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Using Songs in English Language Teaching: The Use of Music Activities in the Classroom

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ÖZ

Bu çalışmanın amacı, müzik ve şarkıların yabancı dil olarak İngilizce derslerindeki pedagojik değerini ve uygunluğunu ortaya koymaktır. Çalışma aynı zamanda, müzik aktivitelerinin, iletişim becerilerini ve kültürel bilinci arttırmak için sınıfta nasıl uygulanabileceğini göstermeyi amaçlamaktadır. Bu bağlamda, müzik yöntembilim ve teorileri incelenmiş; daha sonra müziğin ve şarkıların yabancı dil sınıfında kullanılma gerekçesi ele alınmıştır. Çalışmaya temel oluşturması açısından, Türk ilköğretim öğrencilerine yönelik olarak, sınıfta uygulanabilecek şarkılar önerilmiştir. Çalışmanın hedef kitlesini tanımak için 'yaşça küçük öğrenci' ve 'ergen öğrenci' lerin karakteristik özellikleri ve nasıl öğrendikleri ele alınmıştır. Türk eğitim sisteminde İngilizce öğretiminde yapılan politika değişiklikleri incelenerek, İngilizce'nin bugüne kadar olan gelişimi gözden geçirilmiştir. Bu çalışmada, ayrıca, İngilizce ilköğretim programı ile birlikte ilköğretim için hazırlanmış ders kitapları ve izlenceler de incelenmiştir. Çalışmanın son bölümünde ise, dil öğelerini pekiştirme ve sınıflarına değişiklik getirme arayışı içinde olan öğretmenlere örnek şarkı ve aktiviteler önerilmektedir.

ABSTRACT

The purpose of this study is to determine the overall pedagogical value and suitability of the use of music and songs in the EFL classroom. The present study also aims to demonstrate how music activities can be incorporated in the classroom to practice communication skills and enhance cultural awareness. In this context, music methodologies and theories are covered and followed by the discussion of the rationale for the use of music in the foreign language classroom. In order to establish a basis for the study, activities for songs are offered to be incorporated in the EFL classroom within the context of Turkish primary students. Thus, to know about the

target group of the study, the characteristic properties of 'young learners' and 'adolescent learners' have been outlined and some general information about how they learn has been covered. Also an overview of the development of English by outlining the policy changes in English language teaching in Turkish education system is presented. In addition, the study examines the Turkish English Curriculum for Primary Education (Grades 4,5,6,7 and 8) with a review of English syllabus and course books for primary education in Turkish education system. At the end of the study some sample songs with activities are offered to reinforce a variety of language items, and to guide the teachers who are looking for ways to provide variety in their classes.

PREFACE

"Music is the electrical soil in which the spirit lives, thinks and invents" (Ludwig van Beethoven).

A large amount of literature which discusses the value of music and songs as a teaching and learning tool is not empirically based. At the same time, there is an abundance of literature which advocates the use of music in the classroom or suggests that it can be a facilitator or may even be necessary at times. Music and songs have been reported to help foreign language learners to reinforce language skills and enhance student's awareness of other cultures. From the research reported in the range of fields and case studies, it seems that music is indeed a well established and pedagogically sound educational tool. In order to demonstrate the value of songs in the language classroom, this study provides further insight into the topic by adding to the research knowledge. This study offers some sample songs with activities to practice a variety of language items, and to guide the teachers who are looking for ways to provide variety in their classes.

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LIST OF ABBREVIATIONS

CEF..... Common European Framework

CMA..... Contemporary Music Approach

EEG.....Electroencephalogram

EFL…… English as a Foreign Language

IQ..... Intelligence Quotient

SSIMPH..... Song Stuck in My Head Phenomenon

STT……..Student Talking Time

TPR…… Total Physical Response

TTT…… Teacher Talking Time

ZPD……...….. Zone of Proximal Development

INTRODUCTION

Music is an undeniably important element in human life providing a mirror of the history, values, customs, beliefs, ethnics, humor, literature and the culture of a country. It exists in every known human society for as long as we can remember. There is an abundance of literature which advocates the use of music in different areas. It has contributed to various disciplines and fields of study including psychology, neurology, linguistics, sociology, and anthropology so far. In addition to these fields and disciplines, the majority of the empirical studies conclude that music has also a positive effect on education. The findings indicated that music has a definite pedagogical value. Thus, music can be of great value when made an integral part of language learning process, which constitutes a significant part of the education in today's increasingly globalized world.

The classroom atmosphere needs to be changed time to time in order to keep the students interested and motivated to learn. Teachers should be in search of ways to change the pace keeping the classes from becoming routine. Using songs in the classroom is one of the ways in which they could create an environment to attain this goal. While teachers commonly use songs in the classroom to promote second language acquisition, empirical support for this practice is lacking. A large amount of literature which discusses the value of songs in EFL classrooms is not empirically based. Nonetheless, there is an abundance of literature which advocates music as a vehicle for the second language acquisition. From the research reported in the range of fields and case studies, it seems that music is indeed a well established and pedagogically sound educational tool. A number of researchers have addressed the use of music for pedagogical purposes in the language classes. A variety of methods that incorporate songs as a pedagogical tool for language learning evolved as well. In their discussion of integration of songs and music in the curriculum, they emphasize the role of music to promote second language acquisition, and to supply rich meaningful content in order to teach various aspects of culture. They also underline the importance of music identifying affective, cognitive and linguistic

reasons for the use of music in the EFL classroom demonstrating the value of music as a teaching tool. Considering only its entertaining function some students and teachers think that music and songs are not a serious way of education. There is concern that they have a little instructional value as they are thought as time fillers moving them away from the syllabus and established course book. However, they may provide the learners with a number of benefits when used in a responsible and creative way by the educators. Thus, they should be considered as valuable resources for language learning and teaching. If exploited creatively, the use of music and songs in the classroom can stimulate very positive influences to the study of a language. They can be teaching tools to reinforce the communication skills including reading, writing, listening and speaking. Activities to enhance these skills can be made up and adopted for all ages and levels. Communication skills may be easier to acquire when accompanied by music, as they stick in our minds for a variety of reasons. Music and songs are not only pedagogical tools to enhance teaching and learning a second language, but also they enhance student's awareness of other cultures. They are great sources of information about human relations, ethnics, values, beliefs, customs, history, humor, and regional and cultural differences. They are the vehicles that provide the listeners with the understanding of the culture and the language they are studying.

The purpose of this study is to show the value of music and songs as a teaching tool and to provide further insight into the topic by adding to the research knowledge. The present study also aims to determine how music activities can be incorporated in the EFL classroom to practice communication skills and enhance cultural awareness. To this end, the following research questions were addressed in this study:

1. Is using music as a medium for language teaching pedagogically sound?
2. Is music an effective educational tool in order to teach various aspects of language and culture?
3. How can music activities be incorporated in the EFL classroom to practice communication skills and enhance cultural awareness?

To shed light on these issues, some research knowledge about the effects of music and songs in the foreign language classroom is presented. Turkish English Language Curriculum for Primary Education (Grades 4, 5, 6, 7, 8) and course books prepared by the Turkish Ministry of Education have all been investigated to determine their efficiency for the use of songs. It is seen that whereas the course books of Grades 4 and 5 contains a number of songs, the course books of Grades 6, 7 and 8 do not include any songs. The available songs are presented without any activities, just to be sung. They ignore the complete instructional potential of the songs. Thus, a number of suggestions on how to profit from music and songs in the EFL classroom are offered to serve as models for teachers who want to make use of music and songs in their own teaching environment. Sample songs with activities have been offered to practice a variety of language items, and to guide the teachers who are looking for ways to provide variety in their classes.

1. THE USE OF MUSIC IN THE FOREIGN LANGUAGE CLASSROOM

The research presented in this chapter is divided into five sections. The first section covers some general information on music methodologies and theories that incorporate music and/ or utilize songs as a teaching and learning tool in the foreign language curriculum. The second section focuses on the reasons for using music in the EFL classroom by demonstrating its effectiveness as a learning tool. The third section outlines the content areas and communication skills for utilizing songs. The fourth section discusses the points to consider in choosing songs. The fifth section outlines the periods in listening to songs.

1.1. Theoretical Aspect

Understanding how to provide the learners with a successful and beneficial teaching have become one of the central themes in contemporary educational research. Thus, in the study of teaching, research in recent years has paid increasingly more attention to the question of how to best teach students to facilitate second/ foreign language learning. Models for teaching have evolved and will no doubt continue to be developed. A variety of methods that incorporate songs as a pedagogical tool for language learning evolved as well. The importance of music in education, particularly in relation to second and foreign language learning is well documented and can be noted from these popular methods and theories. These methods and theories, which are ordered chronologically including Multiple Intelligences, Suggestopedia, Affective Filter Hypotheses, Contemporary Music Approach will be discussed below.

1.1.1. Suggestopedia

Suggestopedia, a method of second language teaching, was introduced in 1978 by the Bulgarian psychotherapist and physician Georgi Lozanov who stresses the significance of mental calmness in learning. Music plays a vital part in his teaching method. The method employs the relaxing qualities of music which make the learners more open to learning. Lozanov (1978) assumed that the reason why we can not make total use of the linguistic input is that we set up some psychological barriers to learning such as the fear of being unable to perform or the fear that we will fail. According to G. Lozanov and his proponents, only five per cent of the learners' mental capacity is used. In order to gain maximum benefit from mental reserves, it is significant to help them overcome the barriers towards learning through "desuggestion" by eliminating the negative feelings towards learning. Thus, learners need to be filled with positive feelings through "suggestion" to use their maximum potential capacity. The method emphasizes the fact that during the application of the study of suggestion to pedagogy, music is an important means to achieve the relaxation and harmony needed to increase learning effectiveness. He believes that music will enable the students to reduce their inhibitions and raise their confidence levels when learning a language. To enable the learners with a pleasant learning atmosphere, instruction takes place on two planes. On the "conscious plane", the learner attends to the language; on the "subconscious plane", instruction is achieved by the elements affecting the psychology of the learners, such as music and environmental set-up. In order to increase learning effectiveness, unity between conscious and unconscious levels should be provided.

Lozanov (1978) assumes that the only major linguistic problems in the language classroom are memorization of the words and patterns of the language and their integration into the students' personalities. He stresses the importance of whole-brain stimulation for optimal acquisition to take place and suggests that the relaxation techniques help learners tap into subconscious resources to aid in acquisition and

greater retention of vocabulary and language structures. He believes that language learning can occur at a much faster rate than what ordinarily takes place. "Memorization in learning by Suggestopedic method seems to be accelerated 25 times over that in learning by conventional methods" (Lozanov, 1978:2). A study which supports Lozanov's findings was reported by Dröbner (1986). In this study a group of 15 volunteer students at a Fachhochschule (Institute of technology) in West Germany was taught French suggestopedically. Results were compared with a control group who were taught a different text. While the experimental group was taught over four weekends and forty hours, the control group was taught over the same amount of time but in the normal two hours per week. His findings indicate that the experimental group learnt three times as many lexical items (1200) as the control group and on the basis of these results further calculations are performed which show that up to 12 times as much material could be taught per semester if Superlearning were used as a method of instruction.

Suggestopedia claims to make learning a more holistic experience by engaging both the left and right hemispheres of the brain. Learning is facilitated in an environment which is as comfortable as possible. Dim lights, soft music, cushioned armchairs, posters that form the setting of the learning environment aim at totally relaxing the students. The type of the music is critical to learning success as the right type of music will provide the efficient effect. The use of Baroque music playing in the background creates the key differences between Suggestopedia and other foreign language teaching methods. According to Lozanov, the Baroque music, with its 60 beats per minute and its specific rhythm creates the kind of "relaxed concentration" that leads to "superlearning" (Brown 1994: 97). During the soft playing of Baroque music, one can take in tremendous quantities of material due to an increase in alpha brain waves and decrease in blood pressure and pulse rate. This part of the lesson presented in harmony with the classical music is called the concert session and it has two stages. In the first stage, which is called the active concert, the material is presented to the students accompanied by the classical music playing in the background. This stage aims to activate the learning process mentally, physically and

emotionally. “Musicality is one of the virtues of suggestopedic teaching” (Lozanov & Gateva, 1988:70). The timbre of the teacher’s voice acts as an instrument of the orchestra as he or she adapts the voice to the rhythms and phrasing of the music. In the second stage, which is called the passive concert, the students are invited to sit relaxed and listen to some Baroque music. The music is preferred for the fact that it brings about the necessary atmosphere for mediativeness and self- concentration, for breaking away from everyday problems and conflicts and taking an anxiety-free attitude toward the students (Lozanov&Gateva, 1988: 72). In this stage, the students find themselves in a state between sleep and wakefulness. Lozanov calls this stage “pseudo-passiveness”, which he believes optimizes learning. Both concerts establish a positive learning atmosphere when used together. Nevertheless, all the positive aspects derived from this method can not attributed to the use of music, as it is only one component of the method.

Regarding its motivational and relaxing effects on students, music in suggestopedic technique seems to be an appealing element in learning a language. On the other hand, the use of music in suggestopedia can be preventive rather than being a facilitator. For instance, music can be a hindrance for people who find classical music irritating rather than stimulating and some cultures may think of classical music as something “foreign”(Kemaloğlu: 2005). She also claims that the exaggerated rhythm and intonation may seem odd and illogical to many people.

It is certain that not everyone can catch up with Lozanov’s classes. Regarding both the positive and negative aspects of the method, as teachers, we can elicit some certain elements of the method and adapt our classes. When successfully incorporated into the lesson, it is certain that we can achieve good results via this method.

1.1.2. Affective Filter Hypothesis

The relaxing and communicative features of music found in Suggestopedia are also tied to the "Affective Filter Hypothesis" developed by Krashen. One can easily hypothesize that Krashen's theory is in tune with Lozanov's method, since one of his best known, frequently referred theories; "Affective Filter Hypothesis" claims that the learners of language must have a low level of anxiety to enhance the language acquisition.

As in Suggestopology, this theory of Krashen is consistent with music use in the second language classroom for the effortless acquisition of the input. Basically, the affective filter hypothesis states that a student's acquisition of a second language is directly related to his attitude toward acquiring it. According to this theory the emotional state of the learner acts as a filter and optimum learning occurs in an environment of stimulation and low anxiety, where the affective filter is weak. Krashen (1982) explains that for optimal language acquisition to take place, the affective filter must be weak. A weak affective filter provides the learners with a positive attitude towards learning enabling them to reduce their inhibitions and raise their confidence in a non-threatening atmosphere which stimulates recall and memorization. If the affective filter is strong, the learner develops a negative attitude towards learning language. Negative emotions acting like a filter can impede the language acquisition. Therefore, low motivation, low self esteem, high level of anxiety can raise the affective filter and prevent the linguistic input from being used for acquisition. As the literature suggests incorporation of music in the classroom provides a positive atmosphere evoking positive emotions. Thus, music and songs can be assumed as an important means used to achieve a weak affective filter and promote language learning.

1.1.3. Multiple Intelligences

Music use in the foreign language classroom is also supported by the theory of multiple intelligences which was developed in 1983 by Dr. Howard Gardner, a psychology professor Harvard University. It suggests that the traditional notion of intelligence, based on I.Q. testing is far too limited. Instead, it claims that each individual manifests different forms of intelligence in varying levels, and thus each person has a unique blend of intelligences. Dr. Gardner suggests that traditional education systems place a strong emphasis on the development and use of linguistic and logical-mathematical intelligence neglecting the other areas. Gardner's Theory of Multiple Intelligences provides a theoretical foundation for recognizing the different abilities and talents of students. This theory acknowledges that while all students may not be verbally or mathematically gifted, children may have an expertise in other areas, such as music, spatial relations, or interpersonal knowledge. Gardner (1985) identified eight intelligences in his book, Frames of Mind: The Theory of Multiple Intelligences: Linguistic, visual-spatial, logical-mathematical, bodily-kinesthetic, interpersonal, intrapersonal, musical and naturalist. Gardner believes that is the responsibility of educational institutions to broaden students' familiarity and skill levels in each area. He suggests that it is not possible to tap all intelligences at all times as an individual demonstrates different skills when trying to learn. Therefore, it is important to provide students with many approaches among which they can meet their area of strength.

As teachers we should recognize different skills and talents of students as suggested by the Theory of Multiple Intelligences which enables teachers to evaluate each student from the perspective of personal strengths and potential. Thus, we can have more students successfully participate in classroom learning as they are taught in a way that match their intelligence strength. Every learner has a different learning style which determines how easy or difficult it is for them to learn information when it is presented in a particular way. These learning styles also determine learner types who have dominant characteristics. For example, auditory learners learn best through

verbal lectures, discussions, talking things through. They interpret the underlying meanings of speech through listening to tone of voice, pitch, speed and other nuances. This type of learner has to do with the learners who have high level of musical intelligence. They display greater sensitivity to sounds, rhythms, tones and music. They immediately respond to music either appreciating or criticizing what they hear. In addition, they often use songs or rhythms to learn and memorize information. Presenting these children with music and songs will enhance the learning experience. According to Gardner (1985) using rhythm, chanting and songs with these students can increase their attention and interest while motivating them to learn**.** Development of musical intelligence can be greatly fostered by incorporating music in the curriculum. Gardner's Theory of Multiple Intelligences implies that musical intelligence of a person is of great value to master skills in different areas rather than music. Failoni (1993:97) suggests that foreign language teachers can make use of students' musical intelligences, even though they are not interested in developing musical intelligence. Thus, music functions as a teaching tool. She also saw the cultivation of musical intelligence in the language classroom as a bridge between Gardner's Theory of Multiple Intelligences and actual classroom learning because it responds to students' interests. As a music teacher, Brewer (1995) argues that the musical intelligence of the students hearing music in the school increase and the methods for using music in the classroom not only enhance the learning process, but also contribute to the development of musical intelligence. Given this, teachers should make use of music and songs in order to cultivate students' dominant intelligences as well strengthen the weaker ones. Including the ones who have weak musical intelligence all the students can benefit from songs to some extent as they establish a positive learning state by entertaining and relaxing the learners.

1.1.4. Contemporary Music Approach

Contemporary Music Approach (CMA) begun by Anton (1990), takes advantage of music for its being one of the most effective memory aids. He discusses CMA as a way of combining singing and psychology in language learning (Anton: 1990:1166)

It combines a systematic, purposeful procedure based on practical classroom experience with the findings of research on left-brain and right-brain learning, in order to help students learn and remember the fundamentals of Spanish grammar. Anton (1990:1166) argues that CMA combines the creative, non-verbal, emotional processes governed by the right hemisphere of the brain with the specific, verbal, and logic-based learning carried out by the left hemisphere, which establishes an effective learning situation. As it fosters collaborative left-brain and right-brain interaction during the learning process, CMA improves the students' ability to learn and remember certain grammatical features reducing inhibitions which often hinder language learning. Anton (1990:1169) believes that "music is one of the most effective memory aids available to us, especially for recalling the essentials of grammar". He uses ten song rhythms (including country western, rap, light rock, and pop) to teach features of Spanish grammar. CMA is suggested to be used to supplement and support teaching from the textbook. Teacher presents the textbook material along with the songs. Cassettes accompanied by a hand book containing supplemental material which facilitates the delivery of specific grammar lessons are used to implement this approach. The songs in the cassettes involve carefully chosen rhythms and words that focus on one or two key points that are necessary for acquiring the basics of Spanish grammar. Students are required to write new lyrics besides singing and memorizing the lyrics. Using their own words provide the students with the opportunity of reviewing all sorts of material: vocabulary, verb tenses, and even idiomatic expressions, which improve their "synthesizing" ability rather than "analyzing" ability (Anton, 1990:1168).

Anton (1990:1169) investigated the effectiveness of CMA by conducting a research with two hundred students beginning Spanish classes. The results of the survey indicate that the majority of the students (93 percent) enjoyed using music and 98 percent of the students found the use of music helped them learn Spanish. According to the author, music lowered the students' affective filter and combined both right and left brain activity to enhance learning.

1.2. Methodological Aspect

1.2.1. Reasons for Using Music in the EFL Classroom

The literature introduces a number of reasons demonstrating the value of music as a teaching tool. Many researchers have addressed the use of music for pedagogical purposes in the language class. The affective, cognitive and linguistic reasons identified by teachers and researchers will be covered in this section to show the value of music as a teaching tool and provide further insight into the topic.

1.2.1.1. Affective Reasons

Affective factors can certainly play a large role in influencing the on-going language learning experience of the language learners. Issues of motivation and language anxiety are key to this topic of affective factors in the second and foreign language classroom. As stated in the first section, the "Affective Filter Hypothesis" developed by Steven Krashen attaches great importance to the affective factors which is strongly related to language learning. Krashen (1982) states that learning can only happen if certain affective conditions exist and that when these conditions are present input can pass through the "affective filter" and be used by the learner.

