produces the required response before throwing the ball to someone else.

Some other teachers stick a variety of cards and posters around the classroom. These may be used in conversations, writing activities, games and project presentations.

III-1-9 Homegrown Materials

Many teachers design by themselves pictures, cards, objects, handouts, own voice records or even own video records they bring into the classroom as teaching materials.

When teachers make their own homegrown materials, they usually follow a five-step procedure. First, they should decide what objectives, activities, content and techniques of the materials should be. Second, they should try out the material before taking it into the lesson. Third, they should observe carefully the use of the material in order to evaluate its appropriacy. Fourth, they should store it so that they could get it easily for any further use. Finally, they should keep records of what material they have used and how successful it was.

III-2 How to Adapt Songs to Teach English

It is currently a common practice to use songs in the classroom to support second language acquisition. The literature abounds with positive statements concerning music as a vehicle for first and second language acquisition.

III-2-1 Vocabulary Acquisition

In recent years, second language researchers have concerned themselves with the acquisition of vocabulary and have distinguished between vocabulary that is acquired incidentally and vocabulary that is acquired intentionally. During the preschool years, children rely exclusively on the oral language they listen to in order to acquire their first language. This acquisition of language takes place before children can read and without explicit instruction of any kind. Furthermore, even after children begin to attend school, they continue to acquire vocabulary that has not been learned at school. Thus, the remainder of these words must be learned incidentally from a variety of sources. Nagy & Herman (1987).

There is substantial evidence that vocabulary may be acquired incidentally by reading or listening to oral stories. Cohen (1968). This incidental acquisition of vocabulary is explained by Krashen (1989) within the context and framework of his "Input Hypothesis." According to this hypothesis, new and unfamiliar vocabulary is acquired when its significance is made clear to the learner. Meaning is conveyed by providing extra linguistic support such as illustrations, actions, photos, and realia. This, in turn, results in what Krashen refers to as "comprehensible input" since the linguistic input is made comprehensible to the second language learner. Krashen further states that the amount of comprehensible input is proportionate to the amount of vocabulary

acquired. Thus, vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary. Picture illustrations support the reading process by clarifying the meaning of unfamiliar words. Omaggio (1979)

Apart from oral stories, there may be other means of bringing about the incidental acquisition of vocabulary. Songs share all of the same elements of an oral story, except that the vehicle through which the song is conveyed is musical rather than spoken.

III-2-2 Music and Verbal Learning

There is evidence that music benefits memorization. When various types of verbal information (e.g., multiplication tables, spelling lists) have been presented simultaneously with music, memorization has been enhanced Schuster & Mouzon (1982). The literature also indicates that a rhythmic presentation benefits memorization, especially when the verbal information is meaningful. Shepard & Ascher (1973). Music has also proven beneficial when the objective has been to retain the meaning of the verbal information.

The psychological literature offer evidence of the positive relationship between music and verbal learning. Yet, can music promote second language acquisition as well? Can music, when coupled with the targeted second language, promote language acquisition to the same extent as other traditional and nonmusical approaches?

The psychological literature points to the interactive relationship between music and meaning. That is, although meaningful information is memorized with greater success than less meaningful information, retention is even greater when more

meaningful verbal information is learned with music. Meaning also occupies a significant role in the acquisition of a second language. Krashen has demonstrated that language acquisition results when the target language item is heavily laden with meaning.

Music is a viable vehicle for second language acquisition to the same extent as other nonmusical means, and then songs can no longer be regarded as recreational devices, having little instructional value. Consequently, educators might consider giving music a more prominent role in the second language curriculum. This can easily be accomplished by increasing the frequency with which songs are used in the curriculum. Jalongo & Bromley (1984)

III-2-3 Music and Song in Discussion

As most teachers find out, students love listening to music in the language classroom. It can also be a teaching tool. Often students hold strong views about music and students who are usually quiet can become very talkative when discussing it.

In many cases, the teacher plays a song and leads a discussion on the meaning of the lyrics in a song. This can be effective, but this is just one of the many ways that music or song can lead to a fruitful discussion. Some of the other aspects of music and songs are outlined below. Any one of these can be the basis of a class discussion.

- Music has its own internal structure: melody, harmony, rhythm, theme development, instrumentation, dynamics, etc. These can be discussed purely in terms of internal meaning as students explore the structure of the music.

- Music can affect us emotionally in many different ways. Students can discuss which emotions they feel and what makes them feel that way.

- Music has often been regarded as having no external meaning. However, composers are affected greatly by surrounding culture. In addition, music can become associated with personal or media experiences. It can be interesting for students to try to discuss the external meanings which they associated with the song.

III-2-4 How Does Music Enhance Second Language Acquisition

Music is frequently used by teachers to help second language learners acquire a second language. It has been reported to help second language learners acquire vocabulary and grammar, improve spelling and develop the linguistic skills of reading, writing, speaking and listening. Jolly (1975).   According to educators of second language learners, music is advantageous for still other reasons.   First, for most students, singing songs and listening to music are enjoyable experiences. The experience is so pleasurable that students can sing again and again. Also, as students repeatedly sing songs, their confidence level rises.   Furthermore, by engaging in a pleasurable experience, learners are relaxed and their inhibitions about acquiring a second language are lessened.   Yet, while they are more relaxed, they are also more attentive than usual, and therefore, more receptive to learning.   Through songs, students are exposed to "authentic" examples of the second language.   Furthermore, target vocabulary, grammar, routines and patterns are modeled in context. These are but a few of the benefits associated with music use in the second language classroom.

Other benefits of songs are:

- Develop listening and reading skills in a fun, interactive way.

- Easily embed new vocabulary and grammatical structures in the conscious and unconscious memory.

- Create enthusiasm for learning.

- Evoke memories, images and feelings.

- Stimulate spirited discussion and creative writing.

- Songs are authentic, fun and appealing! Students are sure to be familiar with some of the international hits.

- Songs are flexible, and they can accommodate all learning styles, levels and student backgrounds.

- Songs provide activities, review exercises, and homework for classes and for independent learning.

III-2-5 Theoretical Support for the Use of Music in the Second Language Classroom

There is theoretical support for the use of songs in the second language classroom as well. In this section we will discuss two theories which are most directly related to music and second language learning. These come from the fields of linguistics and psychology respectively.

One linguistic theoretical orientation, "Nativism" explains second language in purely biological terms. According to this perspective, human beings biologically pre-equipped to process and therefore acquire language, be it first or second language. Noam Chomsky (1965), claims that a learner's input from the environment is

insufficient to account for the speed with which individuals acquire language. Instead, he asserts that humans are born with knowledge which predisposes them to acquire language. This knowledge is what allows the learner to structure any language and acquire it.

Following in the nativist tradition is the work of Stephen Krashen (1982). Of Krashen's five hypotheses, the best known and frequently referred to are the "Input" and "Affective filter" hypotheses. According to Krashen's Input Hypothesis, new, unfamiliar vocabulary is acquired when its significance is made clear to the learner. Meaning is conveyed by providing extra linguistic support such as illustrations, actions, photos, and realia. This in turn results in what Krashen refers to as "comprehensible input" since the linguistic input is made comprehensible to the second language learner. Krashen further claims that the amount of comprehensible input is proportionate to the amount of vocabulary acquired. Thus, according to Krashen (1989), vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary, and picture illustrations clarify the meaning of unfamiliar words.

Music use in the second language classroom is consistent with both of Krashen's hypotheses. When second language learners hear "story songs" that is, stories which have been set to music, it is possible to similarly acquire vocabulary. As in the case of orally-read stories, story songs which are presented with picture illustrations, photos or gestures provide the necessary extra linguistic support which results in language acquisition. Furthermore, because of the positive effects which music has upon second language learners, story songs may motivate and captivates the attention of second language learners in ways that oral stories cannot.

Krashen's second hypothesis, the "Affective Filter" hypothesis is also tied to music use in the second language classroom. According to this hypothesis, the extent to which linguistic input is received from the environment depends largely upon the learner's "affect", that is his inner feelings and attitude. Negative emotions, functioning much like a filter, can prevent the learner from making total use of the linguistic input from his environment. Therefore, if he is anxious, unmotivated, or simply lacks confidence, language acquisition will be limited. It is therefore, in the interest of the second language teacher to provide an environment which evokes positive emotions. Music does precisely that. Whether learners simply listen to instrumental music, vocals in the target language, or sing in harmony, it is a pleasurable experience. Furthermore, as reported in the literature, singing songs in unison produces a sense of community and increases student confidence in the second language.

Second, music use in the second language classroom is supported by the work of still another theorist, Howard Gardner (1993). According to this psychologist, there exist eight distinct intelligences; musical, spatial, logical, linguistic (verbal) logical-mathematical, bodily-kinesthetic (movement), interpersonal (understanding others) and intrapersonal (understanding self) and naturalist (observing and understanding natural and human-made patterns and systems). Brain research supports the notion that these distinct abilities appear to be independent of one another. That is, patients experiencing difficulties in one location in the brain do not generally experience problems in other portions. To him, all humans are born with a tendency to do extremely well in all of these areas, yet their ability to actualize these is largely dependent upon the influences of culture, motivation level and experiences. Gardner (1998). As a result, most individuals tend to excel in only one or two of these areas.

There are several implications for educators. First, Gardner believes that it is the responsibility of educational institutions to cultivate these intelligences. Also, educators need to be reminded that historically schools have focused on the development of only two of these intelligences: linguistic and logical/mathematical skills. Such a perspective is narrow since humans possess a greater number of intelligences, according to Gardner. Given this, schools need to acknowledge and foster a broader range of intelligences. Therefore, teachers need to instruct in ways that foster a wide variety of intelligences. Although it is impossible to promote all intelligences at all times, teachers need to incorporate a variety of strategies so that they reach and are successful with more students than they have been in the past.

Using music as a vehicle for second language learning is consistent with Gardner's theory of multiple intelligences. Music can be used in any number of ways to instruct the second language to second language learners. Students may listen to instrumental background music while writing an essay. To elicit verbal responses, students may be asked to listen to classical or jazz music. In order to acquire new vocabulary, students may listen to a story song while the teacher points to picture illustrations of key vocabulary words. Or students may learn to sing songs with lyrics containing key target language structures. Clearly, there are numerous ways in which music can be used to instruct the second language. In so doing, students will cultivate the musical intelligence which Gardner speaks of. Furthermore, those students who are strongest in this musical intelligence will experience more successful instruction.

III-2-6 Research Support for using music in the language classroom

Using music in the second language classroom is not only consistent with linguistic and psychological theory, but research as well. First, we will turn our

attention to the psychological research before delving into the research on music and second language acquisition.

Much of the support for the use of music in the second language classroom comes from the area of psychology. The psychological literature is rich with research on music and rote memorization. Language acquisition and rote memorization represent two distinct types of verbal learning. Yet, although they are not synonymous, they are related: Language acquisition subsumes memorization. The ability to memorize is critical to the language acquisition process, since it would be virtually impossible to acquire language without memory.

Music enhances rote memorization. In fact, some studies point to the bond which exists between music and verbal learning. Music and its subcomponent, rhythm, have been shown to benefit the rote memorization process. Deutch (1972). The psychology literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning.

The psychological literature offers evidence of the positive relationship between music and rote memorization, a related yet distinct type of verbal learning. Yet, can music promote second language acquisition as well? Can music, when coupled with the targeted second language, promote language acquisition.

Medina (1993) studied the effects of music upon the acquisition of English vocabulary in a group of 48 second grade limited-English-proficient children. A pretest-posttest control group design with matching and repeated measures was selected for this investigation. The main independent variable, medium (Music/No-Music) was crossed with a second variable, extra linguistic support (Illustrations/No-Illustrations),

producing four treatment groups. No-Music group subjects listened to an oral story while Music subjects heard a sung version of the same story. Illustration group subjects were shown pictures of target vocabulary words while listening to the story. No-Illustration subjects listened to the story without the benefit of pictures. The findings support past positive claims. The same amount of vocabulary was acquired from listening to a song as listening to a story. More words were acquired when they were sung rather than spoken. Similarly, presenting illustrations which communicated word meaning resulted in greater vocabulary acquisition. Yet the greatest vocabulary was acquired when stories were both sung and illustrated. Therefore, the combination of Music and Illustrations resulted in the largest vocabulary acquisition gains.

Conclusion

Throughout the foregoing chapter, we first presented the various teaching materials ranging from songs to homegrown materials. Those are resources and accessories often employed by teachers to teach foreign languages. Indeed, there is a great variety of tools, equipment and accessories teachers might use during their teaching, but the core of our investigation is precisely the use of songs to help foreign language learners achieve better language spoken proficiency. This is why we tried to highlight how do songs and music contribute in the acquisition of foreign languages. We aim at bringing evidence about the usefulness of using songs in the foreign language acquisition process. The three previous chapters have been intended to be a theoretical overture before validating our hypothesis through field work.

FIELD WORK

CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

IV – 1 The Students' Questionnaire

Introduction

The current study aims at investigating the effects of English songs on improving students' English oral proficiency. The students' questionnaire is a thirty-five item questionnaire divided into three sections: the students' background information, the students' attitudes towards Oral Expression course and the students' attitudes towards songs as a teaching material. Its basic aim was to get students' attitudes, views and opinions about the teaching of Oral Expression in particular. How they would value their oral performance and how they would react if English songs are to be used as a teaching strategy in the Oral Expression course.