Music and songs have been shown to provide these conditions promoting language learning. They can be used to maintain a relaxing classroom environment that lowers the affective filter to maximize language acquisition. As stated by Sarıçoban&Metin (2000), providing with a weak affective filter, songs are of great importance in developing skill areas of listening, reading, speaking and writing. The use of music as a relaxing educational tool is justified by Griffee (1992:4) who states that " … music gives us the external cover we need to feel more secure while at the same time providing the internal support to carry on with the task". Lo and Li (1998) agreed with these positive aspects of songs recognizing their role in providing a break from classroom routine and in developing a non-threatening classroom atmosphere in

which four skills can be enhanced. Medina (2002) emphasizes the role of music in rising the confidence levels of the students as they sing the songs repeatedly. She states that by engaging in a pleasurable experience, students are relaxed, they are also more attentive than usual, and therefore, more receptive to learning. Sarıçoban (2000) also agrees with the positive impact of using songs in the classroom to achieve L2 learning. He argues that songs entertain and relax the learners while they are learning or practicing a structure, and they often eliminate the students' negative attitude towards learning. In two Japanese conversation courses taught by Jolly (1975), students were asked to rate the usefulness of the songs which were chosen in accordance with the objectives of the lesson. The majority of the students (%80 and %91) rated the songs as being "very useful". Students' responses indicated that songs created a relaxed and enjoyable atmosphere in the classroom livening up the pace of the lessons and that they felt more receptive to the lessons. Supporting the view that songs offer opportunities for social interaction, Pound& Harrison (2003:72) suggests that group-music making at any age gives a sense of social cohesion, supporting relationships between peers. According to them children's spontaneous involvement in music enhances their self-confidence and self-esteem. Murphey (1990:59) suggests that the use of songs in the language classroom enhances the confidence level of the students by providing them with the chance of enjoying fluency to some extent before they take place in a real conversation.

Music has also been shown to enhance motivation in the classroom. According to Le (1999) music is a motivation force used to soothe the mind, to relax the mind and body enabling the learners to be free from pressure and stress. Eken (1996) suggests that music as an introductory and warm-up activity is a strong motivator for language learning, inspiring rich output in speaking and writing activities. Brewer (1995) recommends music to enhance learning as it establishes a positive learning state, creates a desired atmosphere, releases tension, develops rapport, provides inspiration and motivation, and adds an element of fun. By its heavy emphasis on pattern drills and other types of repetition, audio-lingual approach to second language may result in boredom. Jolly (1975:13) points out that songs contribute greatly to the

elimination of such boredom while maintaining the positive rewards of the drill approach.

Songs will considerably contribute to our classes by adding variety and changing the pace. As teachers, we should make use of songs to keep the interest of the students alive and keep them focused.

1.2.1.2. Linguistic Reasons

Songs are of great value to the students by offering them the valuable opportunity to practice the authentic examples of the second language. Schoepp (2001) suggests that songs prepare students for the language they will be faced with in real life by presenting examples of colloquial language use. According to him the repetitive style of songs enhances automatization of colloquial language. Domoney & Harris (1993) and Little (1983) who searched for the prevalence of pop music in the lives of EFL students found that music is often the major source of English outside the classroom. The exposure to authentic English is an important factor in promoting language learning. Medina (2002) suggests that students are exposed to authentic examples of second language through songs. Pop songs contain examples of real or colloquial speech. For example, in many songs the '–ing' form is usually reduced from the full '-ing' to just an 'n' sound, but this reduction is a regular feature of standard English. Davanellos (1999:13) notes that songs, as a part of everyday life should be an integral part of language learning process. He further explains that they provide students with the natural opportunity for meaningful repetition either alone or with others.The natural language of songs, as opposed to the artificial language in many textbooks, is one way to incorporate modern, living language into the classroom. (Griffee, 1992:5). Murphey (1992b) examined the lyrics of a large corpus of pop songs and found that lyrics are conversational, participatory and personally associative. Imperatives and questions made up 25 % of the sentences in the corpus. According to Murphey, the contexts and frequency of the pronouns 'you, I, me, my'; together with the imprecise referents of time, place and gender allows the listener to

personally adapt the lyrics to whatever context is relevant at the moment. “Their vague references allow learners to fill them with their own content” (Murphey, 1992b:774). He also found that the lyrics are sung at a slower rate which is about half that of normal speech. They contain frequent pauses between the utterances, which seem to invite learners to respond, if not in their words, then at least with an echo of what the just heard. The audience tends to participate in the enunciation, contextualization, and the meaning making of the song much more with the encouragement of the frequent addressing to ‘you’. These factors all together allow learners to understand and relate to song, also make the lyrics highly conversation-like.

One of the ways that music can be effective in improving linguistic awareness is by means of rhytm. Woodall & Ziembroski (2004) suggest that young children seem to be naturally “wired” for sound and rhythm. Establishing a sense of rhythm can be used to increase a student’s awareness of rhyming patterns and alliteration in other areas of reading and writing. Through music memory skills can be improved, and auditory discrimination increased (Chong &Gan: 1997). Music can focus the mind on the sounds being perceived and promote learning through an interactive process. It is important in teaching early childhood students to be conscious of the auditory and discrimination skills. Music and song help increase these listening skills in a fun, relaxed manner. Listening skills are key in singing, language and expressive movement, and later reading and writing (Wolf, 1992).

Le (1999) investigated the attitudes of Vietnamese students towards the use of music to enhance English teaching and learning by holding an interview. He noted that students found the use of music to increase linguistic awareness. The interviewees suggest that differences between spoken and written language on the basis of lyrics can be discussed and dialects and sociolects can be emphasized during the activities held with music. Jolly (1975:11) describes the relationship between language and music by stating that songs occupy a middle ground between linguistics and musicology. He also claims that songs are not studied as material but as a “method” of language study.

1.2.1.3. Cognitive Reasons

There is widespread interest in the role of music in the brain development of a child. Furthermore, many researchers have produced findings that the use of music enhances brain activity, which has been shown to increase students' abilities to perform on certain academic tasks. A review of the literature underlines the importance of music in the lives of young children, discussing the influence of music on the brain development. There have been enormous developments in research enabling researchers to gain better insight into the effects of music on brain development. Researchers discovered direct evidence that music plays a vital role in the stages of neurological development by stimulating both hemispheres of the brain, which enhances thinking and learning. They found that music stimulates specific regions of the brain responsible for memory, motor control, timing and language. Researchers indicate that the left hemisphere analyzes the structure of music, while the right hemisphere focuses on the melody; thus music synchronizes the right and the left hemispheres of the brain. Jensen (2003) noted that since music creates active and multiple brain patterns, it "increases both the brain's efficiency and effectiveness", leading to an enhancement in cognition. "The hemispheres of the brain work together when emotions are stimulated, attention focused, and motivation heightened. Rhythm acts as a hook for capturing attention and stimulating interest. Once a person is motivated an actively involved, learning is optimized" Davies (2000: 148).

Research in neurology has determined that musical and language processing occur in the same area of the brain, and that there are strong similarities in the way musical and linguistic syntax are processed (Maess & Koelsch, 2001). Schoepp (2001) suggests that songs present opportunities for developing automacity, which can be assumed as the main cognitive reason for using songs in the classroom. Gatbonton & Segalwitz (1988:473) define "automaticity" as a component of language fluency which involves both knowing what to say and producing language rapidly without pauses.

The effects of music on the brain and thinking are also demonstrable. Electroencephalogram (EEG) tests reveal that, music can change brain waves and make the brain more conducive to learning. Music connects the functions of the right and left hemispheres of the brain so that they work together and make learning quick and easy. Brain function is increased when listening to music and studies have shown that music promotes more complex thinking. It can make connections between emotions, thinking and learning (Davies, 2000). That hemisphere connecting function of the brain is also mentioned by Anton (1990:1170) who emphasizes the role of music in combining the hemispheres of the brain simultaneously, by means of which an ideal learning situation is established and the most productive learning occurs. This ideal learning situation encourages students to make discovery non-verbally first and verbalize their findings later. Using non-verbal "right brain" skills, such as actions, emotions, and music helps students improve their creativity, memory and the ability to imitate, which is considered one of the most useful strategies in language learning. This indicates that music has a vital importance in incorporating the whole brain in the learning process. These are all important factors to make music an invaluable part of the education of all children. Teachers should recognize the benefits of music as a type of bridge connecting the hemispheres so that they can have the students more willing to learn. Brewer (1995) states that music facilitates a large amount of information to be processed and learned by stabilizing mental, physical and emotional rhythms to attain a state of deep concentration and focus. This type of learning is closely related to what he calls "focus and alpha state learning". For example, Baroque music, such as composed by Bach, Handel or Talemann that is 50 to 80 beats per minute creates an atmosphere of focus that leads students into deep concentration in the alpha brain state. Teachers should make use of this highly focused learning state in which information can be absorbed at a great rate.

1.2.1.3.1. Music and Memory

Research has shown that music is one of the influential powers in enhancing memory by stimulating parts of the brain. Growing evidence shows that it is also an effective memory aid for the classroom. Brewer (1995) recognized the role of songs as a terrific memory tool in the classroom. He noted that songs, chants, poems, and raps will improve memory of content facts and details through rhyme, rhythm and melody which will provide a hook for memory. The role of rhythm as a memory aid is also mentioned by Griffee (1992:4) who proposes music's and songs' benefit as a way of exposing students to the rhythms of language. Pointing to the fact that there is a deep relationship between rhythm and speech, he believes that sensitivity to rhythm is a basic and necessary step in learning a language. Medina (2002) agrees with the psychological research recognizing the role of music and its subcomponent, rhythm to enhance the rote memorization process. According to Terhune (1997:10), putting text to music is one of the fastest and most permanent ways of memorizing. Griffee (1992:6) suggests that songs can be used for pattern practice and memory retention. The success of using songs in language instruction can be enhanced by means of the appropriate tasks which give pleasurable repetition with no boredom and provide active participation in the language. Woodall & Ziembroski (2004) who advocate the use of music as a memory aid states that "Using music as a stimulus can affect one's emotions and make information easier to remember". Murphey (1992a:6) claims that songs sticking in our minds, become part of us, and can be easily exploited in the classroom.

Most of the support for the use of music in the second language classroom comes from the area of psychology. "Involuntary mental rehearsal", a term used in psychology, deals with what Murphey (1990) calls the "song stuck in my head phenomenon" (SSIMPH) which is the involuntary mental rehearsal when the input of material is from song. The SSIMPH refers to songs and tunes that perpetuate repeatedly in our heads. It is

> "… the repeating of a song in one's head usually occuring when audition is followed by relative quite, as with the last song you hear before leaving your home or car" (Murphey, 1990:53).

Murphey believes the SSIMHP enables involuntary sub vocal rehearsal of linguistic content, which then has the effect of deepening the memory traces of this content in the mind. Input tends to stay with the students in the classroom, this is characterized by the "song stuck in their head phenomenon" in which a tune or set of lyrics are remembered and continuous replayed in the mind at an almost subconscious level (Murphey,1992b). His SSIMPH phenomenon is strongly related with the term "Din" (Krashen, 1983), the involuntary rehearsal in a learner's mind of previously heard foreign language talk (as cited in Murphey, 1990, p. 53). Murphey (1990) who defines the ' song-stuck-in-my-head-phenomenon' as a melodic Din, as an (in)voluntary musical and verbal rehearsal postulates that singing songs has a great facilitative effect upon memory retention. He hypothesizes that the Din could be initiated by sub vocal rehearsal**.** So, for example, we are able to hear mentally the words and voice of a person with whom we have had an argument. Similarly, while reading the notes taken in a lecture, we will probably hear the lecturer's voice, while at the same time we can mentally visualize the place from which s/he was talking and even her/his gestures or body movements**.** Mora (2000) who also agrees in the idea of music's power in aiding memory emphasizes melody's power to act as a path or a cue to evoke the precise information we are trying to retrieve. Wallace (1994) claimed that recalling ability was greater when a text is heard as a song rather than heard as a speech. He compared immediate and long-term recall of spoken texts to texts learned with music. His results indicated that a text accompanied by music is better recalled when compared to spoken texts. He inferred from his experiments that " music, when repeated, simple, and easily learned can make a test more easily learned and better recalled than when the same text is learned without any melody" (p.1473). The study suggests that music aids learning and recall of the text, which can be greatly attributed to melody. According to Wallace, melody serves as an effective recall cue which assists in reconstructing, in learning and in retrieving by providing sequential information, line and syllable length information, chunking or

linking, and rhythmical information. When compared to subjects in the spoken condition, subjects in the sung condition more clearly indicated what was missing, such as how many lines, words, and even syllables when they were asked to recall in writing the text that they had heard.

Thus, the overall conclusions from Wallace (1994) about memory processes and structures reveal that the presence of structural characteristics within the material to be remembered, the ease of observing and acquiring those characteristics, and the contributions of those characteristics in terms of organizing, constraining, or cueing recall will all affect the memorability of material. Music accomplishes all three of these conditions and therefore can facilitate learning and recall of text (p.1483).

Granted, in spite of the results of the experiments claiming melody assists in recall, music may sometimes have the negative effect on recall because of its novelty or complexity. Wallace (1994:1475) suggests that the melody should be simple and familiar to the students in order to facilitate recall, rather than providing a distraction.

Brewer claims that music enhances memory by leading students into an alpha brain wave state -- a perfect learning state for taking in information through auditory channels. According to him, in this highly focused state, music facilitates students' attaining a state of deep concentration through which large amounts of information can be absorbed. He argues that music contributes greatly to understanding by involving more senses in learning. He suggests that teachers can increase sensory input during learning by making use of music during memory activities.

There is an abundance of literature which advocates the use of music in the classroom or suggests that it can be a facilitator or may even be necessary at times. However, it can improve memory, simply using music while learning does not absolutely guarantee recall. It can make learning easier by its facilitative effect upon memory.

1.2.2. Content Areas and Communication Skills for Utilizing Songs

Songs can be incorporated into the classroom so that they can be teaching tools to reinforce the content areas and communication skills including reading, writing, listening, speaking. They are also of great value to develop cultural sensitivity. Some of the language teachers do not support the use of songs as they think students will not learn effectively as they learn by traditional methods. This worry has been refuted by all the research done on this area, supporting for songs as a pedagogically sound, educational tool. According to Nuessel and Cicogna (1991:475), "Obvious pedagogical techniques that employ song and music involve their implementation as a medium for pronunciation, morphological or syntactic patterns, vocabulary-building, and cultural aspects …" . They also maintain that "a song constitutes an ideal text that is admirably suited to a multiplicity of learning/acquisition activities carried out in the language classroom". Falioni (1993:98) suggests that students acquire communication skills easily when linked to music, as many people often remember rhyme, rhythm or melody better than ordinary speech. Sarıçoban & Metin (2000) have found that songs can develop the four skill areas of reading, writing, listening, and speaking. He also recommends that they can be used to teach a variety of language items such as sentence patterns, vocabulary, pronunciation rhythm, adjectives and adverbs. Purcell (1992:192), an advocate of music use in the classroom noted that: "Songs may be employed to enhance the listening skill, improve pronunciation, acquire vocabulary, provide examples of grammatical structures, practice reading and writing, and sensitize the students to cultural facets". As mentioned by a number of researchers, teachers should not underestimate the value of songs as a tool for reinforcing content areas. Their contributions to these areas are of great importance when they are used in an appropriate way and time. The content areas for utilizing songs in second language acquisition will be discussed below.

1.2.2.1. Songs, Grammar and Vocabulary

Grammar has a nasty reputation among second language learners for being difficult and boring. It is very difficult to get and keep students' interest when teaching grammar. Songs, with their entertaining functions, can be effective means for introducing grammar. When dealing with grammar, teachers can take advantage of songs which students see as a part of entertainment rather than work. Many language researchers agree that songs facilitate grammar teaching by providing context for the structures to be taught. Sarıçoban (2000), who stresses the significance of contextualizing any grammar point suggests that meaning is an important device in teaching grammar. He supports the use of songs as one of the most enchanting and culturally rich resources that can easilly be used in language classroom. According to Terhune (1997:11) having the many common structures inside, songs are natural contexts, which provide an opportunity to reinforce structures or teach functions. Griffee (1992:6) also agrees that songs provide a natural context for the most common structures such as verb tenses and prepositions. As Falioni (1993) states, "The new structures that may seem isolated or out of context in pattern drills, are seen in a different perspective when they are part of a song" (p. 101). Jolly (1975:13) recommends making use of songs which contain grammatical structures identical to those being taught in class as they do not require much time.

Teachers can make use of different types of activities based on grammar by using songs. They can use the songs in a workable way by deciding on the activities which suit their teaching style and which satisfy students' needs. Some songs are as if written for teaching or reinforcing grammar points. There are various types of songs and activities that work with that particular type of song. They may be integrated into lessons with a particular grammar focus. Graham (1992:66) suggests that a song which contains the grammar point can be a very effective method of revising the point after presenting and practicing an English grammar point. We can describe many activities whose primary aim is to concentrate on the grammar in the song.

Song lyrics are sometimes written regardless of the grammar rules to fit the rhyme. We can ask students to find the mistakes or ask them how we normally say it. We can also insert some mistakes such as incorrect prepositions, incorrect tenses and ask students to find out the mistakes. Some grammar points, such as prepositions, past tense verbs, modals, etc. that you want to practice can be blanked out to be filled in by the students. Students can be asked to underline the particular grammar structures. We can ask them to make changes in the structure. For example, students can change all the verbs from present to past or change the passive structures into the active ones. Another popular activity is to cut the lyrics into lines and get the students to put them in the correct sequence while listening to the song. This activity can also be held with small groups. The class can be divided into groups with identical sets of strips and compete to see which group can put the strips in the correct sequence first. As an English teacher, in a primary school teacher in Turkey, I sometimes get my students to listen to songs after presenting and practicing the grammar structure. It is certain that songs catch the students' interest and expand their attention. Students feel motivated, they even sing at breaks after doing the activity. They report that they can answer the questions in the exam by singing the song about that certain grammar point.

Along with grammar teaching, songs can be considered as effective tools for teaching vocabulary. A variety of new vocabulary can be introduced to students through songs. They are great sources for internalizing the lexical items by providing an excellent means of repeating and reinforcing vocabulary. According to Griffee (1992:5) songs are very good for introducing new vocabulary because of the meaningful context provided. Medina (1990) investigated the effectiveness of music and story illustrations upon the English vocabulary acquisition of second-grade Spanish-speaking limited English proficient students. The main independent variable, instructional medium (Music/ No-Music) was crossed with a second variable, extra linguistic support (Illustrations/No-Illustrations). After a four day treatment, the gain scores for vocabulary acquisition were highest for the group that used both music and illustrations. Data obtained one and a half weeks after treatment

showed mean gain scores were still consistently higher for the combined effects of both music and illustrations.

Vocabulary to be taught can be presented by several of activities that will make remembering words easier. In order to familiarize them with vocabulary before hearing from the song, we can give them the title of the song, and a list of words and tell them to predict the words that they expect to hear. While studying the text of a song, the vocabulary to be taught can be highlighted through gap-filling activities which are widely used with lyrics. This activity is usually created by deleting words at predetermined intervals, e.g., every fifth or eight word. Students may be asked to match new vocabulary to synonyms, antonyms or short definitions in the target language or puzzles can be prepared with the words from lyrics. In order to preteach song vocabulary we can divide the class into groups and give each group a different vocabulary list that you want to teach. Then, they are asked to write definitions for the words using some ways such as consulting with other students, asking the teacher, using dictionaries (Griffee:1992:25). Abrate (1983:9) recommends using dictionary by asking students to determine members of a family of words, e.g., noun and adjectives of a verb. Competitions can also be held to teach or practice the vocabulary in a more enjoyable and motivating way. Griffee (1992:36) suggests a vocabulary competition game where students are divided into groups to write as many words as they can catch as they listen to the song. The group with the most words wins. At the end of the activity students can be asked to make up sentences with the words they have written. A widely known game “fly swatter” can be played along with songs. The cards on which some words are written are attached to the board. Students from different groups come to the board and hit the word by a word swatter or something like it when they hear it and then pick them up. The group with the most cards wins.

Teachers can adapt these activities to any song regarding their purpose. There are not any activities given along with songs which take place in the course books

distributed by the Turkish Ministry of Education. They only take place to be listened to or sung to practice the topic. English teachers can make use of these activities and see that they are great sources to teach or practice vocabulary.