The questionnaire was first tested on a small sample of fifteen students. After some changes and readjustments, it was self-administered to the population sample in order to save time and energy. The students took half an hour to answer all the questions.

Section I: Students' background information

Item 1:

Your sex is:

	N	%
a-Male	14	23.33 %
b-Female	46	77.66 %
Total	60	100 %

(Table V.1.1: Students' gender)

We asked this first question to know about the students' sex. It is clearly seen from (Table 1) that girls overpopulate boys. The overrepresentation of girls would be a considerable fact to the study, as it would show whether sex has an impact on students' admiration of songs and music as a variety of art.

Item 2:

Your age is:

Age	Number	%
18	04	06.66 %
19	13	21.66 %
20	27	45 %
21	08	13.33 %
22	05	08.33 %
23	02	03.33 %
24	00	00 %
25	01	01.66 %
Total	60	100 %

(Table V.1.2: Students' age)

The results show diversity in ages, ranging from eighteen to twenty-five. The average age is twenty years old and represents 45 % of the whole sample. In a second position, came those who are aged nineteen. The rest of students have different ages as shown in the table above. This fact demonstrates the tendency of many youth to learn foreign languages and this may convey the needed motivation to learn English.

Item 3:

Your educational streaming is:

	N	%
a-Literary	22	36.66 %
b-Scientific	38	63.33 %
c-Other	00	00 %
Total	60	100 %

(Table V.1.3: Students' background)

We asked this question to know about the educational background of the students who were subjects to our study. As shown in (Table 2), the majority of students come from scientific streams. This could be interpreted, even at this very premature stage, as a sign of the lack of motivation in literary stream students to study English. Most of them favor going to other departments as the Law department, Arabic department or French department because, we believe, studies are easier and a more interesting career is expected. In such a case, teachers should be conscious that these students have different learning strategies which are influenced by their previous background. No students from other streams were registered.

Item 4:

Studying English was:

	N	%
a-Personal	43	71.66 %
b-Imposed	06	10 %
c-Advised	11	18.33 %
Total	60	100 %

(Table V.1.4: Students' streaming)

The majority of students have opted for studying English as personal choice while the rest confessed that being in the department of English was rather a piece of advice or an external obligation. Having a high rate of students, who are studying English because of a personal preference, can be advantageous since it would be a source of motivation to learn English and interest to know anything that relates to the language for instance, how to speak it well.

Item 5:

If personal, please give two major reasons:

Students, who came to the English department by their own enthusiasm, affirm that they did so because of two main reasons; one is their love and admiration of English language, second is the undeniable fact of the top position English language holds among all other world languages. Given this, we can affirm that the subjects are really eager to learn English, enthusiastic and energetic.

Section II: Students' attitudes towards Oral Expression course

Item 6:

How would you classify the following skills in terms of importance? (Use numbers from 1 to 4)

a-Listening	
b-Speaking	
c-Reading	
d-Writing	

	Listening		Speaking		Reading		Writing	
	N	%	N	%	N	%	N	%
1	26	43.33%	28	46.66%	05	08.33%	01	01.66%
2	20	33.33%	21	35%	11	18.33%	08	13.33%
3	08	13.33%	06	10%	24	40%	22	36.66%
4	06	10%	05	08.33%	20	33.33%	29	48.33%
Total	60	100%	60	100%	60	100%	60	100%

(Table V.1.5: Students' evaluation of the importance of the four skills)

Histogram V.1.1
Students' evaluation of the importance of the four skills

Percentage

first rank | second rank | third rank | last rank

	first rank	second rank	third rank	last rank
Listening	43.33	46.66	8.33	1.66
Speaking	33.33	35	18.33	13.33
Reading	13.33	10	40	36.66
Writing	10	8.33	33.33	48.33

■ Listening ■ Speaking ■ Reading ■ Writing
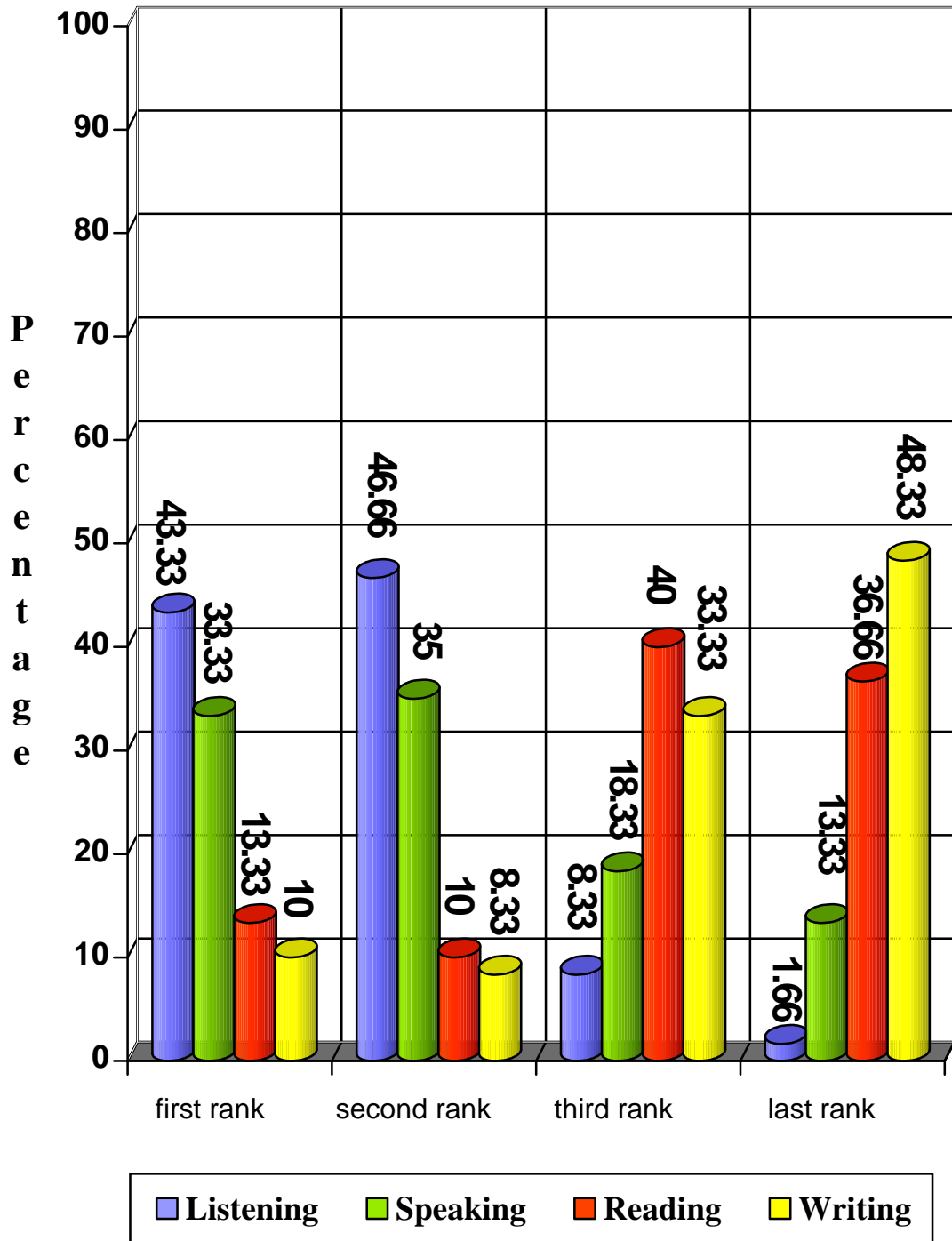
We asked this question so as to know whether the students are satisfied with the actual distribution of skills or not. We found that 43.33% of our respondents put the "Listening" skill in the first rank, and 33.33% put the "Speaking" skill in the first rank recognizing their necessity and importance. At the third rank, they put the "Reading" skill (13.33%), while only (10%) put the "Writing" skill in the first rank. The majority of students agree that listening and speaking must occur before reading and writing. These scores exhibit the evidence that foreign language learners want first to learn the oral mode of communication of a foreign language (listening + speaking) before its written mode (reading + writing). However, in practice, the written mode of language is taking priority over the oral one. This fact is not the choice of learners, but imposed by education authorities. A very little value is given to the oral mode for all our exams and examinations are written and require only reading and writing competencies. At the university level, English department students, become aware that a foreign language learner must possess oral capacities since oral situations requiring listening and speaking are more frequent than the written situations. As English teachers, they will be requested to stand before an audience and speak to teach. We can confidently say that without developing the oral skill, learners will always suffer from the handicap of improper communication.

This item shows again the mismatch between learners' interests and preferences and those imposed on them by the programme. At the university level, very little time is devoted to the oral skill; students study Oral Expression once per week the length of first, second and third years then the module disappears during fourth year. All the other modules are taught in a written mode including lot of reading, memorization, writing but very little talk from the students.

Item 7:

Justify

Students stated that there is a logical order in those skills. According to them, language learners must first learn to listen, speak, read and finally write. They agree that listening and speaking must occur first because they are relatively easier than reading and writing which are skills which require a high level of language proficiency.

Item 8:

How much do you enjoy the Oral Expression course?

	N	%
a-Much	41	68.33%
b-A little	12	20%
c-Not at all	07	11.66%
Total	60	100%

(Table V.1.6: Students' appreciation of the Oral Expression course)

The results of this item show that the majority of students enjoy a lot the Oral Expression course. A view that is clearly expressed by 68.33%. Only few students representing 20% enjoy it a little and very few students representing 11.66% do not enjoy it at all. These facts can be interpreted as being another evidence for the students' motivation, interest in the course and will to learn to speak English.

Item 9:

Justify your answer

This item was intended to obtain the reasons that made our respondents to put "much", "a little" or "not at all". The ones who put "much" set forth two main reasons: one is they feel more comfortable, relaxed and free to talk than in any other module,

second is the argument that speaking English is a necessity and the Oral Expression course is the only opportunity to do it. The ones who put "a little" argued that that was due to inappropriate teaching aids and strategies and the ones who put "not at all" say it because they hate talking because of their short knowledge. This is a reality about the existence of introvert learners among our sample. So, we must keep this in mind and be very careful when dealing with them.

Item 10:

How would you evaluate your performance in English oral proficiency?

	N	%
a-Good	11	18.33%
b-Average	31	51.66%
c-Poor	18	30%
Total	60	100%

(Table V.1.7: Students' evaluation of their own English oral proficiency)

The majority of students (81.66% if we take answers b and c together) have unsatisfactory English oral proficiency. In theory students are taught all the skills that allow them communicate efficiently in the foreign language, however, when we got closer to them, we found out that their oral performance leaves much to be desired. These scores also denote that the oral course contents are either insufficient or deficient in matching the needs and interests of the students. This leads us to argue that there should be some changes in the course and the way it is taught. If students lack knowledge and interest in the course, there is very little we could expect from them.

This leads us to claim that being successful in speaking a foreign language requires a high register in that language and a mastery of its grammatical and pronunciation rules as well.

Item 11:

How often do you speak English in the classroom?

	N	%
a-Very often	07	11.66%
b-Often	12	20%
c-Sometimes	19	31.66%
d-Rarely	22	36.66%
Total	60	100%

(Table V.1.8: Rates of participation in the oral course)

The scores obtained in this item clearly show that a great number of students confessed that they rarely intervene in the oral exchange (36.66%), the ones who sometimes intervene are estimated to (31.66%). Now, if we consider that the students who belong to category (a+b) are active participants and the ones who belong to category (c+d) are passive participants, we can affirm that only one third of the sample is orally dynamic and two thirds are orally dormant. This is already an alarming indicator which must be taken into consideration before any investigation.

Item 12:

If "rarely" is it because of your:

	N	%
a-Poor level in English	12	54.54%
b-Feeling of embarrassment	02	09.09%
c-Lack of self-confidence	01	04.54%
d-Nature of topics discussed	07	31.81%
e-Others	00	00%
Total	22	100%

(Table V.1.9: Rates per reason for poor oral involvement)

The above scores clearly denote, on one hand, the lean of students towards justifying their poor oral involvement by either their poor level in English, which is the dominant reason, or the nature of topics discussed during Oral Expression course which are demotivating, boring and dull. On the other hand, both self-confidence and embarrassment do not seem to be real obstacles to them to contribute in the lesson making.

Item 13:

Are your difficulties in speaking English due to:

	N	%
a-Lack of learning aids	19	31.66%
b-Shortage in vocabulary register	28	46.66%
c-Lack of motivation and interest	04	06.66%
d-Inappropriate teaching techniques	07	11.66%
e-Others	02	03.33%
Total	60	100%

(Table V.1.10: Rates per reason for difficulties in speaking English)

The collected answers confirmed that the students speaking difficulties are mainly due to the very limited amount of the vocabulary store they possess (46.66%), which is probably due to the wrong teaching strategies adopted by their former English teachers which only focused on the written mode of language. The lack of learning aids is the second reason stated by our respondents (31.66%). Learners do not need to be motivated as they need practice, adequate teaching aids and more appropriate teaching strategies. Here, we must mention that two of our respondents claim that they can't speak for they are timid students who fear making mistakes. These are introvert students whom must be treated vigilantly.

Item 14:

Do you think that the time allotted to the Oral Expression course is sufficient?

	N	%
a-Yes	14	23.33%
b-No	46	76.66%
Total	60	100%

(Table V.1.11: Students' views of time allotted to Oral Expression)

This question was asked in order to know whether or not the time constraint could be a source of the students' speaking problems. The answers we collected reveal that the great majority (76.66%) believe they are not given enough time to practice Oral Expression in the department of English where most of the modules are taught in a mode based on reading and writing and most of the exams are held in a written form. We can easily guess that learners need more time and opportunities to talk.

Item 15:

Which of the following topics do you think would be more stimulating you to speak?

	N	%
a-Culture and arts	05	08.33%
b-Literature sciences	11	18.33%
c-Political and social subjects	17	28.33%
d-Historical subjects	10	16.66%
e-Own experiences / opinions / feelings	18	30%
f-Others	00	00%
Total	60%	100%

(Table V.1.12: Topics' preferences)

From the results embodied in this table, we could say that the majority of the students (30%) prefer talking about topics related to their own life experiences, opinions and feelings such as traveling, friendship, love, courage, religion, loyalty, marriage, happiness, etc. Another considerable percentage (28.33%) prefers social and political topics. The scores, in general, suggest that the teacher should vary topics of discussion so as to meet his learners' interests and avoid boredom and monotony.

Item 16:

Do you think that the present Oral Expression activities are useful to you?

	N	%
a-Yes	21	35%
b-No	39	65%
Total	60	100%

(Table V.1.13: Students' evaluation of the listening activities)

Most of the students we questioned (65%) believe that the Oral Expression activities suggested to them during Oral Expression lessons are insufficient to expand their speaking capacities, while, the rest (35%) trust in the opposite.

Item 17:

If "no" why?

Respondents, who believe in the insufficiency of the Oral Expression activities, justify their choice by the argument that the activities are not many. They also claim that the time allotted to those activities is not as much as necessary.

Section III: Attitudes towards songs as a teaching material

Item 18:

Among the following teaching aids, which one do you prefer?

	N	%
a-audio-tapes	38	63.33%
b-video-tapes	22	36.66%
Total	60	100%

(Table V.1.14: Students' preferences of teaching aids)

We noticed through the students' responses that the majority of them (63.33%) prefer audio-tapes as a teaching aid. This clearly denotes that they strongly believe in the usefulness of such means. The rest (36.66%) have chosen video-tapes.

Item 19:

Why?

According to our students, it is easier to deal with audio-tapes because it requires less energy and brain efforts. The explanation they gave had been the following: Whenever we listen to songs, we only need to listen and understand, whereas, while viewing video-tapes, we need to watch, listen and understand and obviously this requires more concentration, meditation and energy.

Item 20:

Do you like English songs?

	N	%
a-Yes	46	76.66%
b-No	14	23.33%
Total	60	100%

(Table V.1.15: Students' appreciation of English songs)

As shown in the table above, the majority of our subjects are keen on English songs. This denotes the interest and the fondness of our respondents towards songs and music which is another cheering ingredient in our investigation.

Item 21:

How often do you listen to English songs?

	N	%
a-Often	08	13.33%
b-Sometimes	27	45%
c-Rarely	19	31.66%
d-Never	06	10%
Total	60	100%

(Table V.1.16: The students' frequency of listening to English songs)

From the above table, we can easily notice that the majority of our subjects sometimes listen to English songs. Some rarely listen to songs and very few often listen to them. What's surprising are the views expressed by 10% of our respondents who declared that they never listen to songs. This may be due to a range of reasons. May be

those students hate songs, may be they are busy, all the time, with other business and may be they strongly believe in the religious opinion about music and songs as being "Harram".

Item 22:

Do you enjoy listening to songs in the classroom?

	N	%
a-Yes	51	85%
b-No	09	15%
Total	60	100%

(Table V.1.17: Opinions about listening to songs in the classroom)

The views expressed plainly denote that the large majority of students take pleasure in listening to songs in the classroom. This means that this is a quite an enjoyable experience to them. Something that they really like and feel delighted and charmed with whenever exposed to.

Item 23:

If "no" Say why?

The small number of students who responded by "no", argued that listening to songs could be a waste of time. They hate music. They prefer activities involving more speaking than listening. Listening to songs requires much attentiveness and application. It is not easy to understand all what is being sung by the singer. One other argument, though minor and amazing, but which must be stated is the opinion expressed by two of our subjects who believe that songs and music are banned except those religious chants made to praise Islam and Prophet "Mohammed".

Item 24:

Which among the following musical genres do you prefer?

Musical genre	N	%
a- Pop	08	22.22%
b- Rock	12	33.33%
c- Jazz	01	02.77%
d- Country	09	25%
e- Soul	00	00%
f- Rap	02	05.55%
g- R & B	00	00%
h- Blues	00	00%
i- Reggae	04	11.11%
J- Folk	00	00%
Total	36	100%

(Table V.1.18: Students' preferences of musical genres)

Most of our respondents, who for this time were only 60 % of the sample, have opted for Popular, Country and Rock songs. Unexpectedly, 40% our subjects did not respond to this item. The most suitable explanation of this phenomenon, according to us, is that they do not distinguish between the musical genres for they don't have true and precise information about the matter. This led us think about a lesson devoted for the topic (see appendix 2) to be given before starting the investigation.

Item 25:

Why?

In their attempt to explain the why of their choice, students stated that those genres are characterized by quiet melodies which allow the best acoustic atmosphere. We can easily hear the singer and what is being sung, they say.

Item 26:

Which English singers do you prefer?

	N	%
a- British	25	41.66%
b- American	28	46.66%
c- Other	07	11.66%
Total	60	100%

(Table V.1.19: Students' preferences of English songs)

This question was asked in an attempt to guess the students' preferences of English songs. The results show that the overwhelming majority prefer both British and American singers rather than English singers from other nationalities.

Item 27:

Why?

Students believe in the undeniable fact of English authenticity, which only British and American singers can bring within their songs. They trust in those to teach them a variety of authentic matters about language as: vocabulary, pronunciation, grammar and even colloquial English.

Item 28:

For how long do you remember a song?

	N	%
a- Life-long	56	93.33%
b- A short period	04	06.66%
Total	60	100%

(Table V.1.20: Rates about memorization of songs)

Almost all the students claim that they remember a song for life-long. Once a song is learnt, studied or sung by learners, they will never forget it since it will be then embodied deep in their memory for life.

Item 29:

Do you think that listening to songs can develop your oral skill?

	N	%
a-Yes	53	88.33%
b-No	07	11.66%
Total	60	100%

(Table V.1.21: Opinions about the usefulness of songs in developing the oral skill)

The obtained results manifestly show that the major portion of our respondents believes in the great usefulness of songs as a vehicle in language acquisition. This means that they have a strong conviction that listening to songs brings them closer to the target language and consequently improves their aptitudes and brings them to become skilled at speaking the language.

Item 30:

If "yes" explain

In the students' attempt to explain how listening to songs could develop their oral aptitudes, they stated a range of justifications which we will sum up here below:

- Singing songs and listening to music are agreeable experiences.

- Learners feel relaxed, more attentive and therefore more receptive to learning.

- Songs contain authentic language.

- Songs often include lot of repetition that helps to make language memorable.

- Songs include supra-segmentals: how rhythm, stress and intonation the pronunciation of English language.

- Songs help learners distinguish between the American and British English.

- A variety of new vocabulary is introduced through songs.

- Grammar and cultural aspects is introduced through songs.

Item 31:

Which of the following language elements do you improve when listening to songs?

	N	%
a- Vocabulary	02	03.33%
b- Pronunciation	02	03.33%
c- Grammar	01	01.66%
d- All of them	55	91.66%
Total	60	100%

(Table V.1.22: rates about the improvement of language elements)

An overwhelming majority of students (91.66%) consider songs to be a very useful medium to develop the three items all together. Listening to songs makes them acquire vocabulary, embeds grammatical structures and improves spelling and pronunciation. This is because Learners are relaxed, more attentive and therefore more receptive to learning, songs almost always contain authentic language, and songs include rhythm, stress and intonation which manipulate the pronunciation of English language.

Item 32:

Do you think that the fact of listening to songs brings you closer to the target language and its culture?

	N	%
a-Yes	54	90%
b-No	06	10¨%
Total	60	100%

(Table V.1.23: Opinions about the validity of listening to songs in language acquisition)

Almost all the respondents affirm that they feel closer to English language whenever exposed to English songs. This is evidence about the efficacy of songs and music as a vehicle for first and second language acquisition. Students feel relaxed, acquire vocabulary and grammar, improve spelling and pronunciation and develop the linguistic skills of speaking and listening. Listening to songs can also bring students closer to the geographical place of their creation, as well as to the cultural and social milieu in which they arose. This makes students learn, not only, language but even the hidden culture associated with that language.

Item 33:

How?

Students believe that songs are artistic creations. Each song was created to convey a message. Songs belong to different genres, regions, traditions, origins and populations. Whenever exposed to a song, we are exposed to the elements above and thus exposed to the culture the song transmits, they say.

Item 34:

What criteria do you think should be taken into consideration when selecting songs?

	N	%
a-Singer	10	16.66%
b-Lyrics	09	15%
c-Popularity	06	10%
d-Genre	02	03.33%
e- Date	01	01.66%
f-All of them	30	50%
g-Theme	02	03.33%
Total	60	100%

(Table V.1.24: Opinions about how to select songs)

The scores shown in the table above unmistakably suggest that when selecting songs to present to students, the teacher must be very careful. We must do a minute and precise selection. Though a considerable number of students favour the selection according to singer, lyrics and popularity, the majority (53.33%) agree that a song must

be selected according to a variety of elements which include singer, lyrics, popularity, musical genre, theme and even date of release.

Item 35:

What would you suggest as far as songs in oral work are concerned?

Concerning this last item, students said that introducing songs in the oral work could be only of benefit to them. They suggested experiencing it more frequently using adequate means (language laboratories). They also suggested allowing them contribute with the teacher in the song choice, so as to feel to be part and parcel of the course. This could raise their confidence and encourage them to act positively in the lessons. Many students were of the view that speaking a foreign language had never been a facile task, so, according to them, what is needed is an extension of practice; more time should be allotted to the Oral Expression course to allow them progress.

Findings

Section I: Students' background information

Information obtained from this section demonstrated the following:

➡ There is a girls' overpopulation.

➡ Students are not homogenous in their ages.

➡ There is an overrepresentation of the scientific background students.

➡ The majority of students opted for English as a personal preference.

➡ Students take pleasure in listening to songs in the classroom.

Section II: Students' attitudes towards Oral Expression course

Information obtained from this section demonstrated the following:

➡ Listening and speaking must occur before reading and writing.

➡ Students enjoy a lot the Oral Expression course.

➡ Students have unsatisfactory English oral proficiency.

➡ Two thirds of students are orally dormant.

➡ The poor oral involvement of students is due to their poor level in English and the nature of topics discussed during Oral Expression course.

➡ The students speaking difficulties are mainly due to the very limited amount of their vocabulary store.

➡ Time allotted to Oral Expression course in the department of English is not sufficient to its full practice.

➡ The Oral Expression teacher should vary topics of discussion so as to meet his learners' interests and avoid boredom and monotony.

➡ The present Oral Expression activities suggested to students during Oral Expression lessons are insufficient to expand their speaking capacities.

Section III: Attitudes towards songs as a teaching material

Information obtained from this section demonstrated the following:

➡ Students prefer audio-tapes as a teaching aid.

➡ Students are keen on English songs.

➡ Lot of students frequently listen to English songs.

➡ Students do not distinguish between the musical genres for they don't have true and precise information about the matter.

➡ Students trust in British and American singers to teach them the authentic English.

➡ Students claim that they remember a song for life-long.

➡ Students believe in the great usefulness of songs as a vehicle in language acquisition.

➡ Songs make students acquire vocabulary, embed grammatical structures and improve spelling and pronunciation.

➡ Songs can bring students closer to the cultural and social milieu in which they arose. Students learn language and the culture associated with it.

➡ The teacher must do a minute and precise selection of songs.

IV – 2 The Teachers' Interview

We got in touch with five Oral Expression teachers in the department of English. Our interviewees had, more or less, enough experience in teaching the Oral Expression module. Our interviews with the teachers were nearly around the same lines. They were asked, in the beginning, whether their students were eager to speak in the classroom or not and they replied that most of them prefer to keep silent and scarcely intervene. Teachers agree that students really suffer from a huge oral handicap which prevents their integration in the English linguistic world. Teachers also agree that the main hurdle facing students is that of the deficiency in vocabulary store which prevents them from contributing in the talk. Teachers seem to agree that it is a necessity for any Oral Expression teacher to do his best to augment the vocabulary richness of his learners. When asked about their opinion as far as the use of songs to achieve the same purpose, they replied that it is a very useful and one of the best strategies in such a domain. Teachers asserted that using songs as a medium to advance the acquisition of vocabulary vital to the oral linguistic performance will be efficient and successful.