1.2.2.2. Songs and Pronunciation

Most of the second language learners find it very difficult to have proper pronunciation when learning a language. Students usually do quite well in reading, writing, and understanding the foreign language, but are unable to communicate with the native speakers because of incorrect pronunciation. For most learners, singing is much easier than talking. This makes songs particularly useful in improving phonetic skills. As stated by Terhune (1997:11) students may find the chance of practicing with a native speaker outside of the classroom by singing along with the song, which promotes their pronunciation skills. According to Falioni (1993:98), music activities incorporated into the lesson can reinforce pronunciation skills. He claims that the music text having repeating lines with rhythm and correct sounds will help students remember the pronunciation. He suggests practicing distinguishing difficult sounds, creating new lines and focus on the words' rhyme and rhythm. Griffee (1992:71) claims that songs promote pronunciation by sensitizing students to rhythm and stress. Eterno (1961) investigated a study into the relationship between musical aptitude and Spanish pronunciation. He noted that there exists a strong relationship between musical aptitude and/or musical training and foreign language pronunciation success. His findings suggest that presenting language in a song form, as teachers, we can greatly contribute to the education of the students who have musical aptitudes as stated in Gardner's Theory of Multiple Intelligences. Arellano and Draper (1975) considered 79 students in fifth grade, who had experienced previous exposure to Spanish. Subjects were tested on 15 variables. The study attempted to discover the relationship between a child's discriminatory abilities in the areas of pitch, intensity, rhythm, timbre, and tonal memory-and his capacity to achieve in the area of Spanish accent and Spanish language comprehension. Overall results indicated a strong

correlation between musical ability and Spanish accent even when the possible common relationship with I. Q. was taken into consideration. Researchers concluded that the close relationship found to exist between musical ability and second language learning may suggest that the learning of music and second language can be mutually reinforcing. Ebong & Sabbadini (2006) sees songs as authentic and easily accessible examples of spoken English. Students who listen to songs are indirectly exposed to repetition of similar sounds in rhymes. They also claim that learners can associate the number of syllables/ stress in the words of song with memorable rhythms. Above all, they emphasize the fact that songs expose students to the difficult area of pronunciation by maintaining a relaxing classroom environment. Songs are full of endless examples of contractions. Students can try to reproduce the missing syllables, misconceiving the contractions as being incorrect. Ebong & Sabbadini (2006) suggests that songs help to convince learners of the way natural English is pronounced. We use songs that have numerous contracted words to convince learners that contractions are natural in English.

Songs offer many pronunciation activities to be used in the classroom. In order to develop phonemic awareness, students may be asked to match the words from the song with their phonemic scripts. They may circle the odd word according to the sound. They may be asked to find some words containing some certain sounds. They can find on which syllable the stress takes place. Teachers can also make use of the rhymes asking the students to find out which words rhyme or do not rhyme. For instance, the teacher may remove the rhyming words of the song and give the students those words in a jumbled way to get the students to match the rhyming words. All these activities will enable students to demonstrate awareness of sounds, syllable stress, intonation and to overcome the fear of speaking foreign language. Through increased awareness of stress patterns, sounds, etc., students will be more confident about their pronunciation skills. Helping students raise awareness of pronunciation should be a major goal for any language teacher.

1.2.2.3. Songs and Speaking and Listening

It is mostly difficult for language learners to speak a foreign language in front of a community. In order to encourage them to speak, the first thing to do is setting up a classroom environment which builds confidence and motivation. Songs, providing a low affective filter, are of great value to build this motivation and confidence. They are considered to be crucial vehicles in facilitating the establishment of a positive and non-threatening classroom. Griffee (1992:5) suggests using songs and music as a launching part for conversation in the same way that a poetry or other forms of written discourse can be used: their content can serve as an initiator for class discussion or their form can be discussed. According to Hardison and Sonchaeng (2005, p. 603), "Music is highly motivating, and helps blending and linking, the flow of speech and the rise/fall of the voice - all of which maximize pitch range". Many activities exist for using songs and music to improve speaking skills of the language learners. Sarıçoban (2000) identifies some these activities, such as the discussion of the theme, the title, or the history of the song. Students can be asked about their feelings after listening to the song or they can be asked about the feelings of the singer while singing the song. If the song has a message or tells a story, the teacher can write the key words on the board and ask learners guess the context, as a pre-listening activity.

Songs for classroom use is also advocated for improving listening skills in a variety of ways. Students may listen for specific information in the songs, such as theme vocabulary, pronunciation of certain words, certain constructions, answers of certain questions, etc. Terhune (1997:11) emphasized the significance of songs as a source of listening practice for the EFL student by providing a contextual focus in listening. He suggests that students should make use of songs especially to make better in contextualized listening comprehension questions. According to him, students can benefit from songs as a repeatable source of relevant input. As Leith (1979:540) states:

"There is probably not a better nor a quicker way to teach phonetics than with songs. Phonetic instruction is one good use to which songs can be put even in beginning classes". Falioni (1993:98) reports types of classroom activities to check listening comprehension. For example, students can mark the frequency of words upon hearing the song, cross out the letters not pronounced, find homonyms, fill in the missing words in sentences from the song, and order a list of words as they appear in the song. He claims that students become visually conscious and alert to phonetic peculiarities by making use of these activities. In addition to these activities, students can answer comprehension questions, true-false questions or multiple choice questions. A list of some words that take place and do not take place in the song can be given. Then students are asked to tick the words that they hear. Some extra words can be added to the lyrics. Students listen and delete the extra words which they do not hear. As students listen to the song, they can get details about special information or take general notes about the song. They may also be asked to draw a picture to represent what they hear and discuss the pictures.

1.2.2.4. Songs, Reading And Writing

Researchers also proposed music and songs in the foreign language classroom to contribute to the development of reading and writing activities. Terhune (1997:11) suggests using songs as text in a similar way that any poem, short novel or any other piece of authentic material can be used. Falioni (1993:99) recommends several activities for reading comprehension: underlining certain vocabulary, answering questions about the text in a true-false or a multiple choice format, translating the lyrics, arranging spelling games based on the lyrics, and locating certain grammar points such as negative phrases, adjectives or direct objects. In addition to these activities, we can get the students to invent another title after reading the text lyrics. We can also ask them to unjumble the jumbled verses.

We can also make use of songs in terms of writing development. Terhune (1997:11) points out those lyrics may awaken inspiration for writing the same as they may for conversation. If students prefer studying on a long song, they can paraphrase or summarize the lyrics. Falioni (1993:99) identified a number of writing activities that can be held along with songs. Students can practice spelling by filling gaps from a printed song text. His other activities include personalizing the song by changing names and places, or substituting words in the lines. In order to go further from writing summaries or expressing opinions of the song, students can write their own song texts. Aside from these activities, to stimulate creative writing, we may get students to write a new ending for the song instead of the original one. They can be asked to write a letter to or from one of the characters in the song. To relax the students, a widely known technique is using music as background while reading something such as a poem or story. We can also ask the students to write about their feelings about a certain point in the song.

1.2.3. Music as a Cultural Input

Linguists and anthropologists have long recognized that culture and language are inseparable. They stress the impossibility of teaching a language without teaching culture and the role of cultural studies in foreign language education. According to Peck (1998), "Without the study of culture, foreign language instruction is inaccurate and incomplete" (p.1). He suggests that learning a language requires more than the acquisition of syntax and lexicon. Peterson and Coltrane (2003:2) assert that language use must be connected with other culturally appropriate behavior in order to achieve a successful communication. They claim that students can be competent in a language only when they learn both its linguistic and cultural norms. Canale and Swain (1979:28) maintain that it is also necessary to teach about the target culture in social studies classes so that students are not only taught how to meet their communicative goals, but are also taught, " the sociocultural knowledge of the

second language group that is necessary in drawing inferences about the social meanings or values of utterances". CEF (2000:3) stresses, among other things, that one aim of teaching modern languages is to promote mutual understanding and tolerance, respect for identities and cultural diversity through more effective international communication.

Research suggests that incorporating cultural aspects into the foreign language classroom enables students to demonstrate curiosity about the target culture and empathy towards its people. Thus, students' attitudes towards the target language and culture will be affected positively in a tolerant classroom atmosphere where students appreciate and accept other cultures. Also, learning different kinds of culture enable students to enlarge their knowledge of other cultures and increase an awareness of their own culture as well through comparing it to other cultures. Chastain (1988:299-300) suggests that, in language classes where intercultural understanding is one of the goals, students become more aware of their own culture and more knowledgeable about the foreign culture. Kramsch (1993:236) argues that the language classroom is a place in which a third culture can be born, one developed on the sociolinguistic boarder of the native culture of the learners and target culture. The language learning experience becomes more real, more purposeful and more authentic for learners when they are taught the cultural contexts of the language itself (Peterson & Coltrane: 2003).

Peterson and Coltrane (2003:3) recommend using authentic sources from the target culture to provide the students with authentic cultural experiences. Songs may be assumed as one of the most effective authentic sources for students to learn about the target culture by being funny and interesting. Songs are mostly incorporated into the classroom to reinforce the content areas as mentioned above. In addition to its contribution to the content areas, the incorporation of songs into the language classroom could facilitate the development of cultural awareness. They are great sources of information about human relations, ethnics, values, beliefs, customs,

history, humor, and regional and cultural differences. They are the vehicles that provide the listeners with the understanding of the culture and the language to which they belong. According to Chastain (1988:313), the lyrics and music can be related to people's moods, interests and way of life. They are also easily accessible through television and internet. The video clips of the songs delight and interest most of the people. They can learn a lot about the culture of that country by listening to the song accompanied by a video clip. Terhune (1997:10) supports the use of songs for practicing listening to English as they are virtually right in front of them all the time. The internet can also provide language teachers and students with easy access to the song lyrics and the song itself too, so it is a valuable tool enabling students to participate in the target culture through the presentation of cultural themes. Songs are also cheap and entertaining alternatives to transmit culture when compared to the course books of the students. Falioni (1993:97) claims that students' awareness of another culture can be enhanced by the use of the music in the foreign language classroom, which reflects the history, literature and culture of a country. The use of songs, according to Jolly (1975), gives students the opportunity to acquire a greater understanding of the culture underlying the target language. The contribution of songs to the cultural awareness is also justified by Griffee (1992:5) who states that "Every song is a culture capsule containing within itself a significant piece of information". He believes that songs bring the culture of itself together into the classroom. He suggested the use of songs to look at the culture and compare it with the other cultures. Griffe (1992:6) emphasizes the fact that the current generation is a global generation rather than a parochial one. He points out that:

> "The world is evolving a common culture and pop songs are its backbone. By using pop songs in a classroom, you and your students are participating in the emerging world culture".

Hill (1999:29) advocates the use of songs as a way of enabling students to broaden their knowledge of target culture. He suggests that if correctly chosen, traditional folk songs have the dual motivating attack of pretty tunes and interesting stories.

Sarıçoban (2000) also agrees with the positive impacts of songs to give new insights into the target culture. According to him, cultural themes can be presented effectively through songs. Le (1999) sees music as a powerful international communication which could be shared, and enjoyed by people of different linguistic and cultural backgrounds. Miller & Coen (1994) state,

> "The primary purpose of including music in the school curriculum is to disperse its message throughout the culture. Through music, students learn the rich and wordless dimensions of their own cultural heritage. They discover in the musical heritage of other cultures a common ground that minimizes national boundaries and language differences" (p.460).

Culture is a neglected issue in foreign language education. In order to get the students to be successful in language learning, cultural issues must be incorporated into the classroom. Thus, as foreign language teachers we should make use of this aspect of language if we are to provide the students with a better language education. As mentioned above, songs are great sources to be used as culture transmitters. We can profit from songs to enable students to gain a better understanding of culture and language.

1.3. Points to Consider in Choosing Songs

As mentioned above, songs are valuable resources for language teaching. In fact they have also negative aspects as well as positive aspects. A number of challenges introduced by Terhune (1997:8) are as follows:

1- "Pop songs are not scholarly. Some students and teachers think that they are not a serious way of education.

2- As the students have different learning styles, some students may have difficulty in studying with music.
3- Poor sound equipment that the schools have may create troubles while listening to the song.
4- The music tastes of the students may not comply with each other.
5- The lyrics with ungrammatical and complicated sentences may confuse the language learners.
6- Some lyrics may contain embarrassing parts to explain to students.
7- Repetition makes the song boring and useless with limited vocabulary. Eg: She loves me, yeah, yeah, yeah. She loves me, yeah, yeah, yeah".

Jensen (2000:2) claims that most teachers lack of music background and they are not taught how to incorporate music in the curriculum in teacher education programs. Richards (1969:161) argues that rote repetition brings about boredom, so teachers should select the songs in which the repetition is meaningful keeping the students' interest alive. He also pointed out that songs hinders learning when they include irregular sentence or stress patterns which have to be corrected when used in conversation.

Another disadvantage is that recorded music do not have the flexibility to vary the the tempo, slowing down on difficult passages and speeding up as students get comfortable with the chorus (Miller, 1999). Some teachers also think that they can not sing, but using songs in the classroom does not require being a professional in this field. They can sing along with the recorder and students if they do not prefer singing alone. Some schools lack of the equipments that is needed for listening. Teachers can make up for this by asking the students to bring their equipments at home. Students will compete with each other to take responsibility of this.

Despite the negative aspects of the songs, we, as teachers, can minimize these problems by being conscious about the use of songs. Being aware of the negative

aspects of songs for teaching, we can create solutions to make the best use of songs. Terhune (1997) claims that educated and responsible use of songs will reduce the disadvantages that the song presents. He adds that if used in a balanced and responsible way songs can be songs can be precious resources for language teachers. For instance, students may perceive that there is not a sound pedagogical reason for the use of songs as they move them away from the syllabus and established course book. They might think that the teacher is taking an easy option and wasting time. It is the teacher's responsibility to point out that the lesson has a rationale. In order to avoid the misuse of songs in the language classroom, we can consider some significant points. The criteria while selecting songs for classroom use will be covered below.

1.4. Song Selection Criteria:

The choice of what songs to use in the classroom involves some considerations such as the language of the song, the level and the age of the students and the interests of the students and the teachers. In order to make the best use of songs, their choice for classroom use should be done carefully. Researchers make the following suggestions for the use of music in the language classroom. Sarıçoban (2000) recommends the songs which includes frequent repetitions, or a story, or comments about life, or cultural themes as they provide the students with authentic and meaningful material. Griffee (1992:8) describes some criteria while choosing a song and notes that a good song to be used in your classroom is a song which:

1- your students like
2- you like
3- fits your lesson
4- one which you have a copy of

Griffee (1992:6-7) also identified some factors to be taken into consideration while selecting a song. He lists them under four headings:

1- The class (number of the students, their age, the time of the day, the students' musical interests
2- The teacher (teacher's age and musical interests, purpose, classroom support)
3- Classroom opportunities (freedom to determine curriculum, free class time, a lesson supplement)
4- The music (the volume, music sources, support such as copy machine, board ,etc. and lesson plan)

Terhune (1997:12) warns against the frequent use of songs in the classroom. He suggests using songs perhaps once a week or twice a month. Lacorte (2001:50) reports that the way the teachers present the songs in the classroom should be in compliance with their initial objectives and their knowledge of different processes about listening. The activity which is selected for a particular song will determine which of these processes is active. For example, if a song is selected to present a discussion activity, the students can make use of their background knowledge to answer the questions about the lyrics, which means the students follow a top-down approach to process their prior knowledge of the context. Ur (1984:66) recommends using songs with a clear pronunciation and with the linguistic content that is not so difficult. According to him, the song should both appeal to the tastes of students and teachers to satisfy the both sides. Music can also be used to facilitate transitions between the activities (Peterson: 2000). Various of songs can be played as the demonstrators of the opening and end of sessions or activities. Brewer (1995) maintains that teachers can make use of background music while students read or write in order to increase attention levels, improve retention and memory, extend focus learning time and expand thinking skills. However, we should not disregard the fact that some students can get disturbed by the music. Terhune (1997:11) stresses the importance of vocabulary suggesting that teachers should prefer the songs containing new vocabulary to provide the students with maximum benefit. He warns teachers against using songs with an embarrassing content. Sarıçoban (2000) distinguishes between the songs to be used with adult advanced learners and primary learners. For teenagers or adults in the intermediate or advanced level, he suggests

using more meaningful or popular songs that reflect the cultural themes besides grammatical aspects. For primary students he recommends using the songs that are familiar to the children or the ones internationally recognized, such as Old MacDonald. He states that the lively action songs by which children can dance or act while singing will provide an enjoyable classroom atmosphere. Griffee (1990) recommends using short, slow songs for beginning-level students and suggests activities such as word puzzles, drawing pictures about the song, or showing related pictures. For higher levels he suggests making use of the songs that tell stories, moving toward short, fast songs, and finally, longer, fast songs that have fewer high frequency vocabulary items. Press (2006:307) suggests selecting songs that help children learn, practice and internalize concepts. For the enhancement of gross motor and coordination skills, she offers using finger play songs and making use of simple movement activities to accompany the song. Falioni (1993:99) recommends picking clear recordings without loud instrumentals allowing the voice and text to be clearly understood and a moderate tempo for the listener. According to Ur (1984:65), a familiar song is more enjoyable than an unfamiliar one. A good song, therefore should not be taught as a disposable one after being taught, but can be heard at intervals; students will appreciate and understand it day by day. The criteria of what song to teach in the classroom is also identified by Melville & Lou & Langenheim & Rinvolucri (1980:64) are as follows:

1-"The song should relate to the students' experience or appeal to their interests
2- If the song revises a grammar point, it should still have interest for the students apart from the structure practice.
3-The song should appeal to the teacher who is teaching it".

It is not difficult to find copies of song lyrics. Many are available on the internet along with their recordings. Thus, we can easily find the song that is related to our objectives and that obeys the criteria above. Teachers can make the best use of songs in the classroom if they use them in a responsible way regarding the song selection criteria.

1.5. Stages in Listening to Songs

The basic framework on which we can construct a listening lesson with songs can be classified into three main stages consisting of pre-listening, listening and post listening stages. Teachers need to think carefully about what students will do before they hear the song (pre-listening), when they hear it (listening) and afterwards (post-listening). Below are these stages and recommendations to be used in these stages.

1.5.1. Pre-listening

In this stage of listening, teachers get the students prepared for what they will hear and what they are expected to do. According to Davanellos (1999:14) this stage aims to prepare the students linguistically, educationally, thematically and psychologically for the text. He recommends introducing the topic, key vocabulary or any linguistic feature which might be useful to exploit the text at a later stage. Peachey (2003) emphasizes the significance of motivating students to listen before listening, so he suggests selecting a text that appeal to students' tastes and designing tasks that will awaken students' interests and curiosity. During this phase of the listening process, students can be asked to predict what they are going to hear or activate their background knowledge about the relevant topic of the song. Lacorte (2001:52) suggests activating background knowledge and enabling students to understand purpose of the listening activity by means of appropriate listening activities (brainstorming vocabulary, presenting and discussing the cultural information regarding the topic of the song, pointing out the key words and the ideas in the song). He also warns against presenting too much information beforehand in order to get the students to find out more about it by themselves under the teacher's supervision. According to Vandergrift (1999: 172), pre-listening activities enable students plan about what to listen for and to focus attention on meaning while listening. He suggests using cloze texts before listening to the text in order to get the students to use context to develop inferencing, and to predict the words that they might hear. Sarıçoban (2000) also outlines some activities to be used in pre-listening stage:

1-The theme, the title, or the history of the song can be discussed.

2-By directing the students toward specific areas, problem vocabulary items can be picked up in advance.

3- It is useful to let the students know which grammar points should be studied.

4- In order to introduce the theme of the song, pictures may also be used.

The activities to be used during this stage can be increased. Students can be given the title of the song and asked to predict the content of the text or the words that they expect to hear. The key vocabulary can be taught by getting the students to match vocabulary to pictures or translations. Students may be asked to jumble the unjumbled lyrics. To arouse interest, teacher may bring some posters about the song and ask students whether they know about the singer and their thoughts about his/her songs. If the focus is on grammar, cloze activities about that grammar topic can be held by asking the students what the missing words might be, using their previous knowledge about the topic.

1.5.2. Listening

Listening activities relate directly to the text, and students do them during or immediately after the time they are listening. During this stage, students monitor their comprehension and focus their attention on the listening text by the guidance of the teacher. They need to pay all their attention to the listening text. Students perform the tasks and do the activities which directly exploit the text. Vandergrift (1999:172) identified the requirements of this stage from the students:

> "They need to evaluate continually what they comprehend for (1) consistency with their predictions, and (2) internal consistency, i.e. the ongoing interpretation of the oral text or interaction".

Peachey (2003) recommends getting the students to listen three or four times as the students need time to tune into accents and the speed which the people are speaking. He also emphasizes the significance of leaving 'breathing' or 'thinking' space between listenings so that the students can find the chance of comparing their answer with a peer and so reconsider listening again. Students should also be given time before the listening activity in order to review the questions they are supposed to answer during this stage. Sarıçoban (2000) suggests using gap filling activities to emphasize vocabulary, grammar or pronunciation for this stage. Further activities can be suggested for this period of listening. Students may read or listen to the text to confirm what was predicted during the pre-listening stage. They may put the unjumbled lyrics into the correct order. They may be asked to answer multiple choice or comprehension questions. Students may be asked to tick off the words they hear from a previously given long list of words. Teacher may pause the tape and get the students to repeat the last line. Students can identify deliberate mistakes of vocabulary, grammar, syntax, etc. They can sing the song along with the tape. Lacorte (2001:53) emphasizes the significance of making the directions clear in order to minimize the likelihood of sensory overload that results in student panic, frustration and stress. Thus, he suggests informing students clearly about what they are specifically supposed to listen for and to process. If necessary, we can replay the parts of the song where students had trouble.