Students will certainly appreciate it since it breaks monotony, motivates them and provides a relaxing ambiance profitable for language learning. Our interviewees, however, claim that selecting songs for such a particular intention must be very minute. The teacher must, beforehand, select the songs suitably, audition them, prepare the activities then present them to students.

IV – 3 The Observation Grid

As mentioned earlier (see Chapter 4 / Session planning), our investigation was spread over a period of four months. This required an observation grid for every week. We drew a model observation grid for both experimental and control groups. We followed the progress of the students week per week, recording their scores every week, but we enclosed only monthly grids because we found it too much, a waste of time and energy to enclose thirty six grids (16 weeks + pre-test and post-test) for the two groups. Next are the observation grids for:

1- The pre-test. (first step)

2- The average of the scores of the 4 weeks of the first month.

3- The average of the scores of the 4 weeks of the second month.

4- The average of the scores of the 4 weeks of the third month.

5- The post-test. (last step)

Table V-3-1: OG for the EG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	B. Mira		x						x							x				04 / 15
02	R. Khadija		x							x					x					04 / 15
03	S. Faiza			x						x						x				06 / 15
04	D. Meriem				x					x						x				07 / 15
05	T. Djemai			x					x						x					04 / 15
06	C. Narimane		x							x						x				05 / 15
07	F. Youcef		x							x						x				05 / 15
08	M. Saliha		x						x						x					03 / 15
09	B. Souad			x						x						x				06 / 15
10	C. Djohra			x						x						x				06 / 15
11	S. Hiba				x					x						x				07 / 15
12	Z. Walid		x							x					x					04 / 15
13	L. Salim			x							x					x				07 / 15
14	K. Smail			x						x						x				06 / 15
15	G. Farouk		x							x						x				05 / 15
16	T. Kenza		x						x						x					03 / 15
17	S. Wahiba			x						x					x					05 / 15
18	G. Billal			x						x						x				06 / 15
19	N. Hayet			x						x						x				06 / 15
20	T. Nawel				x					x					x					06 / 15
21	F. Nora			x						x						x				06 / 15
22	G. Aicha				x					x						x				07 / 15
23	M. Saida				x						x					x				08 / 15
24	S. Dalal			x						x						x				06 / 15
25	B. Randa				x						x					x		x		09 / 15
26	Y. Amina				x					x						x				07 / 15
27	R. Hanan				x					x						x				07 / 15
28	D. Nadjet			x						x						x				06 / 15
29	H. Wafa		x								x				x					05 / 15
30	Z. Torkia		x						x						x					03 / 15
	Total		**01.86**						**01.96**						**01.73**					**05.63**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

Table V-3-2: OG for the CG

		Vocabulary						Pronunciation						Grammar						
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	A / 15
01	T. Sofiane			x						x						x				06 / 15
02	R. Sabrina				x						x					x				08 / 15
03	M. Souad			x					x							x				05 / 15
04	D. Walid			x						x						x				06 / 15
05	R. Salah				x						x					x				08 / 15
06	H. Loubna			x						x					x					05 / 15
07	G. Kamel		x							x					x					04 / 15
08	Z. Nouara			x						x						x				06 / 15
09	B. Warda			x						x					x					05 / 15
10	F. Nessma			x						x						x				03 / 15
11	S. Noreddine		x						x						x					03 / 15
12	N. Souhila			x						x					x					05 / 15
13	L. Mohammed			x						x					x					05 / 15
14	K. Louiza				x						x				x					07 / 15
15	M. Hamza		x						x						x					03 / 15
16	T. Narjess			x						x						x				06 / 15
17	B. Naima				x					x						x				07 / 15
18	B. Salima					x						x					x			11 / 15
19	Y. Fouzia			x						x						x				06 / 15
20	Z. Khaoula			x						x						x				06 / 15
21	D. Malika		x							x					x					04 / 15
22	K. Ahlem		x						x						x					03 / 15
23	F. Ibtissem		x						x						x					03 / 15
24	G. Hayet.			x						x						x				06 / 15
25	S. Sabrina		x							x						x				05 / 15
26	B. Siham			x						x						x				06 / 15
27	F. Abla		x						x						x					03 / 15
28	D. Angham		x						x						x					03 / 15
29	R. Zineb		x						x						x					03 / 15
30	F. Amel			x						x						x				06 / 15
	Total	**01. 86**						**01. 90**						**01. 56**						**05. 23**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

First year
Oral Expression
Month 1

Table V-3-3: OG for the EG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	B. Mira			x						x						x				06 / 15
02	R. Khadija			x						x					x					05 / 15
03	S. Faiza			x						x						x				06 / 15
04	D. Meriem				x						x					x				08 / 15
05	T. Djemai			x						x					x					05 / 15
06	C. Narimane			x						x						x				06 / 15
07	F. Youcef			x						x						x				06 / 15
08	M. Saliha		x						x							x				04 / 15
09	B. Souad				x					x						x				07 / 15
10	C. Djohra			x							x				x					06 / 15
11	S. Hiba				x					x						x				07 / 15
12	Z. Walid			x						x					x					05 / 15
13	L. Salim			x							x					x				07 / 15
14	K. Smail				x					x						x				07 / 15
15	G. Farouk			x						x						x				06 / 15
16	T. Kenza			x					x							x				05 / 15
17	S. Wahiba				x					x						x				07 / 15
18	G. Billal			x						x						x				06 / 15
19	N. Hayet				x					x						x				07 / 15
20	T. Nawel				x					x						x				07 / 15
21	F. Nora			x						x						x				06 / 15
22	G. Aicha				x					x						x				07 / 15
23	M. Saida				x						x						x			09 / 15
24	S. Dalal				x						x					x				08 / 15
25	B. Randa				x						x						x			09 / 15
26	Y. Amina				x					x						x				07 / 15
27	R. Hanan				x					x						x				07 / 15
28	D. Nadjet			x						x						x				06 / 15
29	H. Wafa			x						x						x				06 / 15
30	Z. Torkia			x					x							x				05 / 15
	Total	**02.40**						**02.10**						**01.93**						**06.43**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

Table V-3-4: OG for the CG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	T. Sofiane			x					x							x				06 / 15
02	R. Sabrina				x					x							x			09 / 15
03	M. Souad			x					x							x				06 / 15
04	D. Walid			x						x						x				07 / 15
05	R. Salah				x					x							x			09 / 15
06	H. Loubna			x					x							x				06 / 15
07	G. Kamel			x					x						x					05 / 15
08	Z. Nouara			x					x							x				06 / 15
09	B. Warda			x					x						x					05 / 15
10	F. Nessma			x					x							x				06 / 15
11	S. Noreddine			x					x						x					05 / 15
12	N. Souhila			x					x							x				06 / 15
13	L. Mohammed			x					x							x				06 / 15
14	K. Louiza				x					x						x				08 / 15
15	M. Hamza			x				x							x					04 / 15
16	T. Narjess				x				x							x				07 / 15
17	B. Naima				x				x							x				07 / 15
18	B. Salima					x					x						x			11 / 15
19	Y. Fouzia			x					x							x				06 / 15
20	Z. Khaoula			x					x							x				06 / 15
21	D. Malika		x						x						x					04 / 15
22	K. Ahlem			x				x							x					04 / 15
23	F. Ibtissem		x					x								x				04 / 15
24	G. Hayet.			x					x							x				06 / 15
25	S. Sabrina				x			x								x				05 / 15
26	B. Siham			x						x						x				07 / 15
27	F. Abla			x					x						x					05 / 15
28	D. Angham		x					x							x					03 / 15
29	R. Zineb			x				x							x					04 / 15
30	F. Amel			x					x							x				06 / 15
	Total	**02.00**						**02.03**						**01.80**						**05.96**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

Table V-3-5: OG for the EG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	B. Mira				x						x					x				08 / 15
02	R. Khadija			x							x					x				07 / 15
03	S. Faiza				x					x						x				07 / 15
04	D. Meriem					x					x						x			10 / 15
05	T. Djemai				x					x						x				07 / 15
06	C. Narimane			x						x							x			07 / 15
07	F. Youcef				x					x							x			08 / 15
08	M. Saliha			x						x							x			07 / 15
09	B. Souad					x					x					x				09 / 15
10	C. Djohra				x						x						x			09 / 15
11	S. Hiba					x					x					x				09 / 15
12	Z. Walid				x						x						x			09 / 15
13	L. Salim				x						x					x				08 / 15
14	K. Smail					x					x						x			10 / 15
15	G. Farouk				x					x						x				07 / 15
16	T. Kenza			x						x						x				06 / 15
17	S. Wahiba					x					x						x			10 / 15
18	G. Billal			x						x						x				06 / 15
19	N. Hayet				x						x					x				08 / 15
20	T. Nawel				x						x						x			09 / 15
21	F. Nora				x						x						x			09 / 15
22	G. Aicha				x					x							x			08 / 15
23	M. Saida					x					x						x			10 / 15
24	S. Dalal				x						x						x			09 / 15
25	B. Randa				x						x						x			09 / 15
26	Y. Amina				x						x					x				08 / 15
27	R. Hanan					x					x					x				09 / 15
28	D. Nadjet				x					x						x				08 / 15
29	H. Wafa				x						x					x				08 / 15
30	Z. Torkia			x						x						x				06 / 15
	Total	**03.06**						**02.56**						**02.43**						**08.23**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

First year
Oral Expression
Month 2

Table V-3-6: OG for the CG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	T. Sofiane			x						x						x				06 / 15
02	R. Sabrina				x						x						x			09 / 15
03	M. Souad			x						x						x				06 / 15
04	D. Walid			x							x					x				07 / 15
05	R. Salah				x						x						x			09 / 15
06	H. Loubna			x						x						x				06 / 15
07	G. Kamel			x						x						x				06 / 15
08	Z. Nouara			x						x						x				06 / 15
09	B. Warda			x						x						x				06 / 15
10	F. Nessma				x					x						x				07 / 15
11	S. Noreddine			x						x						x				06 / 15
12	N. Souhila			x						x						x				06 / 15
13	L. Mohammed			x						x						x				06 / 15
14	K. Louiza				x						x					x				08 / 15
15	M. Hamza			x						x						x				06 / 15
16	T. Narjess				x					x						x				07 / 15
17	B. Naima				x					x							x			08 / 15
18	B. Salima				x							x					x			10 / 15
19	Y. Fouzia			x						x						x				06 / 15
20	Z. Khaoula			x						x						x				06 / 15
21	D. Malika			x						x						x				06 / 15
22	K. Ahlem			x						x						x				06 / 15
23	F. Ibtissem			x						x						x				06 / 15
24	G. Hayet.			x						x						x				06 / 15
25	S. Sabrina				x					x						x				07 / 15
26	B. Siham			x							x					x				07 / 15
27	F. Abla			x						x						x				06 / 15
28	D. Angham			x						x						x				06 / 15
29	R. Zineb			x						x						x				06 / 15
30	F. Amel			x						x						x				06 / 15
	Total	**02.26**						**02.23**						**02.13**						**06.63**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

First year
Oral Expression
Month 3

Table V-3-7: OG for the EG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	B. Mira					x					x						x			10 / 15
02	R. Khadija				x						x					x				08 / 15
03	S. Faiza					x					x						x			10 / 15
04	D. Meriem					x					x						x			10 / 15
05	T. Djemai					x					x						x			10 / 15
06	C. Narimane				x						x						x			09 / 15
07	F. Youcef				x					x							x			08 / 15
08	M. Saliha				x					x							x			08 / 15
09	B. Souad					x					x						x			10 / 15
10	C. Djohra				x						x						x			09 / 15
11	S. Hiba					x					x						x			10 / 15
12	Z. Walid				x						x						x			09 / 15
13	L. Salim				x						x						x			09 / 15
14	K. Smail					x					x						x			10 / 15
15	G. Farouk				x						x					x				08 / 15
16	T. Kenza				x						x					x				08 / 15
17	S. Wahiba					x					x						x			10 / 15
18	G. Billal				x						x					x				08 / 15
19	N. Hayet				x						x						x			09 / 15
20	T. Nawel				x						x						x			09 / 15
21	F. Nora					x					x						x			10 / 15
22	G. Aicha				x					x							x			08 / 15
23	M. Saida					x					x						x			10 / 15
24	S. Dalal				x						x						x			09 / 15
25	B. Randa				x						x						x			09 / 15
26	Y. Amina				x						x						x			09 /15
27	R. Hanan					x					x						x			10 / 15
28	D. Nadjet					x					x					x				09 / 15
29	H. Wafa					x					x					x				09 /15
30	Z. Torkia				x					x						x				07 / 15
	Total	**03.36**						**02.86**						**02.76**						**09.40**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

First year
Oral Expression
Month 3

Table V-3-8: OG for the CG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	T. Sofiane				x					x						x				07 / 15
02	R. Sabrina				x						x						x			09 / 15
03	M. Souad				x						x					x				08 / 15
04	D. Walid				x						x						x			09 / 15
05	R. Salah				x						x						x			09 / 15
06	H. Loubna			x						x						x				06 / 15
07	G. Kamel				x					x							x			08 / 15
08	Z. Nouara			x							x					x				07 / 15
09	B. Warda				x						x					x				08 / 15
10	F. Nessma			x						x							x			07 / 15
11	S. Noreddine			x							x					x				07 / 15
12	N. Souhila				x					x							x			08 / 15
13	L. Mohammed			x							x					x				07 / 15
14	K. Louiza				x						x						x			09 / 15
15	M. Hamza			x							x					x				07 / 15
16	T. Narjess				x					x							x			08 / 15
17	B. Naima				x						x						x			09 / 15
18	B. Salima				x							x					x			10 / 15
19	Y. Fouzia			x						x						x				06 / 15
20	Z. Khaoula			x						x						x				06 / 15
21	D. Malika			x							x					x				07 / 15
22	K. Ahlem				x						x					x				08 / 15
23	F. Ibtissem			x						x							x			07 / 15
24	G. Hayet.			x							x					x				07 / 15
25	S. Sabrina				x					x						x				07 / 15
26	B. Siham			x							x					x				07 / 15
27	F. Abla				x						x					x				07 / 15
28	D. Angham			x						x						x				06 / 15
29	R. Zineb			x							x					x				07 / 15
30	F. Amel				x						x					x				08 / 15
	Total	**02.53**						**02.66**						**02.36**						**07.43**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

Table V-3-9: OG for the EG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	B. Mira						x					x						x		13 / 15
02	R. Khadija				x						x						x			09 / 15
03	S. Faiza						x					x					x			12 / 15
04	D. Meriem						x					x						x		13 / 15
05	T. Djemai						x					x					x			12 / 15
06	C. Narimane					x						x						x		12 / 15
07	F. Youcef					x					x						x			11 / 15
08	M. Saliha				x						x						x			11 / 15
09	B. Souad						x					x						x		13 / 15
10	C. Djohra					x						x						x		11 / 15
11	S. Hiba						x					x						x		13 / 15
12	Z. Walid					x						x						x		12 / 15
13	L. Salim					x						x					x			11 / 15
14	K. Smail					x					x						x			10 / 12
15	G. Farouk			x							x						x			09 / 15
16	T. Kenza			x							x						x			09 / 15
17	S. Wahiba					x					x							x		11 / 15
18	G. Billal					x					x						x			10 / 15
19	N. Hayet			x							x						x			09 / 15
20	T. Nawel					x						x					x			11 / 15
21	F. Nora					x						x						x		12 / 15
22	G. Aicha					x					x						x			10 / 15
23	M. Saida					x						x					x			11 / 15
24	S. Dalal				x						x						x			09 / 15
25	B. Randa				x							x					x			10 / 15
26	Y. Amina				x						x						x			09 / 15
27	R. Hanan					x					x						x			10 / 15
28	D. Nadjet					x						x					x			11 / 15
29	H. Wafa					x					x						x			10 / 15
30	Z. Torkia					x					x						x			10 / 15
	Total	**04.06**						**03.50**						**03.30**						**10.80**

The rating scale
0 = null
1 = inferior
2 = below average
3 = average
4 = above average
5 = superior

First year
Oral Expression
Post-test

Table V-3-10: OG for the CG

		Vocabulary						Pronunciation						Grammar						A / 15
		0	1	2	3	4	5	0	1	2	3	4	5	0	1	2	3	4	5	
01	T. Sofiane				x						x						x			09 / 15
02	R. Sabrina					x					x						x			10 / 15
03	M. Souad					x					x						x			10 / 15
04	D. Walid				x						x						x			09 / 15
05	R. Salah					x						x					x			11 / 15
06	H. Loubna				x						x						x			09 / 15
07	G. Kamel				x					x							x			08 / 15
08	Z. Nouara				x						x					x				08 / 15
09	B. Warda				x						x						x			09 / 15
10	F. Nessma				x						x						x			09 / 15
11	S. Noreddine				x						x						x			09 / 15
12	N. Souhila				x						x						x			09 / 15
13	L. Mohammed				x						x						x			09 / 15
14	K. Louiza					x					x						x			10 / 15
15	M. Hamza				x						x						x			09 / 15
16	T. Narjess				x						x						x			09 / 15
17	B. Naima					x						x					x			11 / 15
18	B. Salima					x						x						x		12 / 15
19	Y. Fouzia				x						x					x				08 / 15
20	Z. Khaoula		x							x						x				06 / 15
21	D. Malika		x								x					x				07 / 15
22	K. Ahlem				x						x					x				08 / 15
23	F. Ibtissem				x					x							x			08 / 15
24	G. Hayet.		x								x					x				07 / 15
25	S. Sabrina				x						x						x			09 / 15
26	B. Siham				x						x					x				08 / 15
27	F. Abla				x						x					x				08 / 15
28	D. Angham		x							x						x				06 / 15
29	R. Zineb		x								x					x				07 / 15
30	F. Amel				x					x						x				07 / 15
	Total	**03.03**						**02.93**						**02.66**						**08.63**

The rating scale
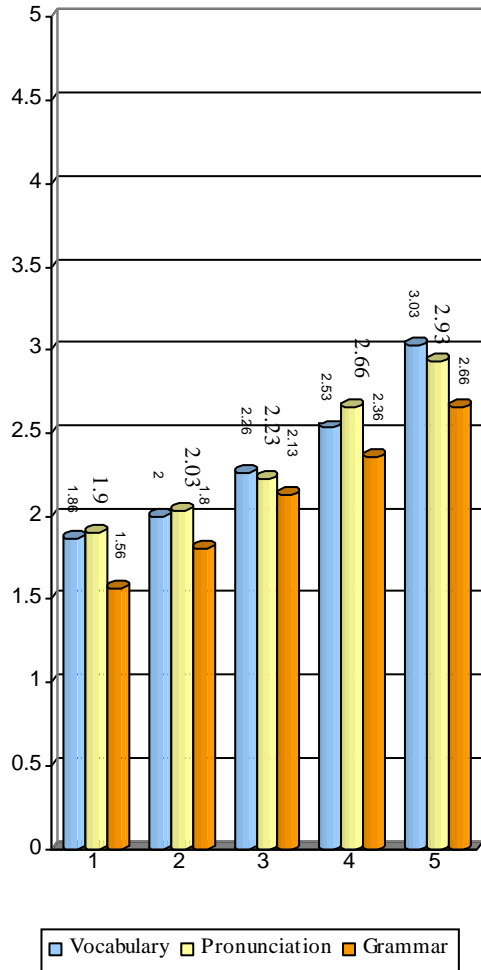**0 = null**
1 = inferior
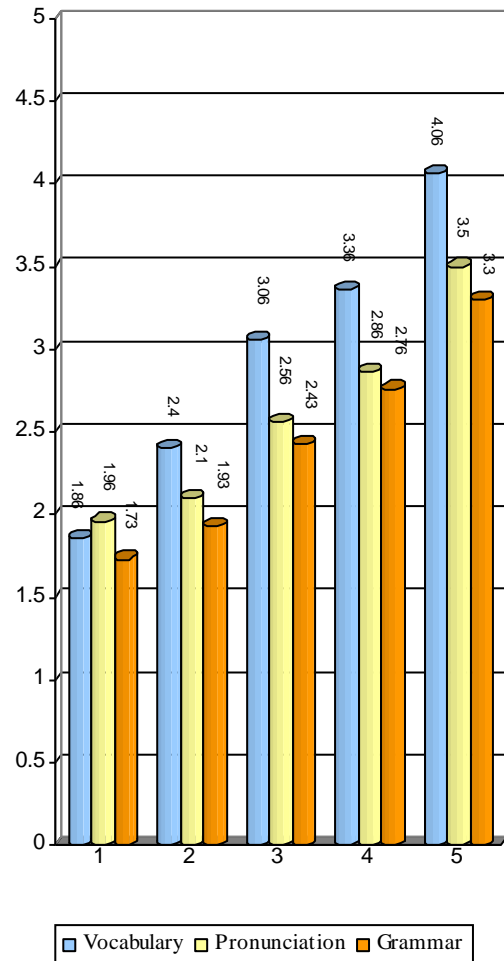**2 = below average**
3 = average
4 = above average
5 = superior

Histogram V-3-1 Improvement of the control group

Histogram V-3-2 Improvement of the experimental group

V – 4 Experimental Findings

⟶ Evaluating students' oral performance in the pre-test indicated a relative similarity of the two groups, in spite of the tiny difference of 0.44 in favor of the EG.

⟶ Both groups, by the end of the experiment, made progress. Yet, it was the EG which showed better results. A more detailed account of their observed progress during the whole experiment can be summed up in the following points:

1- Vocabulary

Both groups EG and CG, were weak as far as oral performance is concerned. But the way we proceeded (teaching with songs the EG and teaching without songs the CG) yielded quantavely and qualitatively better results with the EG. It is apparent that supporting the courses with English songs provided our subjects with a rich source of vocabulary items necessary to speak fluent English.

2- Pronunciation

The same can be said about pronunciation. Though both groups started with a feeble level in English pronunciation, the EG achieved superior results. No doubt that this was achieved thanks to songs and the pronunciation activities associated to them. We believe that combining what students learn during "Phonetics" course with the progress achieved during Oral Expression would bring them achieve full accomplishment in the pronunciation domain.

3- Grammar

The EG obtained better scores as far as grammar is concerned. They seem to have learnt a lot about the rules which govern the use of the language. Again, thanks to songs, they learnt a lot about: adjectives, adverbs, prepositions, active and passive, tenses, pronouns, verbs…..etc. This is really advantageous for the "Grammar" module as well.

V – 5 General Findings

	Vocabulary				Pronunciation				Grammar			
	CG	Prg	EG	Prg	CG	Prg	EG	Prg	CG	Prg	EG	Prg
Pre-test	1.86	00	1.86	00	1.90	00	1.96	00	1.56	00	1.73	00
Month 1	2.0	↗	2.40	↗	2.03	↗	2.10	↗	1.80	↗	1.93	↗
Month 2	2.26	↗	3.06	↗	2.23	↗	2.56	↗	2013	↗	2.43	↗
Month 3	2.53	↗	3.36	↗	2.66	↗	2.86	↗	2.36	↗	2.76	↗
Post-test	3.03	↗	4.06	↗	2.93	↗	3.50	↗	2.66	↗	3.30	↗

(Table V-3-1: Scores matching of the CG and EG)

The above scores matching table shows clearly the superior progress of the Experimental Group over the Control Group.

	CG	EG
Pre-test	05.23	05.63
Post-test	08.63	10.80
Progress	03.40	05.17

(Table V-3-2: Progress matching of the CG and EG)

The above progress matching table shows clearly that the EG made advanced progress over the CG.

V – 6 The T-test

To reveal the effect of the independent variable on the dependent one, the T-test must be applied to guarantee the validity of the experiment, which is based on two entities comparison.

The following formula has to be applied to calculate the T value.

$$T_{N1+N2-2} = \frac{(\overline{X}_1 - \overline{X}_2)\sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{(N_1 S_1^2 + N_2 S_2^2)(N_1 + N_2)}}$$

The obtained results (With 5% error margin) must equal or exceed the t-tabulated value (calculated with the degrees of freedom) to confirm the effect of the independent variable on the dependent one, and hence reject the null hypothesis (**H o**).

X_X = Individual Score

$\overline{X}_X$ = Group Mean

X_X^2 = Squared Score

N_X = Number of Subjects

S_X = Sample Variation (sample variance)

The standard deviation is a virtual value assigned to the probable difference of the level among the subjects.

The T-test is applied on the post-test; the post-test scores were used as a reference.