1.5.3. Post-listening

At this stage, various activities can take place in order to measure the overall progress in listening. According to Davenellos (1999:14), this stage involves follow-up activities which practice the productive skills of speaking and writing in various ways. The guidelines suggested by Lacorte (2001:53) for the post-listening stage are as follows:

1-“Require students to respond to the listening activity in some meaningful fashion, either individually or small groups or pairs.
2-Use different techniques and strategies to help students process the materials related to the listening activity and infer the overall meaning of the song (providing linguistic clues, reading aloud specific segments of the lyrics, writing key words or expression on the board, asking questions, drawing, gesturing, etc.).
3-Provide supplementary information or activities that will expand students’ understanding of the cultural and linguistic features of the song and enable them to relate it to their personal experience.
4-Relate the listening activity or activities to your initial purposes of the materials that follow”.

Peachey (2003) suggests that post-listening tasks can take two common forms including reactions to the content of the text and analysis of the linguistic features used to express the content. A reaction could be discussion as a response to what we have heard or it could be some kind of reuse of information we have heard. Analysis of language involves focusing students on linguistic features of the text, which will be easier to deal with after developing an understanding of the text. Sarıçoban (2000) recommends some activities to be used in this stage such as reading a text about the singer or the theme, writing about own thoughts or reflections, re-exploiting the theme through role-plays. These activities can be increased regarding the level and interests of the students. Teacher may go over the answers of listening stage with the class. Some grammar activities that are previously presented in the listening stage can also be practiced. In order to practice their writing skills, students may write dialogues between the characters of the song, write a summary of the song, write a letter to/from one of the characters or the author, add new verses to the song, re-write the text from another character’s point of view. They can improve their pronunciation skill by singing the song individually or as groups or pairs. Various of activities can also be made up for speaking skill. Students can discuss about their feelings after listening to the song. They can be asked to interview one of the characters of the song. Some discussion questions about the song may be asked.

2.YOUNG LEARNERS AND ADOLESCENT LEARNERS

One of the aims of this study is to demonstrate how songs can be incorporated in the E EFL classroom for Turkish primary learners. Thus, to know about the target group of the study, the characteristics of 'young learners' and 'adolescent learners' and the issue of how they learn will be covered in this section.

2.1. The Concept of "Young Learner"

We all know that young learners are different from adults, but what are the characteristics of young learners that set them apart from older learners? In the education system of most countries, young learners are children who are in primary school. However, most of the countries define the term 'young learner' regarding its own education system. Each country has different social, cultural and political issues around its policies of education system. Due to these factors, even the age of starting schooling varies in different countries. While the children start to go to school at the age of six or seven in some countries, in others children go to school at the age of four or five or even earlier. Anna Maria Pinter points out that**:**

> "Primary education is very different in various parts of the world. In some contexts, primary education lasts from five to 11 years of age, while in other contexts children start school later, at the age of six or seven, and state primary school can carry on until children are 14 years of aged although primary school in these cases is often divided into lower and upper primary sections. Children may start learning English at different stages of their primary education or even before they are at school. In some contexts, children start learning English in kinder garden at the age of five or even earlier. In other contexts they may start at eight or ten. In order to embrace most contexts where English is taught to children, the ideas in this book can be applicable to these groups, from five to 14 years of age**" (**Pinter, 2006:1).

For instance, in Turkey children start school at the age of seven, therefore, the Ministry of National Education Primary Education Institutions Regulation (The Official Gazette: 27.8.2003 /25212 and Conveying Periodical: September 2003 /

2552 Correction: November 2003 / 2554) announces the age of starting school as mentioned below:

"Children who are 72 months old on that year's 31st of December are to be enrolled in the first grade of primary schools...". This means that if a child is seven years old, he is to start school, and if the child hasn't got any health problems and can manage to finish it, he graduates after eight years- at the age of fourteen or fifteen. This eight-year-period forms the first step of schooling in Turkey. Primary education is divided into lower primary (grades 1-5) and upper primary (grades 6-8) stages in congruence with the changes in the Ministry of National Education Primary Education Institutions Regulation in 1997. Thus, young learners in primary education in Turkey are officially defined as children who are between seven-fifteen years old.

Different from the definition outlined above, which assumes the young learner between the ages 7 and 15, the latest and revised English Curriculum for Primary Education (Grades 4,5,6,7 and 8) divides these ages into two sections and draws a distinction between lower and upper primary grades. The curriculum attempts to clearly specify the meaning of 'young learner'. Young learners are defined in the curriculum as ".... children from the first year of formal schooling (6 years old in our case) to 12 years of age" (English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006:37). According to the curriculum, the students in lower primary section are called *young learners*; on the other hand, the students in upper primary section are called *adolescents.* The definitions underlying this distinction between the young learners and adolescent learners is the result of the physical, physiological, intellectual, and attitudinal changes that the children face at different ages (English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006: 119). For McKay (2006:1), "Young language learners are those who are learning a foreign or second language and who are doing so during the first six or seven years of formal schooling.... In terms of age, young learners are between the

ages of approximately five and twelve". Cameron (2001: xi) defines young learners as ".... young children, which in this book will mean those between five and twelve years of age...". Philips (1993:5) in the introduction to her book "Young Learners" describes young learners as:

> "....children from the first year of formal schooling (five or six years old) to eleven or twelve years of age. However, as any children's teacher will know, it is not much the children's age that counts in the classroom as how mature they are. There are many factors that influence children's maturity: for example their culture, their environment (city or rural), their sex, the expectations of their peers and parents".

The factors that make young learners different from older learners can be linked to the special characteristics. These characteristics that present differences between young learners and adults fall into several categories such as growth, development, literacy, vulnerability, etc. (Cameron: 2001; McKay: 2006). Thus, it is necessary to provide knowledge about the developmental potential children bring into the language setting to understand how young children learn. The work of three major theorists in developmental psychology, Piaget, Vygotsky and Bruner will be discussed below to shed light on the issue of 'child as a language learner'.

2.1.1. Stages of Development: Piaget

Piaget was a French-Swiss psychologist/epistemologist of the twentieth century who is widely known with his works in child psychology and theories of cognitive development in children. As Miller (1993:81) explained:

> "Piaget transformed the field of developmental psychology. If a developmental psychologist were somehow plucked out of the 1950's and set down today, he would be bewildered by the talk around him. He would hear psychologists discussing strategies, rule-governed behaviors, cognitive structures, schemes, plans, and representations, instead of stimulus generalization, mean length of utterance, mental age, conditioning, discrimination learning and learning set. To

> a great extent Piaget was responsible for this change. He altered the course of psychology by asking new questions that made developmentalists wonder why they had ever asked the old questions in the first place. Once psychologists looked at development through Piaget's eyes, they never saw children in quite the same way''.

It should be noted that Piaget's observations and theories were not really targeted at language learning or development but at overall mental growth in general. His main concern was to find out how young children interact with the environment that surrounds him, and how they are affected mentally by this. To him, cognitive development in young children stems from action and interaction with the world around them. In his theory, the child is seen constantly trying to adapt to the environment that he lives in and solving problems that are presented by the environment. He believes that facing with the problems and getting through them develops the child's thinking ability and promotes learning. In 1960 s and 1970s, Piaget carried out various experiments to find out how children thought in and about different situations so that he could determine how they cognitively developed. He was particularly trying to figure out how a child as a thinker, would solve problems during his or her life experiences, and how approaches to problem-solving might change as that individual got older and had more learning experiences. From birth, he saw them as trying to make sense of the world through their actions. It can be inferred that, in Piagetian theory, the children actively constructed knowledge from their experiences without getting help from adults; or without imitating; or without innate knowledge.

> "What happens early on with concrete objects continues to happen in the mind, as problems are confronted internally, and action taken to solve them or think them through. In this way thought is seen as deriving from action; action is internalized, or carried out mentally in the imagination and in this way thinking develops" (Cameron, 2001:3).

Piaget described two processes used by the individual in its attempt to adapt to the environment: 'assimilation' and 'accommodation' which are especially used in language learning circles. According to him, these processes are used throughout life

as the person increasingly adapts to the environment in a more complex manner. Assimilation is the process of using or transforming the environment so that it can be placed in preexisting cognitive structures. (http://chiron.valdosta.edu/whuitt/col/cogsys/piaget.html). An example of assimilation would be a child who has learnt to use a spoon. When she is given a fork to eat, she may first use the fork the way she used the spoon, which is the assimilation of the new tool to existing skills and knowledge (Cameron, 2001: 3). Accommodation is the process of changing cognitive structures in order to accept something from the environment. (http://chiron.valdosta.edu/whuitt/col/cogsys/piaget.html). An example of accommodation would be the process when the child realizes that new eating opportunities are presented with the prongs of fork- spiking food rather than just 'spooning' it- accommodation occurs; child's knowledge and actions are adjusted to new experience (Cameron, 2001: 3). It can be inferred that *assimilation* basically involves an action whereby the child does not actually 'change' his or her knowledge, just reapplies the same action in different. *Accommodation*, on the other hand, indicates that some kind of alteration or adjustment of the knowledge occurs, as a result of interaction with new things present in the environment. As we can see from the example above, both assimilation and accommodation occur together in the adaption process. These two adaptive processes can also be related to language learning. It is common to see that new starters of language learning sometimes apply a rule that they have already learnt to the new 'object' in the language, for example, they may over-generalize the rule of making the verbs in the past form and add an '-ed' sound to the irregular verbs, but when they come up with the correct form of the irregular verb, they accommodate the new knowledge into their language system. To summarize, according to Piagetian theory, thought derives from action, in other words thought is the internalization of the behaviors in interaction with the physical environment.

Piaget identified four stages of cognitive development and relates them to a person's ability to understand and assimilate new information. He also identified

characteristics for these stages, he asserted that although timing may vary, these stages sequences were hierarchical not varying in their sequence: a child must go through an earlier stage in order to advance to a later stage. This sequence is universal and therefore not culturally specific. During all development stages, the child experiences his or her environment spending his time to solve the problems around him. If the experience is a repeated one, it fits easily -or is assimilated- into the child's cognitive structure so that he or she maintains mental equilibrium. If the experience is different or new, the child loses equilibrium, and in order to accommodate the new conditions, he alters his or her cognitive structure. Thus, the child builds more and more adequate cognitive structures.

Piaget noted four stages of cognitive development: (1) Sensorimotor; (2) Preoperational; (3) Concrete Operational; and (4) Formal Operational. The first stage- Sensorimotor Stage- lasts from birth to age two. During this stage, the child learns about himself and his environment through motor and reflex actions. Physical development allows the child to begin developing new intellectual abilities. During the sensorimotor stage children are extremely egocentric, meaning they cannot perceive the world from others viewpoints and explore using senses. The second stage - Preoperational Stage- is between the ages of two and seven. The major development of this stage is symbolic thinking. It is during this time the child is not yet able to conceptualize abstractly and needs concrete physical situations. Egocentric thinking predominates. Intelligence is demonstrated through the use of symbols, the child begins to use symbols to represent objects. The third stage- Concrete Operational Stage- lasts from age seven to eleven. The child develops an ability to think abstractly and to make rational judgments about concrete or observable phenomena, which in the past he needed to manipulate physically to understand. Children begin to think logically but are very concrete in their thinking, they still learn best by doing. They are no longer egocentric. The last stage – Formal Operational Stage- starts at around twelve years of age (puberty) and continues into adulthood. It is characterized by acquisition of the ability to think abstractly.

Children can use abstract thinking like adults and easily conserve and think logically in their mind. Some researchers identified shortcomings in Piaget's theory criticizing it for not being sufficiently child-friendly, and for underestimating what children are capable of (Cameron, 2001: 3). She illustrates one of the shortcomings of Piaget's precise definition of the cognitive stages with a research in British context. As she points out:

> "An example of how stage theory can lead to restricting children's learning occurred in the UK in the late 1970s and early 1980s. Before children were allowed to start writing sentences, they had to complete sets of 'writing readiness' activities that worked on part-skills. In spending so long on writing patterns and bits of letter shapes, they were missing out on the more holistic experiences that also help children understand the purposes of writing as communication" (Cameron, 2001: 4).

She further adds that Piaget underestimates children's being social, "it is the child on his or on her own in the world that concerns him, rather than the child in communication with adults and other children". The views of other critics who question other aspects of Piaget are briefly reviewed below:

> "The prediction that cognitive development is discontinuous and stage-like, and the corollary that certain concepts do not develop before an approximately specified age have been the most controversial aspects of Piagetion Theory" (Halford, 1989: 327).

> "... the wide differences in performance of individuals in various age groups on the pendulum problem suggest that much more than maturation of cognitive function is occurring, and that the nature of experience acquired is influencing performance in some ways which are not adequately explained by Piaget's model of cognitive developmental stages'' (Novak, 1977: 464-465).

In their article "In Defense of Piaget's Theory: A Reply to 10 Common Criticisms", Laurenço & Machado (1996) gathered the criticisms by various critics against Piaget's theory under ten headings as follows:

1- “Piaget's Theory Underestimates the Competence of Children
2- Piaget's Theory Establishes Age Norms Discontinued by the Data
3- Piaget Characterizes Development Negatively
4-Piaget's Theory Is an Extreme Competence Theory
5-Piaget's Theory Neglects the Role of Social Factors in Development
6-Piaget's Theory Predicts Developmental Synchronies Not Corroborated by the Data
7-Piaget's Theory Describes but Does Not Explain
8-Piagets Theory Is Paradoxical Because It Assesses Thinking Through Language
9-Piaget's Theory Ignores Postadolescence Development
10-Piaget's Theory Appeals to Inappropriate Models of Logic”

Despite the intense criticisms against Piaget’s theory, his enduring contribution to developmental psychology had great impact on the field. Also, his works had a great impact on the field of education. Keeping its validity up to now, his work affected teaching and learning programs around the world. His views on mental development in children have important implications for concepts in language learning. As language instructors, we can make use of his work in understanding of the way children think and interact within their environment.

2.1.2. Sociocultural Theory: Vygotsky

Lev Vygotsky was a Russian psychologist whose ideas about development differ from Piaget’s in the importance he attaches to language and to the role of others in the child’s world on child learning. In contrast to Piaget who believed that language was central to the cognitive development of children, Vygotsky thought it was instruction that helped children to learn and develop. According to the Vygotsky’s Sociocultural Theory of Development, social interaction plays a fundamental role in the development of cognition. Vygotsky sees the child’s learning as developing

through interaction and their culture – much different from Piaget's theory that stated children act in their environment to learn. Through what Vygotsky called "dialogues", we socially interact and communicate with others to learn the cultural values of our society. Vygotsky also believed that "human activities take place in cultural settings and cannot be understood apart from these settings" (Woolfolk, 2004: 45). For him, the individual's cognitive development is a result of his or her culture and every human child develops in the context of a culture. Vygotsky (1978) states:

> "Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals" (p57).

Culture makes two sorts of contributions to a child's intellectual development. First, through culture children acquire much of the content of their thinking, that is, their knowledge. Second, the surrounding culture provides a child with the processes or means of their thinking, what Vygotskians call the tools of intellectual adaptation. In short, according to the social cognition learning model, culture teaches children both what to think and how to think.

Another aspect of language development involves private speech. Private speech is self-talk children (and adults) may use to guide actions and aid in thinking. When Piaget labeled the self directed behavior as egocentric and believed it only minimum relevant to children's cognitive growth, Vygotsky referred to it as "private speech". Private speech is considered to be self-directed regulation and communication with the self, and becomes internalized after about nine years (Woolfolk, 2004). Vygotsky claims that private speech grows out of the children's interaction with parents and other adults and through such interactions; they begin to use their parent's instructional comments to direct their own behavior. According to him, private speech does not indicate a cognitive immaturity. To the contrary it is a significant

moment in cognitive development of children since young children use language not only for communication with others but also as a tool for regulating thoughts and actions.

> "Private speech, or self-talk, originates in social speech, the initial form of speech that is directed to other people. Although it retains the audible characteristic of social speech, private speech changes its function. It now becomes speech directed to oneself rather than speech that is regulated or directed by a more capable person ... and, the use of private speech peaks during preschool years and then decreases. Vygotsky associates this decrease with private speech turning first into inner speech and than into verbal thinking" (Encyclopedia of Education, 2002:575).

Self-talk "develops along a rising not a declining, curve; it goes through an evolution, not an involution. In the end, it becomes inner speech" (Vygotsky, 1987: 57). As mentioned above, social interactions and their culture provide the child with the means of learning. These social interactions in turn lead to shifting away from being dependent on others to independent action and thinking. "This shift from thinking aloud and talking through what is being done, to thinking inside the head, is called *internalization"*(Cameron, 2001:7). Sutherland (1992) explains internalization process in three stages:

1. Assistance is provided by more capable others, e.g. teachers, more able peers,
2. Assistance is provided by the child himself by talking aloud in order to solve the problems, and these lead to
3. Internalization of the concept (Sutherland, 1992:45-46).

Vygotsky suggested that learning requires internalizing the language and actions of others. McGee and Richgels (1996:8) noted that, "Vygotsky believed that children need to be able to talk about a new problem or a new concept in order to understand it and use it". As the child discusses a problem or task with an adult, the adult

supplies language to assist the child in solving the problem; the child gradually internalizes the language until the task can be completed independently (McGee & Richgels, 1996).

Another Vygotskian principle for teaching involves the "zone of proximal development" (ZPD), which can be described as the difference between what a learner can do without help and what he or she can do with help. Vygotsky defines ZPD in "Mind and Society" as "the distance between the actual development level as determined by independent problem – solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978:86). "Theories of learning in elementary education have moved from understandings that learning centers on the individual's efforts, constructing knowledge through individual mental growth as a consequence of individual interaction with experience (Piaget, 1930) to a view of constructivist learning, in which knowledge is not constructed so much by the isolated learner but by the social group (Vygotsky,1962)" (McKay, 2006:16). According to him, the full development during the ZPD depends upon full social interaction and providing adult's assistance to the child makes 'Zone of Proximal Development' broader. He thought that in most settings children should work together with adults to bring each child up from the initial level of mastery to the most advanced level. Vygotsky stated that practical experience shows that direct teaching of concepts is impossible and a waste of time. However, with the help of adults or older children (ZPD) a child can perform a task better than they can do on their own. For Vygotsky (1978):

> "...an essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent develop-mental achievement" (p. 90).

Each child has different mental capabilities and cognitive level, which means their ZPDs are different too. Thus, the role of teachers is very crucial in activating ZPDs of the students. The teacher can guide the students by various ways such as by encouraging, prompting, praising, probing with good questioning techniques, involving them in group work, teaching them how to use the classroom materials, providing feedback, etc. By assisting students within their zone of proximal development, we can promote their active participation in their knowledge construction. Thus, it can be inferred that a teacher who takes advantage of Vygotskian methods for teaching would contribute greatly to student's development.

2.1.3. Scaffolding: Bruner

Bruner is is an American psychologist who has made a profound contribution to cognitive psychology and cognitive learning theory in educational psychology and to the general philosophy of education. Like Vygotsky he believed the child's social environment and particularly social interaction with other people were extremely important in the process of learning. Although influenced by the works and ideas of Vygotsky, he was also critical of them. He criticizes Vygotsky's ideas in one of his writings. He states:

> "..... there is a contradiction in Vygotsky's proposal. On the one hand the zone of proximal development has to do with 'achieving consciousness and control'. But consciousness and control come only after one has already got a function well and spontaneously mastered. So how could 'good learning be that which in advance of development and, as it were, bound initially to be unconscious since unmastered? I have puzzled about this matter for many years, and I think I understand what Vygotsky might have meant Or at least, I understand the matter somewhat as follows, and it is this point that I will want to develop. If the child is enabled to advance by being under the tutelage of an adult or more competent peer, then the tutor or the aiding peer serves the learner as a vicarious form of consciousness until such a time as the learner is able to master his own action through his own consciousness and control. When the child achieves that conscious control over a new function or conceptual system, it is then he is able to use it as a tool. Up to that point, the tutor in effect

> performs the critical function of 'scaffolding' the learning task to make it possible for the child, in Vygotsky's word, to internalize external knowledge and convert it into a tool for conscious control" (Bruner,1985:24-25).

Bruner also focuses on the role language plays in children's cognitive growth and explores the nature of mediation (Wood, Bruner & Ross, 1976). Although the concept of scaffolding has its origins in the work of the psychologist Vygotsky, Bruner offers the term of "scaffolding" for the interactional support and the process by which adults mediate a child's attempts to take on new learning. This idea is similar to Vygotsky's, but Bruner suggests the repetition of mediation by the adult until the child can accomplish the task independently. Bruner noted that "Scaffolding refers to the steps taken to reduce the degrees of freedom in carrying out some task so that the child can concentrate on the difficult skill she is in the process of acquiring" (Bruner, 1978, p. 19). Parents seem to know intuitively how to scaffold their children's attempts in dealing with a task through oral language In Bruner's research with North American mothers and children, parents who supported children by scaffolding tuned into the needs of children and adjusted as the children became more competent and did the following:

- "made the children interested in the task;
- simplified tasks, often by breaking it down into smaller steps;
- kept children on tasks by reminding them of the goal;
- pointed out what was important or demonstrated alternate ways to do tasks;
- kept children from becoming too frustrated;
- demonstrated an idealized version of the task" (Cameron, 2001:8).