Pre-test

Experimental Group

	X_1	$X_1{}^2$
1	4	16
2	4	16
3	6	36
4	7	49
5	4	16
6	5	25
7	5	25
8	3	9
9	6	36
10	6	36
11	7	49
12	4	16
13	7	49
14	6	36
15	5	25
16	3	9
17	5	25
18	6	36
19	6	36
20	6	36
21	6	36
22	7	49
23	8	64
24	6	36
25	9	81
26	7	49
27	7	49
28	6	36
29	5	25
30	3	9
T	169	1015

$\sum X_1 = 169$

$\sum X_1^2 = 1015$

$\overline{X}_1 = \dfrac{\sum X_1}{N_1} = \dfrac{169}{30}$

$\overline{X}_1 = 05.63$

Lowest score = 3

Highest score = 9

Control Group

	X_1	$X_1{}^2$
1	6	36
2	8	64
3	5	25
4	6	36
5	8	64
6	5	25
7	4	16
8	6	36
9	5	25
10	3	9
11	3	9
12	5	25
13	5	25
14	7	49
15	3	9
16	6	36
17	7	49
18	11	121
19	6	36
20	6	36
21	4	16
22	3	9
23	3	9
24	6	36
25	5	25
26	6	36
27	3	9
28	3	9
29	3	9
30	6	36
T	157	925

$\sum X_2 = 157$

$\sum X_2^2 = 925$

$\overline{X}_2 = \dfrac{\sum X_2}{N_2} = \dfrac{157}{30}$

$\overline{X}_2 = 05.23$

Lowest score = 3

Highest score = 11

Post-test

Experimental Group   Control Group

	X_1	X_1^2
1	13	169
2	9	81
3	12	144
4	13	169
5	12	144
6	12	144
7	11	121
8	11	121
9	13	169
10	11	121
11	13	169
12	12	144
13	11	121
14	10	100
15	9	81
16	9	81
17	11	121
18	10	100
19	9	81
20	11	121
21	12	144
22	10	100
23	11	121
24	9	81
25	10	100
26	9	81
27	10	100
28	11	121
29	10	100
30	10	100
T	324	3550

	X_1	X_1^2
1	9	81
2	10	100
3	10	100
4	9	81
5	11	121
6	9	81
7	8	64
8	8	64
9	9	81
10	9	81
11	9	81
12	9	81
13	9	81
14	10	100
15	9	81
16	9	81
17	11	121
18	12	144
19	8	64
20	6	36
21	7	49
22	8	64
23	8	64
24	7	49
25	9	81
26	8	64
27	8	64
28	6	36
29	7	49
30	7	49
T	259	2293

$\sum X_1 = 324$

$\sum X_1^2 = 3550$

$\overline{X}_1 = \dfrac{\sum X_1}{N_1} = \dfrac{324}{30}$

$\overline{X}_1 = 10.80$

$\sum X_2 = 259$

$\sum X_2^2 = 2293$

$\overline{X}_2 = \dfrac{\sum X_2}{N_2} = \dfrac{259}{30}$

$\overline{X}_2 = 08.63$

Lowest score = 9

Highest score = 13

Lowest score = 7

Highest score = 12

The sample variation (Standard Deviation)

1 – Experimental group

$$S_1^2 = \frac{\sum X_1^2}{N_1} - X_1^2$$

$$S_1^2 = \frac{3550}{30} - (10.80 \times 10.80)$$

$$S_1^2 = 118.33 - 116.64$$

$$S_1^2 = 1.69$$

2 – Control group

$$S_2^2 = \frac{\sum X_2^2}{N_2} - X_2^2$$

$$S_2^2 = \frac{2293}{30} - (8.63 \times 8.63)$$

$$S_2^2 = 76.43 - 74.47$$

$$S_2^2 = 1.96$$

The t- value

$$T_{N1+N2-2} = \frac{(\overline{X}_1 - \overline{X}_2)\sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{(N_1 S_1^2 + N_2 S_2^2)(N_1 + N_2)}}$$

$$T_{N1+N2-2} = \frac{(10.80 - 8.63)\sqrt{(30 + 30 - 2)30.30}}{\sqrt{(30 \times 1.69 + 30 \times 1.96)(30 + 30)}}$$

$$T_{N1+N2-2} = \frac{2.17\sqrt{58 \times 900}}{\sqrt{(50.70 + 58.80) \times 60}}$$

$$T_{N1+N2-2} = \frac{2.17\sqrt{52200}}{\sqrt{6570}}$$

$$T_{N1+N2-2} = \frac{2.17 \times 228.47}{81.05}$$

$$T_{N1+N2-2} = \frac{495.77}{81.05}$$

$$T_{N1+N2-2} = 6.11$$

Conclusion

The t-Value is of 6.11. According to 58 degrees of freedom (whereby DF = N1+N2-2) according to 2.00 in the t distribution table (see appendix 5) and five percent significance, we can affirm that the independent variable had an effect on the dependent variable, because t = 6.11 exceeds the critical value t = 2.00. This means that the progress achieved by the experimental group is not accidental or due to extraneous factors than the independent variable.

CHAPTER FIVE

SUGGESTIONS AND RECOMMENDATIONS

Basing ourselves on the results obtained, developing the students' speaking skill can be said to be a fundamental aspect in foreign language teaching. Acquiring an oral competence, in whatever language, is compulsory for any language learner. To be a good speaker of a foreign language requires possession of a great deal of its vocabulary which when utilized comes in respect of right pronunciation and grammar. Results from research in this study led us draw the following suggestions and recommendations:

* More consideration and value should be given to the speaking skill in foreign language teaching. Learners really suffer from a great oral handicap since almost all the local studies and exams are done in a written form. In the field of foreign language, it is becoming a necessity that these habits should change. We should give more importance to the speaking skill for a language is not always only written.

* Teachers of Oral Expression should do their best to improve the oral capacities of their learners. They ought to vary teaching strategies, vary oral activities as much as possible, use audio and audio-visual means and carefully select the topics for discussion.

* More time should be allotted to the oral expression course. Three hours per week during first year and only one hour and a half per week during second and third year while the course totally disappears during fourth year revealed to be very insufficient to fully develop the learners' oral proficiency. Thus, we suggest that the course be given more time and why not introducing it during fourth year so as to do away with oral deficiency.

* Teachers of Oral Expression should use songs as one teaching strategy. But when doing this, they should bear in mind that it requires a careful selection of songs and appropriate equipment.

* Teachers of Oral Expression, General Culture, Grammar and Phonetics modules should combine efforts and work in collaboration so as to bring learners achieve the best accomplishment. The mentioned modules are very close to each other and seem to serve the same cause; this is why a need for collaboration will certainly be of a great benefit to learners.

* Teachers of Oral Expression should convince their students that speaking a foreign language is compulsory for language learners. Students should do their best to acquire a high oral competence.

* Teachers of Oral Expression need to show respect to his learners' thoughts and opinions, teach them to say things, never hide and feel freedom and comfort whenever they want to express themselves.

* Teaching should be focused on language authenticity. With language authenticity activities, the teacher can create a learning environment where the learner notices new language and exploits it in an authentic communicative way.

* Teachers should accept that learners have different levels of achievement. They should stimulate the silent (dormant) ones. Teachers should know how to create motivation among learners to bring them communicate frequently.

* Teachers need to teach learners learn to listen then to speak. We need to be good listeners before being good speakers.

* Teacher of Oral Expression should teach their students how to respect each other. They should be taught that error making is likely during the learning process. What is necessary is to learn to get rid of shame and hesitation.

* An Oral Expression teacher has to know about the needs of his students, the orientation of their motivation and enthusiasm. He will, then, be able to decide on the most appropriate topics for discussion.

*Teachers should teach learner creativity. Generating and varying utterances can be a very useful method to increase the oral proficiency.

Teachers should train students to talk with respect to correct pronunciation and academic grammar. Teachers should make students aware of the importance of grammar respect and appropriate pronunciation in speaking English.

* The research we have actually undertaken is an attempt to shed light on the effects of listening to songs on the acquisition of language oral proficiency. It led us conclude that such a strategy is really very valuable. But the debate over the issue of learning a foreign language through music and song is still going on and further investigations about the same issue can be conducted under some other different angles and circumstances.

GENERAL CONCLUSION

This study was conducted to investigate the efficiency of English songs in improving the first year students' speaking skill. The investigation was carried out at the English department. University of Batna. It aimed at whether confirming or rejecting the hypothesis that English songs enrich the learners' vocabulary register which brings them become good speakers. The analysis was by two groups; mainly first year students at the English department and secondary their teachers of Oral Expression for the academic year 2006 / 2007 using both a questionnaire and an observation grid for students and an interview for the teachers.

The findings revealed the positive opinions of both the two groups about the usefulness of applying English songs as a teaching strategy. Results have shown how positive and advantageous were those songs to the progress of the students' oral proficiency.

Our research has led us to conclude that oral practice is a very important activity in the language classroom because it is the unique opportunity for the learner to express himself freely. So, teachers should teach not only to say things but how to say them.

Our research has also led us assert the significance of the Oral Expression course in the language classroom and of the positive impact that songs have on students' achievement in the speaking skill. If we consider our self to be one of those who hold this opinion, our work has been a modest attempt to prove it. Yet, in the field of education and scientific research the reader remains the best judge.

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APPENDICES

APPENDIX 1

Pilot questionnaire

Dear students this questionnaire investigates the difficulties you encounter in oral expression as well as the effect of introducing English songs in the oral expression course on your oral performance. The aim of this study is to prove whether this could bring any improvement to your English oral performance. This is part of an investigation in foreign language teaching and learning conducted at the University of Batna. We can assure you of a total confidentiality. Thanks for collaboration.

*Please, tick in the right box or make full answers whenever necessary.

Section I: Students' background information

1-Sex:
Male

Female

2-Age:

3-Your educational streaming was:

a-Literary   **b-Scientific**   **c-Other, specify**

4-Studying English was:

a-personal   **b-imposed**   **c-Advised**

5-If personal, please give two major reasons:

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

Section II: Students' attitudes towards Oral Expression course

6-How would you classify the following skills in terms of importance? (Use numbers from 1 to 4)

a- Listening	
b- Speaking	
c- Reading	
d- Writing	

7-Justify:

……………………………………………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

………………………………………………………………………………

8-How much do you enjoy the oral expression course?

a-Much

b-A little

c-Not at all

9-Justify your answer:

……………………………………………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

10-How would you evaluate your performance in English oral proficiency?

a-Good ☐

b-Average ☐

c-Poor ☐

11-How often do you speak English in the classroom?

a-Very often ☐

b-Often ☐

c-Sometimes ☐

d-Rarely ☐

12-If "rarely" is it because of your:

a-Poor level in English ☐

b-Feeling of embarrassment ☐

c-Lack of self-confidence ☐

d-Nature of topics discussed ☐

e-Others, specify:

……………………………………………………………………………………………

……………………………………………………………………………………………

13-Are your difficulties in speaking English due to:

a-Lack of learning aids ☐

b-Shortage of vocabulary register ☐

c-Lack of motivation and interest ☐

d-Inappropriate teaching techniques ☐

e-Others, specify:

……………………………………………………………………………………………

……………………………………………………………………………………………

14-Do you think that the time allotted to the oral expression course is sufficient?

a-Yes [   ]   b-No [   ]

15-Which of the following topics do you think would be more stimulating you to speak?

a-Culture and arts   [   ]

b-Literature sciences   [   ]

c-Political and social subjects   [   ]

d-Historical subjects   [   ]

e-Own experiences / opinions / feelings   [   ]

f-Others   [   ]

16-Do you think that the present oral expression activities are useful to you?

a-Yes [   ]   b-No [   ]

17-If "no" why?

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

Section III: Attitudes towards songs as a teaching material

18-Among the following teaching aids, which one do you prefer?

a-Audio-tapes [   ]

b-Video-tapes [   ]

19-Why?

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

20-Do you like English songs?

a-Yes ☐   b-No ☐

21-How often do you listen to English songs?

a-Often ☐

b-Sometimes ☐

c-Rarely ☐

d-Never ☐

22-Do you enjoy listening to songs in the classroom?

a-Yes ☐   b-No ☐

23-If "no" Say why?

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

24-Which among the following musical genres do you prefer?

a-Pop ☐

b-Rock ☐

c-Jazz ☐

d-Country ☐

e-Soul ☐

f-Rap ☐

g-R & B ☐

h-Blues ☐

i-Reggae ☐

j-Folk ☐

25-Why?

………………………………………………………………………………………………….

………………………………………………………………………………………………

………………………………………………………………………………………………

26- Which English singers do you prefer?

a-British

b-American

c-Other

27-Why?

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

28-For how long do you remember a song?

a-Life-long

b-A short period

29-Do you think that listening to songs can develop your oral skill?

a-Yes   **b-No**

30-If "yes" explain:

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

31-Which of the following language elements you improve when listening to songs?

a-Vocabulary

b-Pronunciation ☐

c-Grammar ☐

d-All of them ☐

32-Do you think that the fact of listening to songs brings you closer to the target language and its culture?

a-Yes ☐   **b-No** ☐

33-How?

....

....

....

....

34-What criteria you think should be taken into consideration when selecting songs?

a-Singer ☐

b-Lyrics ☐

c-Popularity ☐

d-Genre ☐

e-Date ☐

f-Theme ☐

g-All of them ☐

35- What would you suggest as far as songs in oral work are concerned?

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We value your input, Thank

APPENDIX 2

Musical genres (styles)

1-Reggae, form of contemporary Jamaican music. .A hybrid combining African folk traditions with Jazz, Gospel, and Calypso, which emerged in Jamaica in the 1940's. The influence of American rhythm-and-blues radio stations in the 1950's, in particular those from New Orleans, caused Jamaican musicians to experiment with drum and bass patterns. This evolving, jerky style became known in the 1960s as ska, and was popularly represented by artists such as Prince Buster and the Skatalites. Reggae inverted the traditional rock patterns by allowing the guitar to take much of the rhythmic stress, frequently playing chords on the off-beat, while the bass guitar often played melodic patterns. Jimmy Cliff was the first international star of reggae. Bob Marley was the most prolific artist to follow, combining soul-influenced melodies with strident lyrics. His music was informed by Rastafarianism, a mixture of biblical mysticism and Afro-Caribbean awareness. Marley (and many other Jamaican musicians) sang about deliverance from oppression and fighting for rights, while advocating the smoking of marijuana as a religious sacrament.

2-Rock, a style highly popular in Western music since about 1955. It is often characterized by an insistent, accented beat and a vibrant style of playing, provided by small bands of musicians. Rock music began in the United States, but it has influenced and in turn been shaped by a broad field of cultures and musical traditions, including gospel music, the blues, country-and-western music, classical music, folk music, electronic music, hip-hop, and the popular music of Asia, Africa, and Latin America. In addition to its use as a broad designation, the term "rock music" is used to refer more specifically to music styles after 1959 predominantly influenced by white musicians.