Scaffolding suggests that through encouragement, focusing, demonstrating, praising, modeling reminding and suggesting, a learner can be supported in articulating or

completing the task successfully. Scaffolding provides support to learners to accomplish a task they would not have been able to do independently. But it is a special, sensitive kind of help that is intended to move the learner towards independent control of the learning task. As far as instruction is concerned, teachers can take advantage of scaffolding to maximize learner's cognitive and language developments. They can control the elements of the task that are beyond the child's ability until the learner is able to function autonomously in that. For the classroom setting, Wood (1998) suggests that teachers can scaffold children's learning in various ways: by attending to what is relevant including suggesting, praising the significant, providing focusing activities; by adopting useful strategies including encouraging rehearsal, being explicit about organization; by remembering the whole task and goals including reminding, modeling and providing part-whole activities. Once the students have reached independence, they are able to accomplish their tasks, scaffolding is withdrawn. It can be inferred that scaffolding is very crucial in education by providing the support to insure successful learning.

Bruner also places emphasis on the value of formats and routines, features of events that permit scaffolding to occur. As the action is repeated almost everyday, it becomes a daily routine. Cameron (2001:9) defines *formats* and *routines*: "These are features of events that allow scaffolding to take place, and combine the security of the familiar with the excitement of the new". He described the routine of parents reading bedtime stories to their children from babyhood onwards. As far as language classroom is concerned, routines occurring everyday may provide opportunities for language development. Curran (2003:337) notes that:

> "... routines are also excellent opportunities to provide comprehensible input, as students repeatedly hear messages such as "Please hand your homework to the front" , "Take out your daily calendar", and "Friday is library day." These regular messages, combined with the actions that accompany them, constitute powerful language learning opportunities (as they hear and see the language in context) for the students".

She further emphasizes another advantage of routines in that they reduce the likelihood of learner's getting lost in unexpected transitions (p.336). Cameron (2001:11) also agrees with Curran in supporting the use of routines in the classroom and she states that: "Routines then can provide opportunities for meaningful language development; they allow the child to actively make sense of new language from familiar experience and provide a space for language growth. Routines will open up many facilities for developing language skills".

2.2. How do Young Learners Learn?

What is different about teaching young learners, in contrast to teaching adolescents or adults? Some characteristics of children set them apart from older learners. They bring to their learning their own cognitive styles, likes, dislikes, emotions, learning strategies, social skills, personalities, etc. Children's cognitive development characteristics present clear differences when compared to older learners. Currently accepted views about how young children learn firstly include understanding the cognitive potential and competences children bring into the learning setting. The works of theorist Piaget, Vygotsky, and Bruner mentioned above contributed to our understanding of these processes. After these theorists, educators and researchers making use of their ideas moved their work further. These theorists, educators and researchers suggest considering the characteristics of learners during the process of teaching in order to insure successful learning. Thus, when deciding about teaching and learning goals, it is very crucial to know about the characteristics and the needs of the learners and contents of the lessons related to this (Sayınsoy: 2002:104). McKay (2006) classifies the characteristics of children in terms of *growth, literacy* and *vulnerability.* This classification can be summarized as follows:

- Children have the potential of constant cognitive, social, emotional and physical *growth.* Cognitive *growth* in children is different when compared to adults.

They have shorter attention span; their attention can be easily distracted. . Particularly, social interaction with other people is extremely important in the process of learning. When helped by the adults they can be more competent in solving problems. They can be confused about the length of time. They can not talk and understand about grammar and discourse of the language. They start to manipulate thoughts and ideas at the age of eleven to thirteen. Their language level enables them to hypothesize and classify. Abstract analysis beyond their cognitive ability, such as analyzing a picture or an idea, should not be asked. At the age of eleven, they become sociable spending time with their friends. Their physical appearance becomes very crucial for them. They are eager to learn about the ideas of peers and adults. They are sensitive to criticism and they evaluate their success or failure regarding the reactions of adults and peers.

- Young learners set apart from old learners in learning *literacy* skills and understandings simultaneously with their target language. Prior knowledge and experiences of foreign language learners in their first language affects their language learning. Their *literacy* knowledge from their first language can enable them improve their reading and writing skills in the second language. Whereas children's reading and writing is slow at the beginning, as they get older their *literacy* develops, they can comprehend and analyze the materials they read. Thus, assessors should consider their literacy development in the choice of tasks.

- When compared to older learners young learners are *vulnerable* to criticism or failure. They are much more sensitive to being praised, criticized and approved. To keep their confidence in their abilities, they need experiences that help them to succeed. Children may present differences in their development, for example they may not keep up with their friends because of late cognitive development. Thus, teachers should take these factors into consideration and be more flexible in assessment. They should evaluate each child individually.

Due to the fact that language teaching begins at the fourth grade of primary school (children at the age of 9 or 10) in Turkey, the learning characteristics of the children between ten and eleven is summarized below, in the table that takes place in the English National Curriculum (English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006: 38)

Table 1: Learning Characteristics of Young Learners (10-12 years olds)

Characteristics	**Implications**	**Needs**
Longer attention span compared to younger learners	Greater range of activities possible in class	Opportunities to engage in tasks that require focus and commitment
Knowledge of the world growing	More topics can be addressed	Stimulation, e.g. information from internet or crosscurricular
Taking learning more seriously	Can be given responsibility	Chances to be independent
Still children	Have need for security and pleasure	Teacher sensitive to their needs and moods
More cooperative with peers	Can do more group work	Variety of grouping in class i.e. work on own, in pairs, in group, as class
Intellectual, motor and social skills developing	Can be challenged more	Activities that challenge them
Developing own earning strategies	Children won't all react in the same way to the same task/topic	Chance to personalize their learning experience

Cameron (2001) emphasizes the differences between young learners and older learners:

> "They want to please the teacher rather than their peer group. They will have a go at an activity even when they don't quite understand why or how. However, they also lose interest more quickly and are less able to keep themselves motivated on tasks they find difficult. Children do not find it as easy to use language to talk about language; in other words, they do not have the same access as older learners to metalanguage that teachers can use to explain about grammar and discourse. Children often seem less embarrassed than adults at talking in a new language, and their lack of inhibition seems to help them get a more native-like accent"
> Cameron (2001:1).

McCloskey (2002:7) suggests that direct instruction methodologies generally applied for adult learners should not be preferred for young learner's teaching. "Overuse of direct teaching of young learners in the full classroom group risks the fallacy that "input" will automatically lead to "intake" – that if we teach something, it has been learned". Instead, they should be provided with active involvement in the construction of concepts. Young children are energetic and they need to be physically active rather than sitting while learning. Fisher (1996:12) refers to the need of children's being active during the learning process in the following statement:

> "Young children engage with experiences, actively (as opposed to passively) bringing their existing knowledge and understanding to bear on what is currently under investigation. They need a learning environment that offers concrete experiences that are relevant, meaningful and worthy of active involvement. There should be rich resources, materials and stimuli for the child to engage".

Fisher (1996) defines some characteristics of successful learning of young learners as follows:

- "Young children display motivation and determination. They want to succeed, they want to conquer, because the world is an exciting, stimulating place and there is just so much to find out about.

- Young children demonstrate persistence and perseverance. The desire to find out and to do is so strong that children will try over and over again-through failure-to succeed.

- Young children develop personal skills and strategies which work for them in their quest to understand the world. These strategies are chosen instinctively and fulfill children's purposes for the particular task in hand.

- Young children have developed understandings and sometimes misunderstandings. Each piece of knowledge acquired, each small piece of sense that is made, fits into each child's personal cognitive jigsaw" (Fisher, 1996:7).

As far as language learning of young learners is concerned, the characteristics of young language learners generally present universal aspects. McKay (2006:2) points out that young language learners around the world have many common characteristics and they learn the language in programs that present them common beliefs and practices concerning the environment that young learners need in order to learn. He further adds that these programs for young learners vary depending on some factors such as purposes, intended outcomes, their duration and their intensity. Below are some points to be considered in language teaching for young learners:

- The foreign language lessons should be adapted to the needs, interests, likes and dislikes of a child. It should be considered they have got different characteristics when compared to adults. Thus, meaningful language items should be provided for their language development. All the tasks, materials, topics and activities should be chosen considering their characteristics. For example teaching through games,

songs, riddles, art and craft activities appeal to the tastes of students more than direct teaching of the topics.

- Language rules should not be told explicitly to language learners, and they do not take advantage of being told about language as their cognitive capacity may be limited for this kind of analysis (McKay:2006:42).

- Children like memorizing and singing the songs of famous singers. They greatly enjoy imitating them. Knowing about their imitation abilities and making use of them will enable us to hold a learner-centered education (Sayınsoy, 2002:114).

- It is widely known that music and games are highly motivating since they bring in relaxation and fun for students. They can assist our teaching providing a relaxed atmosphere and motivated students. The curriculum suggests songs and games for young learners as they have innumerable virtues in teaching young learners in a variety of ways including the following:

1. "Singing helps to acquire a sense of rhythm.
2. Songs, rhymes, and chants are wonderful means of teaching stress and intonation patterns of English.
3. Games, including musical ones, constitute a context for language use for children. They become themselves when they play or sing.
4. Games and songs contribute to socialization (they are collective).
5. Craft activities give children a sense of accomplishment.
6. Physical and mental involvement in the production of something concrete and useful makes children forget about the formal side of teaching which often proves counterproductive" (English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006: 39).

- "Children are more likely to learn through language use activities that engage them in doing, thinking and moving" (McKay 2006:42).

- In her article called “Seven Instructional Principles for Teaching Young Learners of English”, McCloskey (2002) offers seven instructional principles of an activity-based, communicative model for teaching English to young learners:

1. “Offer learners enjoyable, active roles in the learning experience.
2. Use multi-dimensional, thematically organized activities
3. Help students develop and practice language through collaboration.
4. Provide comprehensible input with scaffolding
5. Integrate language with content.
6. Validate and integrate home language and culture.
7. Provide clear goals and feedback on performance”.

- English National Curriculum for Primary Education (2006) suggests activity types suitable for young learners, which are appropriate for their characteristics. The following table presents information about the general characteristics of young learners, their needs tied to these characteristics and the ways of meeting these needs.

Table 2: Suggested Activity Types for Young Learners

General Characteristics	Needs as a result of these characteristics	Possible ways of meeting these needs
Are imaginative	Need to be able to use their imagination in the classroom	Use prediction and participation; Employ story-telling/reading
Are creative	Need to be able to create things and learn by doing	Use art and craft activities
Are energetic	Need to move around and be physically active	Use TPR (Total Physical Response) and activities that require bodily movements; Employ drama and dramatization
Lose their concentration easily	Need activities that appeal and make sense to them	Use games, songs, riddles, puzzles, jokes, etc.
Have short memories	Need constant recycling of input and activities complete in themselves	Recycle at intervals; employ topic-led work; present anything in meaningful contexts
Are easily excited	Need activities to calm them down	Use 'settling activities'
Have emotional needs	Need to feel a part of a group	Employ group work
Have limited language skills and experience	Need clarity	Use well-defined, well experienced activities
Love talking	Need opportunities to talk	Do everything to maximize STT and minimize TTT.

(English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006: 41).

2.3. The Concept of "Adolescent Learner"

"Adolescence is a time when an eleven or twelve- year - old embarks upon a complete transformation of mind and body that spans the next 5 or 6 years" (English Language Curriculum for Primary Education, 2006:61). In other words, it is a period during which various developments take place leading to maturity and adulthood. It is a transitional stage marked by a set of biological, social, and psychological changes that occurs between childhood and adulthood. Adolescence is initiated by puberty, "a flood of biological events leading to an adult-sized body and sexual maturity" (Berk, 2004:344). She identifies adolescence with the following statements:

> "The dramatic physical and cognitive changes of adolescence make puberty both an exhilarating and apprehensive phase of life span. Although their bodies are fully grown and sexually mature, these teenagers have many skills to acquire and hurdles to overcome before they are ready to assume adult roles" (Berk, 2004:377).

Understanding developmental characteristics of young adolescents will provide a strong foundation for meeting the needs of these learners. The National Middle School Association (2003) groups these characteristics into five categories including physical, intellectual, moral, social and emotional. These developmental characteristics can be summarized as below:

Physical Development:

- They grow at a rapid pace and go through irregular physical growth with bodily changes that result in awkward and uncoordinated movements.
- Girls and boys reach puberty at different times and rates. Girls tend to mature one-half to two years earlier than boys.

- Due to great amount of energy they have , they need a great deal of physical activity to consume this energy. Restlessness and fatigue is experienced because of hormonal changes.
- Accompanying sexual maturation, a concern with bodily changes occurs due to comparison with peers.
- They display physical vulnerability resulting from poor health habits or engaging in risky behaviors.

Intellectual Development:

- They exhibit a wide range of intellectual development.
- There is a shift from concrete to abstract thinking. They begin to understand abstract ideas.
- They display an intense curiosity and have various of intellectual pursuits, few of which need to be sustained.
- They prefer active involvement in learning rather than being passive and like interacting with peers during learning activities.
- They prefer being engaged with the world and themselves rather than conventional academic matters.
- They are aware of their current personal abilities, but they may give up exploring other interest areas when they feel they are inadequate in comparison to peers.
- They tend to develop an increasing amount of sense of humor, some of which may be misunderstood by adults for being excessively sarcastic or aggressive.
- They are eager to learn about adults and they may even challenge adults' authority.

Moral Development:

- Transition from a focus on his own needs and interests to displaying more concern to the other's feelings and rights.
- They start to acquire an understanding of the complexity of moral issues and they question the moral values instead of seeing everything "black and white".
- They are idealistic. They begin to value the benefits of others trying to make contributions to the construction of a better world.
- Tendency to participate in democracy.
- Due to inadequate experience, they are impatient with the pace of change, and underestimating how difficult it is to make social changes.
- Tendency to believe in values such as honesty, responsibility, and cultural acceptance, but also they begin to gain an understanding that people may abuse these values.
- They are quick at judging others, but acknowledge their own faults slowly.
- Transition to developing their own personal values from acceptance of adult moral judgments.

Psychological Development

- They often focus on self.
- Still relying on adults for support, but at the same time they prefer being independent, searching for adult identity and acceptance.
- Generally, they have a high level of self-esteem which may sometimes fluctuate up and down.
- Exaggerating their problems, they see them as unique to themselves.
- Sensitive to criticism, can be easily offended.
- have strong desire to be recognized for their positive efforts and achievements.

- Sexual maturation occurs, acquire sexual feelings; they need to know these are normal.
- They are psychologically vulnerable as they frequently make comparisons with their peer groups.
- have generally positive feelings about their future life.

Social-emotional Development

- seek approval of their adults and peers.
- display overreaction to ridicule, embarrassment, and rejection.
- They define themselves independent of their parents and other valued adults; generally prefer making their own decisions.
- interested in fads that adults don't like.
- There is a strong desire for social acceptance; they need to join a group where they will be approved by peers.
- need spending time alone in order to re-group and reflect on daily experiences.
- experiment with slang and wide range of behaviors as part of searching for a social position within peer groups.
- Their mood tends to shift between peaks of intensity and unpredictability.
- may display immature behavior when their social skills lag behind mental and physical maturity.
- If physically maturing earlier than peers, they may have to face with pressure of expectations of others, especially about engaging in high-risk behaviors.
- Experience of sexual/romantic attraction to others.
- are frightened of their initial middle level school experience due to some reasons including large numbers of students and teachers, the size of the building, peers from different cultural settings.

2.4. How do Adolescents Learn?

Understanding the intellectual, social, physical, emotional and psychological, and moral characteristics of the adolescent is very crucial for educators in terms of providing a strong foundation for meeting the needs of these learners. Educators need to understand the developmental uniqueness of this age group and be aware of these developmental characteristics of adolescents so that they can create a learning environment that motivates and engages adolescents. The education of adolescents presents a different challenge for teachers when compared to the education of young learners. English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006:120–121) explains the reason and offers a solution as below:

> "It is clear that adolescents teenagers are often less motivated than younger learners. In addition, they frequently present discipline problems. This is partly because of teachers having missed opportunities to build bridges between what they want to teach and their students' world of thought and experience. It is not hard for teachers to construct these bridges. If teachers achieve this, they can bring students into full and willing participation in classroom learning".

English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006) highlights a number of points with regard to teaching adolescents /teenagers in English classrooms. These points include the following:

• Most of the adolescents/teenagers have a tendency to show interest in pop songs. So, teachers should make use of music in the classroom settings to exploit the interest of students.

• Adolescents / teenagers enjoy being seen as cool and up- to-date. Therefore, teachers should mention the current topics about sports, entertainment and media, and English-speaking cultures in their classrooms.

• Adolescents / teenagers sometimes have difficulties to interact with others. So, through working as a group they get chance to interact with their peers in a less stressful, collaborative atmosphere.

• Due to the fact that adolescents / teenagers are at the stage of building their personalities, role-play activities can be beneficial for them to express different feelings by functioning as a non-threatening, face-saving masks.

• Growing up requires taking responsibility for one's acts and learning. Thus, promoting learner autonomy and individual choice at school will be helpful for adolescents/teenagers.

• Some adolescents / teenagers will have deep knowledge of a particular field that they are interested in. Therefore, teachers should allow each student to bring their outside interests and knowledge into the classroom settings through cross-curricular work.

• In order to change the pace and enliven the organization of the lessons, teachers should bring variety in the classroom setting including surprise and humor, thus various of warmers, starters and fillers can be used.

• Adolescents/ teenagers are exploring their bodies, so it is important to give them the opportunity of moving around by using movement activities in the classroom setting.

• Teaching in secondary schools requires teaching multi-level classes, but by means of effective classroom management, teachers can deal with very large classes easily.

• Teachers should avoid using mother tongue in the classroom until when they feel that they cannot deal with particular conflict or discipline problems that can be common with adolescents/ teenagers.

• Besides providing purposeful contexts in which to use language, games are functional to stimulate interaction and provide competition. Teachers should be sure that rules of the games are clear so that all participants can follow these rules clearly. The teacher should use the games that are cognitively challenging in the classroom setting.

• Each individual can use his or her individual talent by means of project work. By this way, they can do something personally meaningful and motivating through using the language that they learn. Posters and other visuals can be beneficial too (English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006: 120).

According to Berk (2004:379), authoritative parenting and parent's school involvement foster school performance. The students with parents encouraging achievement tend to make friends who do the same. She further adds that "Warm, supportive learning environments with activities that emphasize high-level thinking enable adolescents to reach their academic potential". During adolescence, motivation for academic learning decreases focusing much more on outer world. Thus, teachers should be aware of this characteristic of the adolescents and encourage students for active participation in classroom learning by providing them with the activities that appeal to their tastes and make sense for them. The points to be considered by teachers while teaching to adolescent learners are suggested as follows:

• "Use prediction and participation;
• Employ simulations and dramatization;
• Use challenging games, popular songs, riddles, puzzles, jokes, etc.;
• Employ pair work and group work;
• Use well-defined, well-experienced activities;
• Employ activities to increase learner autonomy (skill training and critical thinking);

• Do everything to maximize student talking time (STT) and minimize teacher talking time (TTT).

(English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8), 2006: 121).

3. ENGLISH AS A SEPARATE SUBJECT IN TURKISH NATIONAL EDUCATION SYSTEM

In this section, an overview of the development of English by outlining the policy changes in English language teaching in Turkish education system will be presented. Also, Turkish English Language Curriculum for Primary Education (Grades 4, 5, 6, 7, 8) and course books prepared by the Turkish Ministry of Education will be investigated to determine their efficiency for the use of songs.

3.1. A Historical Perspective

There has been a rapid growth in the number of children learning a second or foreign language, as the need for communication has risen in the increasingly globalized world. The information age we are experiencing nowadays, relations between the society and individuals have given way to the need of learning foreign languages (Cangil, 2004: 273). Along with the speedy globalization, a great deal of attention has been paid to English teaching and learning. Millions of students are learning English as the most important foreign language for international communication all over the world. In fact, English has become global means of communication as a global lingua franca. It has unique function as the world language which enables people to communicate with other people who also speak English as a foreign language. Although English is not most widely spoken language in the world in terms of the numbers of native speakers, its significance for communication is constantly growing. It has become an indispensable tool which facilitates access to modern technological and scientific advances in the countries where English is used as a lingua franca. It also brings benefits in economic relations, political relations, diplomacy, cultural exchanges, education, etc. The increase in the use of English leads naturally to a demand for people with the knowledge of English. Thus, countries pay great attention to promote English in their educational system. It has become a major part of educational policies of governments.