The central musical instrument in most kinds of rock music is the electric guitar. Beginning in the late 1960s a new generation of rock guitarists, including Jimmy Hendrix, Eric Clapton, and Carlos Santana, experimented with amplification, feedback and various electronic devices, extending the musical potential of the instrument. Other instruments commonly used in rock music include the electric bass guitar, saxophone, the electric piano, organ, and synthesizer; and the drum kit, a variable grouping of snare drum, bass drum, tom-toms, and cymbals.

3-Blues, a genre of African-American folk and popular song. Blues lyrics are typically cast in a three-line stanza consisting of an initial line, its repetition, and a new third line (A A B). Blues singing, rooted in various forms of black American slave song, was widespread in the southern United States by the late 19th century. Singers typically accompanied themselves on guitar or harmonica.

In the 1940s singers such as T-Bone Walker and Louis Jordan performed with big bands or with ensembles based on electric guitar, acoustic string bass, drums, and saxophones; the electric organ also came into use about this time. After 1950 B. B. King, Ray Charles, and others used improved electric guitars and louder, electric basses; brass instruments often replaced saxophones.

4-Country, a style of United States popular music rooted in southern traditional music (derived mainly from the folk music of Britain and Ireland) and influenced by other popular music styles.

The music won national audiences during World War II, and Nashville, Tennessee, became a performance centre. The outstanding figures were the traditional mountain-style singer Roy Acuff; Ernest Tubb, and Hank Williams. Two important women vocalists were Patsy Montana and Kitty Wells. One of the strengths of the style proved to be its lyrics, which often deal with topics such as loneliness, poverty, homesickness. Other leaders during this period were the mandolinist Bill Monroe and the banjoist Earl Scruggs, who together established the driving, unamplified string sound of bluegrass music.

In the 1960s and 1970s such singers as Loretta Lynn, Dolly Parton, Willie Nelson, and Waylon Jennings reached national prominence.

5-Pop, music produced for and sold to a broad audience. Popular music tends to be memorable and melodic, delivered to mass markets in inexpensive formats, such as records and CDs. The popular song, which is normally brief in duration, frequently deals with the theme of romantic love. Shaped by social, economic, and technological forces, popular music is closely linked to the social identity of its performers and audiences.

The term "pop music" had been applied to artists such as Frank Sinatra, Elvis Presley, Diana Ross, Beach Boys, Bob Dylan, Beatles, Rolling Stones, Madonna and Michael Jackson.

6-Jazz, type of music developed by black Americans in about 1900 and possessing an identifiable history and describable stylistic evolution. Jazz has borrowed from black folk music, and popular music has borrowed from jazz, but these three kinds of music remain distinct and should not be confused with one another. The typical instrumentation in jazz begins with a rhythm section consisting of piano, string bass, drums, and optional guitar, to which may be added any number of wind instruments. In big bands the winds are grouped into three sections—saxophones, trombones, and trumpets.

Most early jazz was played in small marching bands or by solo pianists. The bands played this music, modified frequently by syncopations and acceleration, at picnics, weddings, parades, and funerals.

Jazz singing in the 1930s became increasingly flexible and stylized. Ivie Anderson, Mildred Bailey, Ella Fitzgerald, and, above all, Billie Holiday were the leading singers.

7-Folk, music that is transmitted orally. It is composed by individuals who remain anonymous or, at any rate, are not remembered by name. Folk music is found in most of the world's societies, and it exists in different guises and under a variety of social and cultural conditions.

Performed by members of the folk community who are not highly trained musical specialists, folk music is often closely associated with the calendrical cycle and with key events in a person's life as well as with such activities as ritual, work, and child-rearing. Folk music is said to be the music of largely rural, untutored masses in societies.

8-Rhythm and Blues, variety of different, but related, types of popular music produced and supported primarily by black Americans, beginning in the early 1940s. Rhythm-and-blues music, also known simply as rhythm and blues, or R&B, embraces such genres as Jump blues, Club blues, Black Rock and roll, Doo-wop, Soul, Motown, Funk, Disco, and Rap. First coined in 1949 by Jerry Wexler, who later became prominent with Atlantic Records, the term "rhythm and blues" was used as a synonym for black rock and roll (rock-and-roll music of black musicians) in the early and mid-1950s. Until white rock-and-roll performers such as Bill Haley and Elvis Presley achieved mass popularity in the mid-1950s, what was commonly referred to as rock and roll by white disc jockeys and fans was referred to as the latest style of R&B by black disc jockeys and fans.

Most R&B performances share a common instrumentation, with the performing ensemble divided into a rhythm section and a horn section. Typically, the rhythm section consists of a drum kit, bass (electric or acoustic), piano (sometimes organ instead of or in addition to piano), and guitar, while the horn section features saxophones, trumpets, and occasionally trombones (though confusingly almost never, despite its name, horns). The emphasis on the horn section in most styles of R&B has been one of the ways in which the music has historically been differentiated from white rock music, which has tended to be guitar-dominated.

9-Rap, a style of music that first appeared in the mid-1970's as an outgrowth of popular dance music. Developed, as was break-dancing, by urban American blacks, its format originally consisted of a disc jockey (D.J.) playing snatches of a record in short bursts, punctuated by rhythmical scratching of the needle on the record, while a "rapper" sang or recited in fast, slangy, rhymed lyrics.

Originally popular with a limited audience, especially in discos, by the early 1990's rap had become part of the American mainstream, with albums regularly among Billboard's top-40 charts and with rap slang and fashions permeating teenage culture. Rap lyrics often dealt with harsh subjects such as gangs, drugs, and crime, rap's mainstream popularity was typified by artists and groups, black and white, as MC Hammer, Vanilla Ice, and Jazzy Jeff and the Fresh Prince. Rap music also became the subject of widespread criticism and controversy because of sexually explicit lyrics by such groups as 2 Live Crew, which was charged with obscenity and acquitted. Other rap groups and artists, such as Public Enemy, NWA (Niggaz With Attitude), Ice-T, Ice Cube, and Puff Daddy, were criticized for glorifying violence (especially towards women), graphic sex, and extremist political views. Popular rappers as the 21st century began included Jay-Z, Ja Rule, Eve, Eminem, and Outkast.

10-Soul, style of rhythm-and-blues music, especially popular during the 1960s. Various sub-styles of soul can be distinguished: Southern soul, most closely linked to the gospel music of the rural southern United States; Motown, the most commercially developed variety, originating in Detroit; and Chicago soul, lying stylistically somewhere between the two. Southern soul had developed from the languorous but emotionally charged gospel singing of the rural black population of the South. Artists like Ray Charles and James Brown transformed an essentially communal form of singing into a solo display, adding modern instrumentation, and adapting the religious themes of the music to secular concerns.

<u>**Source: Microsoft Encarta 2005.**</u>

APPENDIX 3

Songs with examples of classroom activities

<u>Another day in paradise</u>

<u>by: Phil Collins</u>

She calls out to the man on the street
"Sir, can you help me?
It's cold and I've nowhere to sleep,
Is there somewhere you can tell me?"

He walks on, doesn't look back
He pretends he can't hear her
Starts to whistle as he crosses the street
Seems embarrassed to be there

Oh think twice, it's another day for
You and me in paradise
Oh think twice, it's just another day for you,
You and me in paradise

She calls out to the man on the street
He can see she's been crying
she's got blisters on the soles of her feet
can't walk but she's trying

Oh think twice...

Oh Lord, is there nothing more anybody can do
Oh Lord, there must be something you can say

You can tell from the lines on her face
You can see that she's been there
Probably been moved on from every place
cause she didn't fit in there

Oh think twice...

1.) Fill in all the gaps with the correct form of the following verbs:

Sleep, cross, try, be, call, walk, cry, tell, not fit

She _____ out to the man on the street
"Sir, can you help me?
It's cold and I've nowhere to _____,
Is there somewhere you can tell me?"
He _____ on, doesn't look back
He pretends he can't hear her
He Starts to whistle as he _____ the street
He Seems embarrassed to be there.

She _____ out to the man on the street
He can see she's been _____
she's got blisters on the soles of her feet
She can't walk but she _____
Oh think twice...

2.) Split up the words to form sentences.

Ohthinktwiceitsanotherdayfor
Youandmeinparadise
Ohthinktwiceitsjustanotherdayforyou,
Youandmeinparadise

3.) Reorder the sentences:

Ohl ord,ist here not hingmo rean ybodyc and o?
Ohl ord, the rem ust beso met hin gyo ucansay

4.) Again, fill in all the gaps with the correct form of some of the following verbs:

Sleep, cross, try, be, call, walk, cry, tell, not fit

You can _____ from the lines on her face
You can see that she's _____ there
Probably been moved on from every place
Cause she _____ in there
Ohthinktwice...

ANOTHER OPTION: listen to the song and fill in all the gaps

She ..... out to the ... on the ......
sir ... you .... me?
It's .... and I've .... to .....
is there .... you can tell me?

He ..... on, doesn't .... back
he .... he can't .... her
start to .... as he .... the ......
seems .... to be there

Oh, think ....., It's .... day for ... and me in ....
Oh, ... twice, ...just another ... for you, you and me in
paradise

She .... to the man on the ......
he can see she's been ......
she's got .... on the ..... of her ....
can't ...., but she's ......

Oh, think twice, It's another day for you and me in paradise
Oh, think twice, It's just another day for you, you and me in
paradise

Oh ...., is there .... more .... can do
Oh Lord, there .... .. something You can say

You can tell from the ..... on her ....
You can ... that she's .... there
.... been moved on from every .....
Cause she didn't ... in .....
Oh think twice...

I'm Alive

by: Celine Dion

Mmmmm ... mmmmm ...
Mmmmmmmmmmmmm
I get wings to fly
Oh, oh ... I'm alive ...
Yeah

When you call on me
when I hear you Breathe
I get wings to fly
I feel that I'm alive

When you look at me
I can touch the sky
I know that I'm alive
Mmmmm ohhhhh ahhhhhh

When you bless the day
I just drift away
all my worries die
I'm glad that I'm Alive

You've set my heart on fire
Filled me with love
made me a woman on
Clouds above

I couldn't get much higher
my spirit takes flight
Cause I am alive
Ohhhhh

When you call on me
When you call on me
When I hear you breathe
When I hear you breathe
I get wings to fly
I feel that I'm alive
(I'm alive)

When you reach for me
raising spirits high
God knows that I'll be the one
standing by

Through good and through
trying times

And it's only begun
I can't wait for the
Rest of my life

When you call on me
When you call on me
When you reach for me
When you reach for me
I get wings to fly
I feel that I'm alive
Yeah

When you bless
the day
I just drift away
all my worries die
I know that I'm alive

I get
Wings to fly
God knows that I'm alive

1.) Look up the meaning of the verbs in the box, then listen to the first part of the song and fill the blanks with them.

> get, drift , call on, touch, hear, die, bless,
> feel, know, look at

I _____ wings to fly
Oh, oh ... I'm alive ...
Yeah

When you _____ me
When I _____ you Breathe
I _____ wings to fly
I _____ that I'm alive

When you _____ me
I can _____ the sky
I _____ that I'm alive

When you _____ the day
I just _____away
All my worries _____
I'm glad that I'm Alive

2.) Listen to the next part of the song and match the halves.

You've set	much higher
Filled me	my heart on fire
Made me a woman	takes flight
My spirit	on clouds above
I couldn't get	with love
Cause	I am alive

3.) Now, listen to the last part of the song. Some words have been misplaced. Find them and write the lines correctly again.

When you reach for high
Raising spirits that
God knows me

That I'll by the one
Standing be

Through times and
Through trying good

And it's only begun
I can't life for the
Rest of my wait

4.) Complete the table with the words in the box according to the vowel sound:

reach, alive, begun, day, away, touch, feel, sky, worries, fly, breathe

/ʌ/	/iː/	/aɪ/	/eɪ/

Father and Son

by: Cat Stevens

Father:
It's not time to make a change,
just relax, take it easy.
You're still young, that's your fault,
there's so much you have to know.
Find a girl, settle down,
if you want you can marry.
Look at me, I am old, but I'm happy.

I was once like you are now, and I know that it's not easy,
to be calm when you've found something going on.
But take your time, think a lot,
Why, think of everything you've got.
For you will still be here tomorrow, but your dreams may not.

Son:
How can I try to explain, when I do he turns away again.
It's always been the same, same old story.
From the moment I could talk I was ordered to listen.
Now there's a way and I know that I have to go away.
I know I have to go.

Father:
It's not time to make a change,
just sit down, take it slowly.
You're still young, that's your fault,
there's so much you have to go through.
Find a girl, settle down,
if you want you can marry.
Look at me, I am old, but I'm happy.

Son:
All the times that I cried, keeping all the things I knew inside,
it's hard, but it's harder to ignore it.
If they were right, I'd agree, but it's them you know not me.
Now there's a way and I know that I have to go away.
I know I have to go.

1.) Listen to the song and fill in the blanks. The first letter is given:

No, Father:
It's not t…………. to make a ch……………,
Just r…………, take it e………….
You're still y……………, that's your fault
There's so m……………… you have to k…………….
Find a g………………, settle d………………
If you want you can m …………….
Look at me, I am o………, but I'm h……...........