The case is no different for Turkey, a country whose strategic and geopolitical status has a major significance in the international arena, thereby; the Turkish government pays great attention to the spread of English throughout the country. Turkey is a country where English is one of the subjects taught as a foreign language in most of the government and private schools. The international character of the English language has made it a must in the curricula of Turkish educational system too. It is obvious that English occupies a vital role in Turkey's education system from primary education onwards with the increasing number of pupils studying English every year. It has become particularly important for Turkish citizens along with the attempts to achieve a European Union membership. Turkish is the national and official language of the country. As for English, it has the status of a foreign language (EFL) which is the only language taught as a compulsory subject, whereas German and French are offered as elective subjects in the curriculum of some schools. There has been a tendency to lower the age at which school children begin to learn a foreign language, since it is believed that the earlier child starts to learn a foreign language, the more effective their learning will be. English has been introduced to 4th and 5th grades as a compulsory subject since 1997-1998 educational years. The spread of English has brought serious challenges to Turkey's language policy. Since the introduction of English in Turkish education, English language teaching has undergone various changes in response to economic and political developments in the country. These policy changes in English language teaching in Turkish Education system can be divided into 3 phases including the policies implemented up to 1997 education reform, 1997 education reform and the most recent education reform.

3.1.1. Policies Implemented up to 1997 Education Reform

As a result of westernization program introduced late in the eighteenth century, there have been major reforms in the education system of Turkey. The modernization and westernization movements brought with the establishment of Turkish Republic in 1923 provided ELT with popularity and prestige, and English gained precedence over other foreign languages (Kırkgöz, 2007: 217). Along with these movements, ties with Europe and especially with the French language gained speed. However, in the 1950s Turkey shifted from European influence towards the influence of US and English as an international language (Doğançay, 1998: 27). Turkish learners were introduced to foreign language courses in secondary schools in 1924, the first foreign language teacher training was opened in 1938, and the first translation bureaus were founded across the country in the same year (Demircan, 1988). The 1950s mark the actual spread of English in Turkey due to the increasing impact of American economic and military power (Doğançay 1998:27). Along with the membership with NATO in 1952, English language was integrated in the secondary level of education as the most prominent foreign language, followed by German as the second foreign language (İnal, 2008:2). Until 1997, the Turkish education system consisted of five-year primary education, three-year secondary, and a three-year high school education that prepared students for higher education. In 1955 a new secondary school type was introduced to Turkish national education, which holds a different status when compared to other state schools. Unlike general secondary schools, in Anatolian High Schools, first year is devoted to intensive language teaching, and in the following years, some subjects like math and science are offered in English. According to İnal (2008:3) foreign language teaching until 1980 s aimed "to enable the learner to comprehend what is read and heard, communicate using complex spoken forms, express in written form what is to be communicated and prolong the interest in the foreign language after graduation from formal schooling, all of which point to an instrumental use of the foreign language".

Following the mid-1980s, political and economic ties with the West became very strong, therefore the demand for foreign language use increased. In his analysis of Turkey's sociopolitical development in 1980s, Ahmad (1993, p.210, quoted in Doğançay Aktuna, 1998, p.28) notes that "English had become the *sine qua non* for a successful career in virtually any field and parents struggled to have their children acquire a working knowledge of the language". The higher education act issued in 1984 involves the political and national goals of achieving scientific and technological competitiveness. 1984 policy document emphasizes the instrumental value of English as a medium of teaching and learning as a means of access to one's professional knowledge due to the decrease in the emphasis on other foreign languages including German and French (Kırkgöz, 2008:9). In 1984 Anatolian Vocational Schools, where the medium of instruction is English, were introduced to Turkish National Education System. In addition, in 1994, 'Super English Language High Schools' offering additional one-year English language education were opened (Kırkgöz, 2007:218). These developments in the field of foreign language education in Turkish Education System underline the significance of promoting the teaching of English in educational institutions before the start of higher education. This period includes "sensitivity towards multilingualism and a state of requirement for proficiency in English language" (İnal, 2008:4). The second period starts with the implementation of a major ELT curriculum reform in 1997.

3.1.2. The 1997 Education Reform

The 1997-1998 academic year stands as a landmark in Turkish history as the duration of compulsory education was increased to eight years instead of five years by the Turkish Ministry of Education, in cooperation with Higher Education Council (YOK). Following this reform movement, English was introduced as a compulsory subject for Grade 4 and Grade 5 students, thereby, the introduction of English shifted from secondary to primary schools. With this change of policy, younger learners are exposed to language longer (MEB, 2001). In addition, prior to this change, Anatolian

High Schools accepted students after a compulsory education of five years. However, after this change Anatolian High Schools were rearranged as four year institutions. Kırkgöz (2008:18) refers to the 1997 curriculum being an innovative one, as it introduced the communicative approach into education system. After the reform, at the level of higher education, teacher education departments of the universities were redesigned to increase the number of methodology courses. Government started to expand training opportunities for teachers. In-service teacher training programs were restructured to increase the quality of teachers, and course books were written for primary and secondary levels. Following the policies enacted in 1997, studies conducted with regard to teachers' classroom practices revealed that foreign language education system requires some changes due to some factors. İnal (2008: 5) identifies these factors as:

> "A discrepancy between the specified objectives of the curriculum and the specifics of the course books could be detected: teaching time allowed (2 hours a week, that is 80 minutes) proved insufficient; classes were too crowded to allow actual implementation of the desired methodology and because the previous teacher training programs did not include courses on teaching young learners, teachers felt inadequately equipped to teach the learner at hand".

3.1.3. Following the 1997 Reform…

Thus, language policy has gone through a number of innovations so as to meet the needs of challenges of the ELT education and adapt the foreign language education system to the standards of EU. Following the 1997 reform, a major change can be seen in the curriculum of Anatolian High Schools. In 2002, science and mathematics which were previously taught in English started to be taught in Turkish as it became difficult to find trained teachers to teach these subjects in English. The next policy change has been the abolishment of preparation class offered by the Anatolian, Super High and private secondary schools in 2005 in order to achieve a balance in all types of schools. As a result, English lessons were incorporated into the school curriculum

throughout the four year education. In 2003, the Ministry of National Education revised the 1997 primary level ELT curriculum and suggested constructing a new curriculum which aims to raise students in EU standards. The curriculum suggests the adoption of communicative view to ELT, requiring students to take an active part in the learning process. It suggests detailed theoretical information about various aspects of the ELT including different approaches and methods, components of a course, language teaching materials, how young and adolescent learners learn, activity types for learners, learner autonomy and strategy training, use of mother tongue, etc. An overview of the curriculum for primary education that was put into effect in the academic year of 2006–2007 is presented below.

3.2. The Analysis of the Revised English Curriculum for Primary Education

Since the introduction of English in Turkish education, language teaching has been facing great changes in response to economic, social and political developments in the country. In the globalizing world, the teaching and learning of English is highly encouraged and supported as it has become a global language. During a period which Turkey attempts to be a member of European Union, teaching English has become the most important issue for Ministry of Education in Turkey. Upon the rising importance of English, the Turkish government has undertaken a comprehensive review of the teaching and learning of English Language in schools, and has made a number of recommendations for improvement. In order to facilitate the accomplishment of English learning and teaching in the primary education, English Language Curriculum for Primary Education was built by Private Specialization Committee of Ministry of Education and put into effect in 2006 to cater for all levels of primary language education (Grades 4, 5, 6, 7, 8). The implementation of this curriculum started with the introduction of the 4th grade course book "Time for English 4" published by the Ministry of Education to be used in primary schools in 2006-2007 educational year. As mentioned in the declaration by Ministry of

Education, the implementation will continue with the replacement of the old 5th grade state primary school course book with the new one to be used in 2007- 2008 educational year. The old curriculum for 6th, 7th and 8th grades is intended to be replaced with the new one in 2008-2009 educational years (See Appendix 1). The curriculum provides guidelines, teaching ideas, suggestions and exemplars to promote effective learning and teaching. It discusses the necessity for teaching English at different levels; focuses on the different approaches and methods; suggests the suitable approaches to be adopted to course design; covers some general information about the components of a course, language teaching materials, evaluation procedures, activity types suitable for primary students and characteristic properties of young and adolescent learners with regard to language learning. The curriculum suggests the adoption of process-oriented approaches to curriculum design as the learner and learning centered approaches has become more popular than the teacher-centered approaches. Constructivist approach is recognized as the basis for collaborative and cooperative activities. There is an emphasis on the Theory of Multiple Intelligence in the designing of activities and tasks. The curriculum highlights the emphases of the European Language Portfolio in the evaluation process. The curriculum also includes a "glossary" part, which is designed to help teachers understand the terms that are commonly used. In this glossary, one can easily find the terms related to techniques, activity or task types, ways of evaluation and assessment, feedback, etc. Lastly, it introduces the syllabuses for the 4th, 5th, 6th, 7th and 8th grades covering the information about what should be studied and how that particular content should be selected and sequenced. Some sample units, activities and tests take place in order to guide the teachers.

3.3. The Introductory Information about English Course books for Primary Education

In most of the primary English classrooms, textbooks are the basic learning materials used to support learning and teaching. With the aid of quality textbooks, teachers enable learners to achieve the appropriate learning targets and develop subject knowledge and skills. The English Language Curriculum for Turkish primary education encourages the use of a wide range of learning and teaching materials including textbooks and community resources for effective language education. Thus, the Ministry of Education recommended textbooks considering the needs, interests and abilities of the learners. The course books which were produced by a team of experts are assigned to all Primary schools by the Turkish Ministry of Education. The course books are offered to students free of charge. The books prepared for 4th and 5th grades according to the new curriculum mostly adopt the increasingly popular communicative approach. A review of English syllabus and course books for primary education in Turkish education system will be covered below.

3.3.1. The English Syllabus and Course book for the 4th Grades

"Time for English 4" was first published for 2006-2007 educational years for 1.375.000 students and designed as a package consisting of a student book, a workbook, a teacher's book and a CD for listening activities. Student book consists of 14 separate units and after every three unit there is a consolidation part which displays and checks the language learned in the previous three units .The units provide stimulating topics which address to the student's interests. The topics are recycled and reinforced through various activities such as songs, chants, rhymes, games, matching, filling in the blanks, guessing, handcraft, drawing and painting, etc. There is a balanced practice in four skills. The book develops all four skills through a wide variety of activities. Hands-on activities are suggested for classroom

learning. Each unit is divided into parts which enables students use the four language skills which are integrated throughout the course. By tasks at the end of each unit students are encouraged to take some degree of responsibility for their learning. They are expected to be done individually at home and presented in the classroom. Vocabulary list for each unit takes place at the end of student book. The teacher's book is written comprehensible enough to less experienced teachers. It provides step-by-step suggestions, time guidelines and expansion activities. Keys for the answers are given where possible and a key to the workbook is given at the end of the Teacher's Book. Workbook gives a chance for individual study, but the answers should be checked in the classroom as it doesn't have a key. The objective of the book is to enable the students reach at the basic level A1 according to the common reference levels in the Common European Framework. Students have 2 hours of compulsory and 2 hours of elective English language courses per week. The syllabus is designed accordingly. The syllabus includes two types of tables which are designed to show two sections in a unit: Part A and Part B. Both of these sections illustrate the name of the unit, topic, skills, contexts, functions and tasks. The names of the units in both sections are the same whereas the topics and tasks are different (See Appendix 2). "Part A is designed for those who take 2 hours of compulsory English. Part B is designed for those who take 4 hours of English (2 + 2). Part B does not present any new information but aims to reinforce and enrich what has already been studied in Part A. Each part is to be covered in approximately two weeks. Teachers who have not finished Part A in the allocated time can skip Part B with the students who study English for 4 hours per week. The aim is not to finish units but to teach English. Consolidation units can be covered in 2 hours in one week" (English Language Curriculum for Primary Education, 2006:61). The explanations above are not applied for the course book "Time for English Grade 4" as Part B prepared for the elective English is skipped. There is not any explanation for this, but it is understood that the course book is prepared for only 2 hours of compulsory English. The units of the book are divided into parts that show the name of the activity using the word "time" such as guessing time, song time, writing time, matching time, etc. (See Appendix 3).

"Students who complete the 4th grade are expected to show the following linguistic competence levels:

Students will

a. Have a very basic range of simple expressions about personal details and needs of a concrete type.

b. Have a basic vocabulary repertoire of isolated words and phrases related to particular concrete situations.

c. Show only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.

d. Pronounce a very limited repertoire of learned words and phrases intelligibly though not without some effort.

e. Copy familiar words and short phrases e.g. simple signs or instructions, names of everyday objects, names of shops and set phrases used regularly.

f. Spell his/her address, nationality and other personal details.

g. Establish basic social contact by using the simplest everyday polite forms of greetings and farewells; introductions; saying please, thank you, sorry, etc.

h. Manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication" (English Language Curriculum for Primary Education, 2006:61).

3.3.2. The English Syllabus and Course book for the 5th Grade

"Time for English 5" was first published for 2007-2008 educational year for 1.345.000 students and designed as a package consisting of a student book, a workbook, a teacher's book and a CD for listening activities. Student book consists of 14 separate units and after every three unit there is a consolidation part which displays and checks the language learned in the previous three units. The units provide stimulating topics which address to the student's interests. The topics are

recycled and reinforced through various activities such as songs, chants, rhymes, games, matching, filling in the blanks, guessing, handcraft, drawing and painting, etc. There is a balanced practice in four skills. Each unit is divided into parts which enables students use the four language skills which are integrated throughout the course. By tasks at the end of each unit students are encouraged to take some degree of responsibility for their learning. They are expected to be done individually at home and presented in the classroom. Vocabulary list for each unit takes place at the end of student book. The teacher's book is written comprehensible enough to less experienced teachers. It provides step-by-step suggestions, time guidelines and expansion activities. Keys for the answers are given where possible and a key to the workbook is given at the end of the Teacher's Book. Workbook gives a chance for individual study, but the answers should be checked in the classroom as it doesn't have a key. In the workbook at the end of each unit there is a part named "Öğrendiklerim ve Duygularım" for students to write about what they have learnt and their emotions either in English or Turkish. This activity is important to reveal student reflection and development. The objective of the book is to enable the students reach at the basic level A1 according to the common reference levels in the Common European Framework. Students have 2 hours of compulsory and 2 hours of elective English language courses per week. The syllabus is designed accordingly. The syllabus includes two types of tables which are designed to show two sections in a unit: Part A and Part B. Both of these sections illustrate the name of the unit, topic, skills, contexts, functions and tasks. The names of the units in both sections are the same whereas the topics and tasks are different (See Appendix 4). "Part A is designed for those who take 2 hours of compulsory English. Part B is designed for those who take 4 hours of English (2 + 2). Part B does not present any new information but aims to reinforce and enrich what has already been studied in Part A. Each part is to be covered in approximately two weeks. Teachers who have not finished Part A in the allocated time can skip Part B with the students who study English for 4 hours per week. The aim is not to finish units but to teach English. Consolidation units can be covered in 2 hours in one week" (English Language Curriculum for Primary Education, 2006:61). The explanations above are not applied for the course book "Time for English Grade 5" as Part B prepared for the elective

English is skipped. There is not any explanation for this, but it is understood that the course book is prepared for only 2 hours of compulsory English. The units of the book are divided into parts that show the name of the activity using the word "time" such as guessing time, song time, writing time, matching time, etc. (See Appendix 5).

"Students who complete the 5th grade are expected to show the following linguistic competence levels:

Students will

a. Have a very basic range of simple expressions about personal details and needs of a concrete type.

b. Have a basic vocabulary repertoire of isolated words and phrases related to particular concrete situations.

c. Show only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.

d. Pronounce a very limited repertoire of learned words and phrases intelligibly though not without some effort.

e. Copy familiar words and short phrases e.g. simple signs or instructions, names of everyday objects, names of shops and set phrases used regularly.

f. Spell his/her address, nationality and other personal details.

g. Establish basic social contact by using the simplest everyday polite forms of greetings and farewells; introductions; saying please, thank you, sorry, etc.

h. Manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication" (English Language Curriculum for Primary Education, 2006:89).

3.3.3. The English Syllabus and Course book for the 6th Grade

"Build up your English 6" was first published for 2006-2007 academic year to be used until 2007-2008 academic year. The course book is intended to be replaced with the new ones in 2008-2009 educational years. The course components consist of a student book including the contents section which illustrates the units on a table**,** word list in each unit and the list of irregular verbs at the end of the book; a teacher's book including the contents, descriptions of the procedures and methods for each lesson, some grammatical explanation for the new structure, answers to all the activities and exercises in the student book and workbook, new words, idioms and expressions to be taught in each unit; a workbook including exercises reproduced from the student book, pictures, tables, grids for oral and written practice. Student book consists of eight separate units and after every fourth unit there is a consolidation part which displays and checks the language learned in the previous four units. The importance attached to dialogues throughout the book is striking. The course book includes a lot of dialogues and students are expected to make up their own dialogues with the structures and words they have learnt during the units. It is understood that the book encourages learners practice spoken language in a contextualized way. Having them act out their dialogues is a good way to improve their fluency in the new language. The book does not include any games, songs, riddles, puzzles, stories, drawing and coloring activities which are invaluable tools in children's world. It rather places great emphases on mechanical drills to practice the previously learnt structures. One more negative aspect of the book is that it does not have a CD or a cassette for listening activities. The teacher is expected to be the right model to help the students produce the sounds correctly. The teacher's book suggests some steps to be followed in teaching pronunciation (See Appendix 6). "Build up your English" is an integration of structural and functional syllabus. The starting point of each lesson is a structure on which different activities and exercises are based, and different contexts are developed. That is, a structure is presented and practiced in different contexts with various functions throughout the course" (Build up your English 6 Teacher's Book: 7). The course book integrates the four language

skills of reading, writing, speaking and listening. “Each unit has two sections: Part A and Part B. Part A is designed for those who take 4 hours of compulsory English. Part B is designed for those who take 4 hours of English (4 + 2). Part B does not present any new information but aims to reinforce and enrich the things that have been studied in Part A. Each part is to be covered in approximately two weeks. Teachers who have not finished Part A in the allocated time can skip Part B with the students who study English for 6 hours per week. The aim is not to finish units but to teach English” (English Language Curriculum for Primary Education, 2006:129).

“Students who complete the 6th grade are expected to show the following linguistic and sociolinguistic competence levels:

Students will

i. Have a limited repertoire of short memorized phrases covering predictable survival situations; frequent breakdowns and misunderstandings occur in non-routine situations.

j. Have a sufficient vocabulary for the expression of basic communicative needs.

k. Have a sufficient vocabulary for coping with simple survival needs.

l. Control a narrow repertoire dealing with concrete everyday needs.

m. Show only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.

n. Copy familiar words and short phrases e.g. simple signs or instructions, names of everyday objects, names of shops and set phrases used regularly.

o. Spell his/her address, nationality and other personal details.

p. Establish basic social contact by using the simplest everyday polite forms of greetings and farewells; introductions; saying please, thank you, sorry, etc.

q. Manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication.

r. Pronounce a very limited repertoire of learnt words and phrases where pronunciation can be understood with some effort by native speakers used to dealing with speakers of their language group.

s. Expand learned phrases through simple recombination of their elements.

t. Tell a story or describe something in a simple list of points.

u. Link words or groups of words with very basic linear connectors like 'and', 'then', 'but'.

v. Communicate what they want to say in a simple and direct exchange of limited information on familiar and routine matters, but in other situations they generally have to compromise the message" (English Language Curriculum for Primary Education, 2006: 129).

3.3.4. The English Syllabus and Course book for the 7th Grade

"Build up your English 7" was first published for 2006-2007 educational year to be used until 2007-2008 educational year. The course book is intended to be replaced with the new ones in 2008-2009 educational years. It is designed as a package consisting of a student book including the contents section which illustrates the units on a table**,** word list in each unit and the list of irregular verbs at the end of the book; a workbook including exercises reproduced from the student book, pictures, tables, grids for oral and written practice, a teacher's book including the contents, descriptions of the procedures and methods for each lesson, some grammatical explanation for the new structure, answers to all the activities and exercises in the student book and workbook, new words, idioms and expressions to be taught in each unit. Student book consists of 10 separate units and the units are divided into lessons. Unlike "Build up your English 6" the language learned is checked by the various activities in every lesson instead of a consolidation unit at the end. Each lesson presents a new set of grammatical patterns. The book includes a lot of dialogues as in the course book for the sixth grades and students are expected to make up their own

dialogues with the structures and words they have learnt during the units. The course book integrates the four language skills of reading, writing, speaking and listening. It does not include any games, songs, riddles, puzzles, stories, drawing and coloring activities which are invaluable tools in children's world. It rather places great emphases on mechanical drills to practice the previously learnt structures. One more negative aspect of the book is that it does not have a CD or a cassette for listening activities. The teacher is expected to be the right model to help the students produce the sounds correctly. The teacher's book suggests some steps to be followed in teaching pronunciation. The practice book contains supplementary material to reinforce the student book. There is an explicit unit-wise link between the course book and workbook through extended drilling of the grammar topics. "Build up your English is an integration of structural and functional syllabus. The starting point of each lesson is a structure on which different activities and exercises are based, and different contexts are developed. That is, a structure is presented and practiced in different contexts with various functions throughout the course" (Build up your English 7 Teacher's Book: 7).

"For the 7th grade, students have 4 hours of compulsory and 2 hours of elective English language courses per week. The syllabus is designed accordingly. Each unit has two sections: Part A and Part B. Part A is designed for those who take 4 hours of compulsory English. Part B is designed for those who take 4 hours of English (4 + 2). Part B does not present any new information but aims to reinforce and enrich the things that have been studied in Part A. Each part is to be covered in approximately two weeks. Teachers who have not finished Part A in the allocated time can skip Part B with the students who study English for 6 hours per week. The aim is not to finish units but to teach English" (English Language Curriculum for Primary Education, 2006: 165).

Assuming that students have mastered the general goals of the 6th grade, students who complete this grade are expected to show the following linguistic competence levels:

"Students will

1. Use basic sentence patterns and communicate with memorized phrases, groups of a few words and formulae about themselves and other people, what they do, places, possessions etc.

2. Produce brief everyday expressions in order to satisfy simple needs of a concrete type: personal details, daily routines, wants and needs, requests for information.

3. Have sufficient vocabulary to conduct routine, everyday transactions involving familiar situations and topics.

4. Make and respond to invitations, suggestions, apologies, etc.

5. Handle very short social exchanges, using everyday polite forms of greeting and address.

6. Adapt well rehearsed memorized simple phrases to particular circumstances through limited lexical substitution.

7. Ask for attention.

8. Initiate, maintain and close simple face-to-face conversation.

9. Use simple techniques to start, maintain, or end a short conversation.

10. Link groups of words with simple connectors like 'and 'but' and 'because'.

11. Use the most frequently occurring connectors to link simple sentences in order to tell a story or describe something as a simple list of points.

12. Construct phrases on familiar topics with sufficient ease to handle short exchanges, despite very noticeable hesitation and false starts" (English Language Curriculum for Primary Education, 2006: 165).

3.3.5. The English Syllabus and Course book for the 8th Grade

"Spotlight on English 3" was first published for 2003-2004 educational year to be used until 2007-2008 educational year. The course book is intended to be replaced with the new ones in 2008-2009 educational years. It is designed as a package consisting of a student book, practice book, teacher's book and a cassette containing tapes of dialogues, listening exercises, songs and poems. The student book covers twenty lessons and after every fifth unit there is a check-up part which displays and

checks the language learned in the previous five units. In the student book a lesson is composed of four pages which are labeled A, B, C and D. The A section generally presents a dialogue, a text, a picture or a set of pictures with sample sentences about the grammar point to be taught whereas the other section presents a practice of the unit. The last pages of the unit often includes some lighter relief in the form of a song, poem, riddles, proverbs and puzzles which are related to the topic, structure and vocabulary of the lesson or recently taught lessons. At the end of the student book, there is an alphabetized index of general vocabulary occurring in the lessons contained in the book. Vocabulary list introduced in the practice book takes place at the end of practice book. At the beginning of the notes for each lesson in the teacher's book, the new vocabulary is accompanied by a phonemic transcription of the pronunciation. Practice book gives a chance for individual study, but the answers should be checked in the classroom as it doesn't have a key. Unlike the practice books for 6th and 7th grades which mostly introduce structural drills, there are varied activities just as in the course book such as songs, poems, jokes, puzzles, stories, etc. New vocabulary as well as structural patterns is presented throughout the practice book. The four skills of reading, writing, speaking and listening are integrated throughout the course. The teacher's book is written comprehensible enough to less experienced teachers. It provides various types of activities and drills explained in details to help with lesson planning. Keys for the answers are given where possible and a key to the workbook is given at the end of each unit in Teacher's Book. "The course combines the communicative and structural approaches to language teaching" (Spotlight on English 3, 2007:8).

"For the 8th grade, students have 4 hours of compulsory and 2 hours of elective English language courses per week. The syllabus is designed accordingly. Each unit has two sections: Part A and Part B. Part A are designed for those who take 4 hours of compulsory English. Part B is designed for those who take 4 hours of English (4 + 2). Part B does not present any new information but aims to reinforce and enrich the things that have been studied in Part A. Each part is to be covered in approximately two weeks. Teachers who have not finished Part A in the allocated time can skip Part B with the students who study English for 6 hours per week. The aim is not to finish

units but to teach English" (English Language Curriculum for Primary Education, 2006: 200).

Assuming that students have mastered the general goals of the 7 th grade, students who complete this grade are expected to show the following linguistic competence levels:

"Students will

1. Have a repertoire of basic language which enables them to deal with everyday situations with predictable content though they will generally have to compromise the message and search for words.
2. Use some simple structures correctly, but still systematically makes basic mistakes —for example tends to mix up tenses and forget to mark agreement: nevertheless, it is usually clear what they are trying to say.
3. Have pronunciation that is generally clear enough to be understood despite a noticeable foreign accent but conversational partners will need to ask for repetition from time to time.
4. Write with reasonable phonetic accuracy (but not necessarily fully standard spelling) short words that are in their oral vocabulary.
5. Copy short sentences on everyday subjects — e.g. directions how to get somewhere.
6. Socialize simply but effectively using the simplest common expressions and following basic routines.
7. Perform and respond to basic language functions, such as information exchange and requests and express opinions and attitudes in a simple way.
8. Make themselves understood in short contributions, even though pauses, false starts and reformulation are very evident" (English Language Curriculum for Primary Education, 2006:200).

4. SUGGESTED SONG ACTIVITIES FOR CLASSROOM USE

> "*Children are influenced most strongly by that which attracts and involves them and a well chosen song can do both"* Mc Kenna (1977:42).

The advantages of using songs in the foreign language classroom have been presented in the previous chapters. It is seen that there is a need to establish a place for music and songs in the EFL classroom to enhance language learning. If selected properly and adopted carefully, a teacher can benefit from songs in all phases of teaching content areas and communication skills including speaking, writing, listening, reading and cultural aspects. The success of using music for primary learners is well documented in education. Most of the students of this age group have a tendency to show interest in songs, and songs can be very profitably exploited in language-learning activities.

This chapter covers different activity types along with certain songs which are all appropriate for classroom use. The activities are designed for authentic pop songs and text book made songs. The textbook made songs are taken from the course books prepared by the Turkish Ministry of Education for 4th and 5th Grades of public primary schools where they are presented only for listening and singing without any pre- or post activities (See Appendix 7). Thus, some activities are offered for the songs to practice a variety of language items. The course books for 6th, 7th and 8 th Grades do not include any songs, so for adolescent learners some authentic pop songs and activities are offered to be used in the foreign language classroom. However, there are some song samples accompanied with activities in the curriculum (See Appendix 8). The course books prepared by the Ministry of Education for the 2008-2009 Educational Year also includes various songs. Similar to 2007-2008 Educational Years, the course books for 4th and 5th Grades include songs. The course books of 6th and 7th Grades do not include any songs, whereas the course

book of 8th Grades includes a few songs. These activities are intended to guide the teachers who are looking for ways to provide variety in their classes by making learning a foreign language more fun and to show that songs can be used in many ways in the language classroom, not only for listening and singing as instructed in the course books, but also to reinforce the content areas and communication skills including reading, writing, listening, speaking, vocabulary as well as to explore the cultural themes. Teachers can try and test these activities in their own teaching situation and observe the impacts on the students. They can adapt these activities to suit the specific needs and tastes of their own students. They can also exploit them to fit their own personal style and teaching situation. Depending on the level of the students teachers may use the songs in various ways. A teacher of young learners may decide to choose a short song and focus only on vocabulary or pronunciation. A teacher of higher level classes may integrate grammar points, lexical items, pronunciation or cultural activities. These activities are intended to show the EFL teachers how to use music and song exercises that will engage both student and teachers in meaningful language activity. Some of the activities encourage pair or group work, by means of which students learn from each other as well as from the teacher and materials. The activities are presented with the indicators showing the level of the students and the purpose of the activities. Level matches the activity to a range of student levels. When the primary education curriculum which has been applied since 2006-2007 Educational Year is examined, it is seen that the curriculum aims to get the students at A2.1 level according to the common reference levels in the Common European Framework. The activities are designed regarding this level. The activities were designed with primary school students in mind. They are workable with young learners and adolescent learners. Purpose gives information about what the activity aims to succeed. The songs and activities are not presented as a lesson plan to be used during the whole lesson. Their primary aim is to give teachers ways to enable students practice content areas and communication skills in any stage of the lesson as well as to enhance motivation and to add variety to the lesson.

4.1. Songs and Activities for Young Learners (Grades 4, 5)

In the previous chapters 'Young Learners' were defined as children from the first year of formal schooling (6 years old in our case) to 12 years of age according to the latest and revised English Curriculum for Primary Education (Grades 4,5,6,7 and 8). "Time for English 4" , the course book for the 4th Grades and "Time for English 5", the course book for the 5th Grades include various songs for young learners to practice the topics which were previously taught. These songs are presented only for listening and singing without activities. Thus, some activities are offered below for some of the songs to practice a variety of language items.

4.1.1. Song 1

Level: A1-4th Grades
Purpose: Introducing verbs and practicing the days of the week
Secondary Focus: Vocabulary

This song below takes place in the course book of 4th graders. After teaching the days of the week with various of activities, the book presents this song at the end of the unit. The children are introduced with the action verbs for the first time by this song. Thus, flash cards of action verbs can be used to support their learning.

Children generally love the combination of action, mimes, words and music. This is a kind of song that encourages children to attend closely to specific movements. Motions can be added to the song. It can be an enjoyable activity for them during which they will feel a part of the group. Even the shy children may tend to participate in music and movement activities willingly. This is a sort of song that can make children enjoy singing along and make their motivation enhanced.



This is the way we go to school

Go to school, go to school
This is the way we go to school
So early Monday morning

This is the way we sing a song
Sing a song sing a song
This is the way we sing a song
So early Tuesday morning

This is the way we draw and paint
Draw and paint draw and paint
This is the way we draw and paint
So early Wednesday morning

This is the way we bump and jump
Bump and jump, bump and jump
This is the way we bump and jump
So early Thursday morning

This is the way we read and write
Read and write, read and write
This is the way we read and write
So early Friday morning

This is the way we play ball
Play ball, play ball
This is the way we play ball

So early Saturday morning
This is the way we rest at home
Rest at home, rest at home
This is the way we rest at home
So early Sunday morning
(Time for English Student's Book Grade 4: 90)

- Before listening to the song, teach the action words in the song by means of flash cards. Then ask a student to come to the board to act out each verb without talking. Ask the other students to guess the verb that their friend tries to act out.

- As the students listen to the song, show the flashcards of action verbs that match with the each verse. Meanwhile, ask them to perform previously decided movements that accompany the verses.

- Divide the students into groups and choose a group leader. Distribute the flashcards to the group leaders and ask them to raise the related flashcard as the song plays, and their group mates act out the verb.

- Prepare some cards writing the days of the week on them. Put seven students holding the cards of days in a line. Ask the group leaders with verb flashcards to give their cards to the students with the cards of days one by one as the song plays.

- After listening, invite seven students to the board and have them stand in a line. Distribute them the cards of days of the week randomly. Ask them to form a line again by ordering the days of the week. Do the same activity with other students.

4.1.2. Song 2

Level: A1-4th Grades

Purpose: Practicing vocabulary about food and drinks

Practicing interrogative form in Present Tense

Secondary Focus: Vocabulary and Grammar

This song also takes place in the course book for 4th graders at the end of the unit about food and drinks. The students may enjoy the song a lot especially when singing the chorus (yum, yum, yum/ slurp,slurp,slurp).

Are you hungry?
Are you hungry?



Yes, I am.
Yes, I am.
Here is some salami
Here is some salami
Yum,yum, yum.
Yum,yum, yum.
Are you thirsty?
Are you thirsty?



Yes, I am.
Yes, I am.
Here is some ice tea.
Here is some ice tea.
Slurp, slurp, slurp.
Slurp, slurp, slurp.

(Time for English Student's Book Grade 4: 129)

- After listening to the song, ask students which other words can come under the headings below. Ask them to add new verses to the song according to their table below.

FOOD	**DRINKS**
salami	Ice tea

- Ask students beforehand to bring pictures of food and drinks in the classroom. Students come to the board and perform the song with their partners as illustrated below.

Student A: Are you thirsty? Are you thirsty?

Student B: Yes, I am. Yes, I am

Student A: Here is some lemonade. Here is some lemonade (Gives the lemonade to student B)

Student B: Slurp, slurp, slurp

- Place six chairs in an empty area of the classroom. Invite six students to perform the activity. Put a picture of food or drink under each chair. Ask students to walk or dance round the chairs as the song plays and sit when the song stops. Play the tape recorder and stop it somewhere in the middle of the song. Ask the sitting students to take the pictures under their chairs and say their name. The students who can not answer correctly are disqualified. The game goes on by eliminating the chairs of the losers. In each game, teacher places different flashcards under the chair. The one who sits on the last chair and answers correctly is announced as the winner. (There can be more than one winner)

- Ask the students to sing the song by replacing the subject pronoun "you" with the subject pronouns "he", "she", "it", "they" respectively.

4.1.3. Song 3

Level: A1-4th Grades

Purpose: Practicing the names of the animals

Secondary Focus: Vocabulary

This song takes place in the course book of 4th Grades at the end of the unit about animals. The song has a simple and repetitive format. As the song is based on easy, repetitive refrains the participation in singing may be very early. Even if they can not remember the verses at the beginning, they can sing the refrains, which they learn more easily and enjoy singing.



Doggies on the bus go "Woof,woof,woof"
"Woof, woof, woof"
"Woof, woof, woof"
The doggies on the bus go "Woof,woof,woof"
All day long.

Kitties on the bus go "meow, meow, meow"
"Meow, meow, meow"
"Meow, meow, meow"
The kitties on the bus go "meow, meow, meow"
All day long

Birdies on the bus go "chirp, chirp, chirp"
"Chirp, chirp, chirp"
"Chirp, chirp, chirp"
The birdies on the bus go "chirp, chirp, chirp"
All day long

Fish on the bus go swim, swim, swim
Swim, swim, swim
Swim, swim, swim
The fish on the bus go swim, swim, swim
All day long
(Time for English Student's Book Grade 4: 83)

- Before listening to the song, make the students practice the names of the animals by flashcards. Show the animal flashcards respectively and ask them to say the name of the animal on the flashcard.

- Distribute the previously prepared pictures of the animals to be painted by the students. Give them instructions about which animal will be painted respectively.

- Before listening to the song, make the sounds of the animals and ask them guess the name of the animal according to the sound they hear.

- Attach the animal flashcards on the board. Ask the students from different groups to come to the board and hit the picture of the animal by a word swatter or something like it when they hear the name of the animal as the song plays and then pick them up. The group with the most cards wins.

- After listening to the song, a student from the class is invited to the board to show the animal flashcards. As he shows one of the flashcards, the others try to guess the related part of the song. For instance, when the student shows the dog's picture, the others sing the part where the "doggies" take part.

4.1.4. Song 4

Level: A1-5th Grades

Purpose: Practicing modal of ability "can"

Secondary Focus: Grammar

Now can you move right to the beat?
I can do that-I can do that
Can you touch head, your shoulders and your feet?
I can do that-I can do that
Can you shoot a basketball trough a hoop?
I can do that-I can do that
Can you throw a ball and catch it too?
I can do that-I can do that
Now stop, get ready, jump up high and say
I can do that- I can do that.
(Time for English Student's Book Grade 5:51)



- After listening to the song, ask the students to add new verses to the song by using the modal of ability "can".

- Ask students to draw the pictures of the person in the song, which reflects the activities he/she can do. Once they are through with their drawings, instruct students to stand up and walk around the room, describing their drawings to their classmates. Students will then choose their favorite drawing.

4.2. Songs and Activities for Adolescent Learners (Grades 6, 7, 8)

In the previous chapters the term 'Adolescent Learners' was defined as the students in the upper primary section (Grades6,7 and 8) according to the latest and revised English Curriculum for Primary Education (Grades 4,5,6,7 and 8). The course books for 6th, 7th and 8th Grades do not include any songs, so for adolescent learners some authentic pop songs and activities are offered to be used in the foreign language classroom. The songs were selected regarding the syllabus of these grades.

4.2.1. Song 5

Level: A1-6th Grades

Purpose: to improve listening comprehension

Secondary Focus: Listening

This song has a simple and repetitive format. The easy and repetitive refrains can make the students enjoy the song. When dealing with the last activity, most of the students may get lost and give up if they can not catch up with the lyrics. They may need to listen to the song once more. Thus, teachers can play the song again and again until the students are able to do the task correctly.



BIG WORLD by Emilia

I'm a big big girl
in a big big **word**
It's not a big big thing if you **see** *me*
but I do do feel that
I too too will **kiss** *you much*
miss you much...

I can see the first leaf **coming**
it's all yellow and nice
It's so very cold outside
like the way I'm **hearing** *inside*

I'm a big big girl
in a big big world
It's not a big big thing if you leave me
but I do do feel that
I too too will miss you much
miss you much...

Outside it's now **snowing**
and tears are falling from my eyes
why did it have to happen
why did it all have to end

I'm a big big girl
in a big big world
It's not a big big thing if you leave me
but I do do feel that
I too too will miss you much
miss you much...

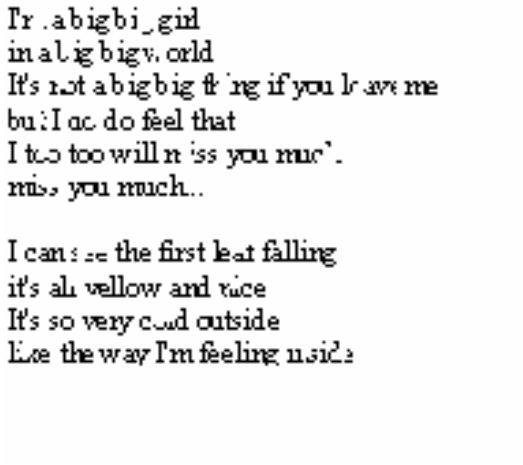
I have your arms around me ooooh like **diamond**
but when I open my eyes
you're **fun**...

I'm a big big girl
in a big big world
It's not a big big thing if you leave me
but I do do feel that
I too too will miss you much
miss you much...

(Big Big World Album, 1998)

- Do not distribute the lyrics at first. Ask students to listen for the body parts in the song and note them down.

- Tell the students there is something wrong with the photocopier. Get them to listen in order to complete the missing parts.



- Tell the students the words in bold are wrong. They have just been made up. Ask them to listen to the song and replace them with the right words.

- Take the first sixteen lines of the song and cut them into strips. Divide the students into groups and give each group the strips. Play the song first without the students doing anything but listening and enjoying. The second time, play the song to get the students to order the strips correctly. The group who puts the strips in correct order faster than the others is announced as the winner.

4.2.2. Song 6

Level: A2-7th or 8th Grades

Purpose: predicting and practicing vocabulary

Secondary Focus: Vocabulary

This song has been selected in order to introduce new vocabulary and practice the previously learnt ones. Students can be allowed to use a dictionary. At first, they should not be allowed to use a dictionary to do the activities, then they can be allowed to use dictionary to check their answers.

MY HEART WILL GO ON by Celine Dion

Every night in my dreams
I see you, I feel you,
That is how I know you go on

Far across the distance
And spaces between us
You have come to show you go on



Near, far, wherever you are
I believe that the heart does go on
Once more you open the door
And you're here in my heart
And my heart will go on and on

Love can touch us one time
And last for a lifetime
And never let go till we're one

Love was when I loved you
One true time I hold to
In my life we'll always go on



Near, far, wherever you are
I believe that the heart does go on
Once more you open the door
And you're here in my heart
And my heart will go on and on

You're here, there's nothing I fear,
And I know that my heart will go on

We'll stay forever this way
You are safe in my heart
And my heart will go on and on

(All the way…….. A Decade of Sony Album, 1999)

- Before listening to the song, ask the students to write down three words that come to their mind when they hear the word "Titanic". After listening to the song, ask them if they could hear any word that they have written down.

- Ask the students to give a synonym taken from the song for the following: right, close, always, trust, away

- Ask the students to give an antonym taken from the song for the following: far, near, stop, close, never

- Ask the students to match the following words with their definitions:

dream	To be afraid of
safe	Free from risk
touch	a series of images during sleep
fear	To come into contact

- Ask the students to prepare a transformed version of the song replacing words with synonyms and antonyms and perhaps sing it.

4.2.3. Song 7

Level: A2-7th Grades

Purpose: to stimulate discussion

Secondary Focus: Speaking

The song by Cat Stevens is very appropriate for making up discussion questions. Some discussion questions likely to be asked are presented below. Some words such as generation gap, fault, and settle down should be taught beforehand.

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 They know not me.

Now there's a way and I know that I have to go away.

I know I have to go.

(Tea for the Tillerman:1970)

- Before listening to the song put the title of the song on the board. Have students in pairs make guesses about what the song is about. Then, ask them to express their opinions.