I was once like you are n………, and I know that it's not e…………
To be c………… when you've found something going on.
But take your t……….., think a lot,
Why, think of everything you've got.
For you will still be here t……………., but your d………….. may not.

Son:
How can I try to e…………., when I do he turns a………. again.
It's always been the same, same old s………….
from the moment I could t……….. I was ordered to l…………...
Now there's a way and I know that I have to go a………..
I know I have to go.

Father:
It's not t………….. to make a ch…………..,
Just sit d………….., take it s…………...
You're still y………….., that's your fault,
There's so m………. you have to go th………….
Find a g…………., settle d………….,
if you want you can m…………...
Look at me, I am o……, but I'm h………….

Son:
All the times that I c………., keeping all the things I knew i……….,
its h………, but it's harder to i……… it.
If they were right, I'd a…………, but it's them you know not me.
Now there's a way and I know that I have to go a…………
I know I have to go.

2.) Explain any difficult vocabulary items

3.) All students read the song aloud, copying the rhythm. (Emphasis on good pronunciation)

4.) All students sing together.

5.) Post-Song discussion: "Generation Gap"
In groups of 4 they discuss the subject: "Conflict - parents - children
adults – teenagers"

a. Describe the signs of a Generation Gap

b. Whose fault is it?

c. Is there a solution?

d. Any suggestions or proposals?

e. Groups share their findings with the whole class.

6.) All students sing the song: half of the class may sing the father's verses and the other
half the son's verses.

Road to Mandalay

by: Robbie Williams

Save me from drowning in the sea
beat me up on the beach
what a lovely holiday
there's nothing funny left to say

This somber song would drain the sun
but it won't shine until its sung

No water running in the stream
the saddest place we've ever seen

Everything I touched was golden
Everything I loved got broken
On the Road to Mandalay
Every mistake I've ever made
Has been rehashed and then replayed
As I got lost along the way

[Refrain]

There's nothing left for you to give
the truth is all that you've left with
twenty paces then at dawn
we will die and be reborn

I like to sleep beneath the trees
Have the universe at one with me
Look down the barrel of a gun
and feel the Moon replace the Sun

Everything we've ever stolen
Has been lost returned or broken
No more dragons left to slay
Every mistake I've ever made
Has been rehashed and then replayed
As I got lost along the way

[Refrain]

Save me from drowning in the sea
beat me up on the beach
what a lovely holiday
there's nothing funny left to say

1.) Complete the gaps with the prepositions you hear.

Save me _____ drowning _____the sea
Beat me _____ _____ the beach
what a lovely holiday
There's nothing funny left to say

This somber song would drain the sun
but it won't shine _____ its sung

No water running ___ the stream
the saddest place we've ever seen

2.) Unjumble the verses. Then translate the ordered sentences

Everything I loved got broken
On the Road to Mandalay
Everything I touched was golden
has been rehashed and then replayed
every mistake I've ever made
as I got lost along the way

3.) Try to match the halves without listening to this part of the song, then listen to it and check if you were right. Write the right verses and translate them.

There's nothing left	at dawn
The truth is all	for you to give
Twenty paces then	and be reborn
We will die	that you've left with
I like to sleep	beneath the trees
Have the universe	the barrel of a gun
Look down	at one with me
And feel the Moon	replace the Sun

As long as you love me

by: Backstreet boys

Although loneliness has
always been a friend of
mine, I'm leaving my life
in your hands. People
say I'm crazy and that
I'm blind, risking it all in
a glance.
How you got me blind is
till a mystery. I can't get
you out of my head. Don't
care what is written in
your history: As long as
you're here with me......

I don't care who you are.
Where you're from.
What you did.
As long as you love me.

Who you are.
Where you're from.
Don't care what you did.
As long as you love me.

Every little thing that you
have said and done feels
like it's deep within me.
Doesn't really matter if
you're on the run, it seems
like we're meant to be

I've tried to hide it so that
no one knows, but I guess it
shows when you look into
my eyes......
What you did and where
you're coming from,
I don't care, as long as you
love me, baby

1.) Match the following words according to their sounds .Write them down under the phonetic symbols.

b<u>ee</u>n, cr<u>a</u>zy, glan<u>c</u>e, hand<u>s</u>, h<u>ea</u>d, bl<u>i</u>nd, al<u>th</u>ough, <u>c</u>are, h<u>ere</u>.

/z/   /i:/   /ei/   /s/   /e/   /k/   /i /   /ð/

 2.) Using the same words in activity 1, complete the following lines.

.... loneliness has
always .... a friend of
mine, I'm leaving my life
in your .... People
say I'm .... and that
I'm ...., risking it all in
a ....
How you got me blind is
still a mystery. I can't get
you out of my .... Don't
.... what is written in
your history: As long as
you're .... with me.

3.) Listen to part "2" and match the words in column <u>A</u> with the words in column <u>B</u>.

<u>A</u>	<u>B</u>
a. who	1. you did
b. as long as	2. you are
c. where	3. you love me
d. what	4. you're from

Write direct questions with the previous indirect ones.

∗
∗
∗

4.) Listen to part "3"and put the lines in the correct order.

me/ within/it's/ deep
look /you / my /eyes /when /into
seems /we're /meant /be /to /it /like
it /I've /to /hide /tried
thing/ every/ that/ have/ said/ little/you

5.) Insert the lines in the correct place.

....
..... and done feels
like ....
Doesn't really matter if
you're on the run, ...
....
.... so that
no one knows, but I guess it
shows ....
What you did and where you're coming from,

I don't care, as long as you
love me, baby.

APPENDIX 4

Songs of the experiment

	Song	Title	Artist	Topic
		Pre-test		
Month 1	Song 1	Another day in paradise	Phil Collins	Homelessness
	Song 2	I'm Alive	Celine Dion	Motherhood
	Song 3	Heal the world	Michael Jackson	Preserving life
Month 2	Song 4	Careless whispers	George Michael	Lawfulness
	Song 5	Father and Son	Cat Stevens	Generation gap
	Song 6	Road to Mondalay	Robbie Williams	Holidays
	Song 7	A new day has come	Celine Dion	Hope
Month 3	Song 8	I want it that way	Backstreet boys	Souvenirs
	Song 9	Home again	Bryan Adams	Home sickness
	Song 10	That's the way it is	Celine Dion	Will
	Song 11	Hurricane	Cat Stevesn	Murder
Month 4	Song 12	Everything I do	Bryan Adams	Love
	Song 13	Goodbye Lady of England	Elton John	Death
	Song 14	God blesses Texas	Texas	Patriotism
		Post-test		

APPENDIX 5

The t- value distribution

(5 percent significance level for two-tailed test)

DF	t
01	12.706
02	04.303
03	03.182
04	02.776
05	02.571
06	02.447
07	02.365
08	02.306
09	02.262
10	02.228
11	02.201
12	02.179
13	02.160
14	02.145
15	02.131
16	02.120
17	02.110
18	02.101
19	02.093
20	02.086
21	02.080
22	02.074
23	02.069
24	02.064
25	02.060
26	02.056
27	02.052
28	02.048
29	02.045
30	02.060
40	02.021
60	02.000
120	01.980
	01.960

Abridged from table 12 of the E.S Pearson

And H.O Hartley Biometrical tables for statistics,

Vol. 1 Cambridge university press, 1954.

Source: Experiment, design and statistics in

Psychology. By Colin Robson.

Penguin books.GB.1973

Résumé:

Le présent mémoire tente de montrer l'utilité de la chanson dans l'apprentissage et l'acquisition d'une langue étrangère "Anglais" dans les classes de langues. En outre et avec plus de précision, l'étude concèrne l'amélioration de la compétence orale des étudiants par le biais d'un moyen ludique approprié telle la chanson.

Constatant les difficultés et les lacunes rencontrées par les étudiants au moment de l'apprentissage de l'Anglais parlé, nous avons avancé l'hypothèse que cela est due au manque du "vocabulaire". Pour remédier a ce problème, nous avons procédé comme suit: en premier lieu, nous avons effectué un pre-teste afin d'évaluer le niveau des étudiants dans la compétence orale avant de lancer la recherche. De plus nous nous sommes appuyé sur un questionnaire pour obtenir des informations plus précises conçernant leur: age, sexe, filière, motivation envers le module d'expression orale ainsi que leur réactions vers la chanson Anglaise et son usage comme moyen didactique en classe. Le but de ce dernier est de préciser les points de vue des étudiants en ce qui concèrne les biens faits de la chanson afin d'améliorer leur compétence orale qui nous pensons qu'elle est essentiel pour les apprenants d'une langue étrangère.

D'une autre manière, nous avons voulu répondre à l'interrogation suivante: L'apprenant de l'Anglais peut il améliorer son rendement et son application langagière a travers l'écoute de chansons Anglaise?

Par ailleurs, nous avons procédés vers la fin de l'expérimentation à un post-teste pour vérifier le progrès des étudiants.

Les grilles d'observations hebdomadaires servent à suivre l'évolution des apprenants pendant la pratique de la langue parlée en classe.

Les interviews réaliser aux prés des enseignants du module nous ont permis de toucher du doigt les véritables lacunes et les insuffisances rencontrées par les étudiants.

Les résultats obtenus montrent que l'usage de la chanson afin de fructifier la richesse linguistique des apprenants ce qui leur facilite la pratique saine et courante de l'expression orale dans la langue cible est vraiment très positif. Le but que nous nous somme assigner au départ s'est révélé très positif quant à l'enrichissement de la compétence linguistique.

Tous comptes faits, nous avons constaté que les étudiants éprouvent désormais le besoin de s'exprimer en toute liberté et spontanéité bien que certaines insuffisances persistent toujours.

Les grilles d'observations recueillies durant la phase expérimentale – qui elle a durée quatre mois – montrent que les étudiants ont effectivement développé une compétence linguistique que ce soit du point de vue vocabulaire, prononciation ainsi qu'au niveau grammatical.

Vu les résultats obtenus, nous espérons, néanmoins, que les efforts fournis pour effectuer cette recherche permettent de dire que l'usage de la chanson est un moyen très approprié dans l'acquisition de la langue et surtout pour les étudiants spécialisés d'une manière générale. Nous souhaitons que cette modeste contribution permet d'apporter des réformes quant à l'enseignement de l'expression orale dans les départements d'Anglais aux sein de nos institutions universitaires.

ملخص:

تبحث هذه المذكرة موضوع فوائد الأغنية الإنجليزية في تعلم و اكتساب اللغة الأجنبية الإنجليزية في أقسام اللغات. بأكثر دقة الموضوع يعالج تحسين المستوى الشفهي للطلبة من خلال تبنى الأغنية كوسيلة تعليم.

انطلاقا من ملاحظاتنا للصعوبات اللتى تعترض الطلبة أثناء الممارسة الكلامية للغة الإنجليزية افترضنا أن هذا مرده النقص في المفردات الذي يعانون منه. و من اجل معالجة هذا الإشكال، قمنا بالإجراءات التالية: أولا قمنا بفحص مبدئي للوقوف على مستوى الطلبة قبل بدء التجربة. إضافة إلى هذا اعتمدنا على استبيان قصد الحصول على معلومات دقيقة تخص: سنهم، جنسهم، شعبتهم، تحمسهم تجاه مقياس التعبير الشفهي و كذا رد فعلهم تجاه الأغنية الإنجليزية و استعمالها كوسيلة تعليم في القسم. الهدف المتوخى من وراء استعمال الاستبيان هو تحديد آراء الطلبة إزاء منافع الأغنية في تحسين مستواهم في الأداء الشفهي الذي هو جانب اساسى بالنسبة لمتعلمي اللغات الأجنبية.

بطريقة أخرى أردنا الإجابة على التساؤل التالي: هل يمكن لمتعلم اللغة الإنجليزية تحسين مردوده و أداءه الشفهي من خلال استماعه للاغاني الإنجليزية ؟ و لقد اعتمدنا أيضا على إجراء فحص ختامي للطلبة بعد انتهاء التجربة لغرض الوقوف على تقدمهم.

أما بطاقات المتابعة الأسبوعية فكانت لغرض متابعة مدى تحسن الطلبة في أداءهم الشفهي أثناء الحصص داخل القسم.

الاستجوابات التي قمنا بها مع أساتذة المقياس سمحت لنا بالوقوف على العقبات و النقائص التي تعترض الطلبة.

و لقد أوضحت النتائج المتحصل عليها أن استعمال الأغنية قصد إثراء الثروة اللغوية للطلبة الشيء الذي يسهل عليهم التعبير الشفهي السليم و المألوف في اللغة الهدف كان ايجابيا جدا.

هذا و قد بينت بطاقات المتابعة التى جمعناها طيلة التجربة التي دامت أربعة اشهر أن الطلبة فعلا طوروا و حسنوا قدراتهم اللغوية سواء من جانب المفردات، النطق و حتى من جانب القواعد النحو).

اعتمادا على النتائج المحصل عليها، نأمل أن تسمح لنا الجهود المبذولة قصد القيام بهذا البحث القول بأن استعمال الأغنية وسيلة جد مناسبة لاكتساب اللغة و خاصة لطلبة الاختصاص. نتمنى أن تفيد هذه المساهمة المتواضعة في إحداث تعديلات تخص تدريس التعبير الشفهي في أقسام الإنجليزية بمؤسساتنا الجامعية.