- After listening to the song, ask some discussion questions as illustrated below. Tell them they can use expressions from the box when they give their opinion.

I think (that)
In my opinion,
I believe (that)
I am sure (that)

- What are the reasons for generation gap?
- Who is right?
- Do you think they will understand each other at the end?
- What should the father do to convince his son?
- Do you think there is a generation gap between you and your parents?

4.2.4. Song 8

Level: A2-8th Grades

Purpose: to practice Reported Speech

Secondary Focus: Grammar

Drive My Car by Beatles

I asked a girl "What do you want to be?"
She said if I, Baby, couldn´t see,
That she wanted to be famous, star of the screen,
But that I could do something in between.

That I, baby, could drive her car
That, yes, she was gonna [going to] be a star
That I, baby, could drive her car
And that maybe she´d love me.
I told my girl "My prospects are good"
She said to baby that it was understood,
That working for peanuts was all very fine,
But that she could show me a better time.
Beep, beep, mmm, Beep, beep, mmm, yeah!



I told that girl "I can start right away"
And she told me to listen, that she had something to say,
That she´d got no car, and that it was breaking her heart,
But that she´d found a driver, and that that was a start.
(*Rubber Soul Album, 1990)*

- Ask students to listen to the song and make up a dialogue for the two characters in the song.

- Ask students to write a report of the dialogue they have written.

- Students can be divided into groups and invited to the board to play a game. They stand in a row. The student at the beginning of the row whispers a line from the song to the student near him/her. Every student does the same until the last student. The last student reports what is whispered to him/her.

4.2.5. Song 9

Level: A2-7th Grades

Purpose: to practice Simple Past Tense, to recognize regular and irregular verb forms used in Simple Past Tense

Secondary Focus: Grammar

BECAUSE YOU LOVED ME by Celine Dion

For all those times you (standed/ stood) by me
For all the truth that you (made / maked) me see
For all the joy you (brought/ bringed) to my life
For all the wrong that you made right
For every dream you made come true
For all the love I (founded/found) in you
I'll be forever thankful baby
You're the one who (holded/ held) me up
Never let me fall
You're the one who (saw/ sew) me through through it all



You were my strength when I (am/ was) weak
You were my voice when I (can't/ couldn't) speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you(believed /beleft)
I'm everything I am
Because you loved me

You gave me wings and made me fly
You touched my hand I could touch the sky
I lost my faith, you (gave/ gived)it back to me
You (said/ sayed) no star was out of reach
You (stood/ standed) by me and I stood tall
I had your love I had it all
I'm grateful for each day you gave me
Maybe I don't (know/knew) that much
But I know this much is true
I was blessed because I was loved by you

You were my strength when I was weak
You were my voice when I couldn't (speak/ spoke)
You were my eyes when I couldn't see (saw/see)
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you (believed / believe)
I'm everything I am
Because you loved me

You were always there for me
The tender wind that (carried/ carryed) me
A light in the dark shining your love into my life
You've been my inspiration
Through the lies you were the truth
My world is a better place because of you

You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me
I'm everything I am
Because you loved me
(Falling into You Album, 1996)

- Before listening to the song, distribute the lyrics sheets and ask the students to choose the correct verb form in parentheses. Then, ask them to listen to the song to check for their answers.

- Ask the students to complete the table with the regular or irregular verb forms that they find in the song**.**

REGULAR VERBS	**IRREGULAR VERBS**

- Ask the students to circle the odd word out.

saw loved gave made
touched blesssed lifted had
come held believed lost
speak see brought fly

- Divide the students into groups and distribute them a set of paper slips with the verbs of the song in the infinitive form and another one in Simple Past tense, and ask them match the infinitive forms with the past forms.

- Ask the students to invert the affirmative sentences into the negative ones.

4.2.6. Song 10

Level: A2-7th Grades
Purpose: To increase confidence in pronunciation and practice syllable stress, enunciation, intonation
Secondary Focus: Pronunciation

Another Day in Paradise by Phil Collins

She calls out to the man on the street
sir, can you help me?
Its cold and Ive nowhere to sleep,
Is there somewhere you can tell me?

He walks on, doesnt look back
He pretends he cant hear her
Starts to whistle as he crosses the street
Seems embarrassed to be there

Oh think twice, its another day for
You and me in paradise
Oh think twice, its just another day for you,
You and me in paradise

She calls out to the man on the street
He can see shes been crying
Shes got blisters on the soles of her feet
Cant walk but shes 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 shes been there
Probably been moved on from every place
cos she didnt fit in there

Oh think twice...
(Another Day in Paradise(Single), 1998)

- Ask the students to listen to the song and tick the underlined words as they listen to the song.

- As the song plays, ask the students to put the words below into the suitable column according to their pronunciation

feet, twice, sleep, street, paradise

/aɪ/	/i:/

- Ask the students to practice the pronunciation of phoneme /aɪ/ and /a/ by repeating them over and over again.

Cry- Try twice-paradise

- Ask the students to find the rhyming words in the song.

- Ask the students to circle the odd word out according to the sound.

Feet street sleep tell
See been me help
Do you to for
Fit think did twice

4.2.7. Song 11

Level: A2- 7th Grades

Purpose: to practice asking and answering questions with Present Perfect Tense and "ever"

Secondary Focus: Grammar

HAVE YOU EVER? by Brandy Norwood

[Chorus]
Have you ever loved somebody so much
It makes you cry
Did you need something so bad **(have you ever needed)**
You can't sleep at night
Do you try to find the words (**have you ever tried**)
But they don't come out right
Have you ever, have you ever

Have you ever been in love
Been in love so bad
You'd do anything to make them understand

Did you have someone steal your heart away (**Have you ever had)**
You'd give anything to make them feel the same
Have you ever searched for the words
to get you in their heart
But you don't know what to say
And you don't know where to start
[Chorus]

Have you ever found the one
You dream of all of your life **(have dreamed)**
You'd do just about anything to
look into their eyes
Have you finally found the one
you gave your heart to **(have given)**
Only to find that one won't
give their heart to you
Have you ever closed your eyes and
Dreamed that they were there
And all you can do is wait for the
day when they will care
[Chorus]



What do I got to do to get you in my arms baby
What do I got to say to get to your heart
To make you understand how I need you next to me
Gotta get you in my world
'Cuz baby I can't sleep
[Chorus]
(Never Say Never, 1998)

- Tell the students that some incorrect tenses are deliberately inserted in the song. Ask them to listen to the song and replace them with the correct ones and put a tick near the lines which are in correct tense. (the correct tenses are given in parenthesis in the song)

- Ask the students to put the words in the correct order to make up lines from the song by using Present Perfect Tense.
  - much/ love/ so/ ever/ you/ somebody/ ?
  - love/in/you/ be/ ever/ ?
  - you/ one/ dream/ all/ life/ find/ the one /of /ever/ you/ of/your / of/?

- your /close/eyes/ you/ ever/ ?

- Ask the students to fill in the table with the correct form of the verb.

INFINITIVE	PAST	PAST PARTICIPLE
find		
	had	
		tried
be		
	gave	

- Tell the students to write a list of present perfect questions that they would like to ask their friends in the classroom. Students move around the classroom for five to ten minutes to find out who has done any of the activities. Stop the activity after ten minutes and ask them to report the answers of their friends.

Eg: Ali has seen a tiger. Ceyda and Esra have been abroad. Selim has never ridden a horse.

- Ask students to imagine that they are the owners of a hotel or a restaurant or somewhere else and want more customers to visit their place. Ask them to write an advertisement for a newspaper. Use the example below to help you.

HAVE YOU EVER EATEN ALİ USTA'S TURKISH KEBAB?
You can find a rich menu about Turkish kebab.
Come and try our delicious kebab with cold ayran.

For reservations, contact ...

4.2.8. Song 12

Level: A2- 8th Grades

Purpose: Stimulating awareness about culture

Secondary Focus: Discussion of cultural themes



ENGLISHMAN IN NEW YORK by Sting

I don't take coffee I take tea my dear,



I like my toast done on one side.

And you can hear it in my accent when I talk,

I'm an Englishman in New York.



See me walking down Fifth Avenue,



A walking cane here at my side,

I take it everywhere I walk,

I'm an Englishman in New York.



I'm an alien I'm a legal alien,

I'm an Englishman in New York,

I'm an alien I'm a legal alien,



I'm an Englishman in New York.

If "Manners make the man" as someone said,



Then he's the hero of the day,

It takes a man to suffer ignorance and smile,

Be yourself no matter what they say.



I'm an alien I'm a legal alien,

I'm an Englishman in New York,

I'm an alien I'm a legal alien,

I'm an Englishman in New York.



Modesty, propriety can lead to notoriety,

You could end up as the only one,

Gentleness, sobriety are rare in this society,



At night a candle's brighter than the sun.
Takes more than combat gear to make a man,
Takes more than a license for a gun,
Confront your enemies, avoid them when you can,
A gentleman will walk but never run.

If "Manners make the man" as someone said,
Then he's the hero of the day,
It takes a man to suffer ignorance and smile,
Be yourself no matter what they say.

I'm an alien I'm a legal alien,
I'm an Englishman in New York,
I'm an alien I'm a legal alien,
I'm an Englishman in New York.

(Nothing Like the Sun Album, 1987)

- Before listening to the song, give the meanings of some unknown words such as modesty, propriety, notoriety, sobriety, etc.

- After listening to the song, ask the students to answer the questions below.
  - What does the title of the song suggest?
  - How does he feel?
  - Why does he feel as an alien?
  - How would you feel if you had to live there? How would it be different? In what ways would it be the same?

Ask the students to imagine that they are aliens in a country. Ask them to prepare an interview with their partners reflecting their feelings and perform it for their

friends. The questions of the interview can be given beforehand to be answered by the students. For example,

- What do you think of the food?
- Do you have any common food?
- What do you think of the people?
- What do you think of the music?
- Is there anything that has surprised you here?
- Do you miss your country?
- What would you like to take to your country from here?
- Which country would you like to live? Why?

4.2.9. Song 13

Level: A2-8th Grades

Purpose: to stimulate discussion and encouraging creative writing

Secondary Focus: Speaking and Writing

Cats in the Cradle by Sandy &Harry Chapin

My child arrived just the other day
He came to the world in the usual way
But there were planes to catch, and bills to pay
He learned to walk while I was away
And he was talking before I knew it and as he grew
He said, "I'm gonna be like you, Dad,
You know I'm gonna be like you"

And the cats in the cradle and the silver spoon
Little boy blue and the man in the moon

When you comin home, dad, I don't know when,
But we'll get together then,
You know we'll have a good time then.

My son turned ten just the other day
He said "Thanks for the ball, Dad, come on lets play
can you teach me to throw?" I said, "Not today,
I got a lot to do" He said "Thats okay"
And he walked away but his smile never dimmed
And said "I'm gonna be like him, yeah
You know I'm going to be like him"

And the cats in the cradle and the silver spoon
Little boy blue and the man on the moon
When you comin home, dad, I dont know when,
But we'll get together then,
You know we'll have a good time then.

Well he came from college just the other day
So much like a man I just had to say,
"Son, I'm proud of you, can you sit for a while?"
He shook his head, and he said with a smile

"What I'd really like, Dad, is to borrow the car keys
See you later, can I have them please?"

And the cats in the cradle and the silver spoon
Little boy blue and the man on the moon
When you comin home, Son, I dont know when,
But we'll get together then, Dad
You know we'll have a good time then.

I've long since retired, my son's moved away
I called him up just the other day
I said "Id like to see you if you don't mind"
He said "Id love to Dad, if I could find the time.
You see my new jobs a hassle, and the kids have the flu.
But It's sure nice talking to you, Dad,
It's been sure nice talking to you."
And as I hung up the phone it occurred to me
He'd grown up just like me,
My boy was just like me.

And the cats in the cradle and the silver spoon
Little boy blue and the man on the moon
When you comin home, Son, I dont know when,
But we'll get together then, Dad
We're gonna have a good time then.

(Verities & Balderdash Album, 1974)

- After listening to the song, ask the students to answer the questions below.

○ Do you approve the relationship between the father and the son?

○ In your opinion, who is right? How would you react if you were the son or the father?

○ Have you ever met people like the ones described in the song? How did you feel about them?

- Think about the relationship between the father and the son. Dramatize it with your partner.

- Suppose that you are the father in the song. Write a letter to your son expressing your feelings

4.2.10. Song 14

Level: A2- 8th Grades

Purpose: to practice present unreal conditionals

Secondary Focus: Grammar

If I Had A Million Dollars by Barenaked Ladies



If I had a million dollars
I'd buy you a house
If I had a million dollars
I'd buy you furniture for your house
And if I had a million dollars
Well, I'd buy you a K-Car
If I had a million dollars I'd buy your love

If I had a million dollars
I'd build a tree fort in our yard
If I had million dollars
You could help, it wouldn't be that hard
If I had million dollars
Maybe we could put like a little tiny fridge in there somewhere
You know, we could just go up there and hang out
Like open the fridge and stuff
There would already be laid out foods for us
Like little pre-wrapped sausages and things

They have pre-wrapped sausages but they don't have pre-wrapped bacon
Well, can you blame 'em
Uh, yeah

If I had a million dollars
Well, I'd buy you a fur coat
And if I had a million dollars
Well, I'd buy you an exotic pet
And if I had a million dollars
Well, I'd buy you John Merrick's remains
And If I had a million dollars I'd buy your love

If I had a million dollars
We wouldn't have to walk to the store
If I had a million dollars
Now, we'd take a limousine 'cause it costs more
If I had a million dollars
We wouldn't have to eat Kraft Dinner
But we would eat Kraft Dinner
Of course we would, we'd just eat more
And buy really expensive ketchups with it
That's right, all the fanciest ke... dijon ketchups!
Mmmmmm, Mmmm-Hmmm

If I had a million dollars
Well, I'd buy you a green dress
And if I had a million dollars
Well, I'd buy you some art
If I had a million dollars
Well, I'd buy you a monkey

If I had a million dollars
I'd buy your love

If I had a million dollars, If I had a million dollars
If I had a million dollars, If I had a million dollars
If I had a million dollars
I'd be rich
(Disc One1991-2001 Album)

- After listening to the song, ask the students what they would do if they had a million dollars? Ask them to add new verses to the song.

- Divide students into pairs and give them the cut up conditional sentences, and ask them to put together as many sentences as they can.

  - I/ had / buy /if/ a million dollars/ house/would / a/ I/if
  - Wouldn't/ we /store/ if /we/ a million dollars/ walk/ have to/ we/ the/ to/had
  - You/ do/a million dollars/you/ what/ had / would/ if / you/ ?
  - You/ if / you/ take/ a/ would/ had/ limousine/ a million dollars/?

- Prepare small cards and write some questions using the second conditional. Divide the students into groups. Distribute the cards among the groups. The student answers the corresponding question to that card. The groups are awarded ten points for a complete answer, five points for a reasonable answer. The winner is announced at the end.

4.2.11. Song 15

Level: A2-8th Grades

Purpose: to stimulate discussion, to improve reading comprehension

Secondary Focus: Speaking and reading

LUCKY by Britney Spears



This is the story about a girl named Lucky.
Early morning
She wakes up
Knock, knock, knock on the door
It's time for makeup
Perfect smile
It's you they're all waiting for
Isn't she lovely
This Hollywood girl
And they say..
She's so Lucky
She's a star
But she cry cry cries in her lonely heart
Thinking, if there's nothing missing in my life
Then why do these tears come at night?
Lost in an image, in a dream
But there's no one there to wake her up
And the world is spinning and she keeps on winning
But tell me, what happens when it stops
Baby
Isn't she lovely?
This Hollywood girl

And they say..

She's so lucky

She's a star

But she cry cry cries in her lonely heart

Thinking, if there's nothing missing in my life

Then why do these tears come at night?

Isn't she lovely?

This Hollywood girl

She's soo lucky

But why does she cry?

If there is nothing missing in her life

Why do tears come at night?

And they say..

She's so lucky,

She's a star

But she cry cry cries in her lonely heart

Thinking, if there's nothing missing in my life

Then why do these tears come at night?

She's so lucky.

But she cry cry cries in her lonely heart

Thinking, if there's nothing missing in my life

Then why do these tears come at night?

(Oops!... I did it Again Album, 2000)

Mini-biography (Wikipedia)

Britney Jean Spears (born December 2, 1981) is an American singer, dancer, songwriter, actress, and author. Her debut album ...Baby One More Time propelled her to international stardom in 1999. It spawned the Billboard topping single "...Baby One More Time". She released her second studio album Oops!... I Did It Again in 2000 with continued success. A third album Britney was released in 2001, followed by the release of her fourth album In the Zone in 2003. The album's breakout single "Toxic" won Spears her first Grammy Award. After the release of a remix album and a career break, she released her fifth album Blackout in 2007.

According to Zomba Label Group, Spears has sold over 90 million records worldwide. The RIAA ranks her as the eighth best-selling female artist in American music history; having sold 32 million albums in the U.S. Spears's fame in the music industry has led her to experiment with other forms of media, including film and television. Most noted for her starring role in the 2002 movie Crossroads, Spears has also made guest appearances in various movie and television programs. Her success as a singer led her to several high-profile advertising deals and endorsements, including her own perfume line.

As a result of her fame, Spears's personal life has received much media attention. In particular, her marriage to Kevin Federline in 2004. She gave birth to her first child; Sean Preston in 2005 and to her second child; Jayden James, in 2006. The couple's divorce in November of the same year was highly publicized, followed by an ongoing legal battle for the custody of their two children. Spears's personal life continued to receive high levels of publicity in 2007 and 2008.

- Ask the students to bring a poster of Britney Spears and before listening to the song, ask students whether they know about the singer and their thoughts about his/her songs.

- Get the students to listen to the song and then ask them to Read Britney's biography and answer the questions below.

  - 1-Do you think the song "Lucky" reflects her thoughts about her own life?
  - 2-How can someone feel alone as a very rich, beautiful, famous star?

- Ask the students to read the biography and decide whether the statements are True (T) or False (F).

  - 1-Britney is only a singer.
  - 2-Her stardom started with her album Oops.
  - Britney is one of the best-selling female artist in American music history
  - 4-She has a happy marriage with Kevin Federline.
  - 5-She has had five albums so far.

- Ask the students to choose the best alternative title for the song.
  a) Wonderful Life b) Lonely Star c) Fame and Money

- Ask the students in which passages they can find information about.
  a-her age c-her family life
  b- her albums d-her cinema experience

- Write the first ten lines of the song on separate pieces of paper in very small letters which can not be easily read. It will be easier to write them on the computer. Give each line a number. Then, stick them on the wall around the classroom. Divide the students into groups and ask one of them to be the writer of his/her group. Make the other students of the group responsible for reading the lines one by one with a magnifier and memorizing them to get the writer to write what he says. The writer then writes them down. The group who finishes the first and reads all the lines in the correct order is announced as the winner.

4.2.12. Song 16

Level: A2- 8th Grades

Purpose: to stimulate discussion and composition skills

to use language creatively

Secondary Focus: Speaking and Writing

In addition to its contribution to specific skills, this song also provides students with the knowledge of global issues. We can see that students' awareness of the international problems is enhanced after listening to this song. Thus, we can infer that the song promotes inter-cultural understanding and mutual understanding. It is a great source of information that gives new insights into global issues.

Imagine *by John Lennon*



Imagine there's no Heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace

You may say that I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world



You may say that I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one

Imagine Album, 1970

- Bring The Universal Declaration of Human Rights in the classroom and read some of the lines to the students before listening to the song. Ask them whether these rules are being applied or not.

Eg: "Everyone has the right to life, liberty and security of person"

"Everyone has the right to Education"

- After listening to the song, ask the students to discuss the questions below.
  - What are the reasons that made the singer wrote this song. Share your opinions with your friends.

- Have you ever felt like the singer? Explain the world that you dream of. If you had a magic wand, what would you do to make the world a better place?
- Have you ever felt hopeless about the world? What makes you feel so?
- Which idea of the writer did you like the best? Express your reasons.
- Do you think that the dreams of the singer about the world will come true one day in the future?

- Ask students to write their imaginations about the world of 2030. They can use the expressions below.

I hope....
I would like...
I want(to)
I think.....

- Have students prepare a poster reflecting the message of the song. Ask them to give a presentation and explain their posters. Get six students to be the jury to select the best posters.

5. CONCLUSION AND SUGGESTIONS

The research presented here is part of a vast amount of literature that provides evidence for the benefits of using music in the language classroom. Although empirical support for the use of music in EFL classroom may be considered inadequate, a significant number of research studies support the use of music and songs for the second or foreign language acquisition. A variety of music methodologies and theories including Multiple Intelligences, Suggestopedia, Affective Filter Hypotheses, and Contemporary Music Approach emphasized the importance of music as a pedagogical tool for language learning. The findings of all these research studies, methodologies and theories indicated that music has a definite pedagogical value. They also introduce a number of reasons in demonstrating the value of music as a teaching tool. They suggest that music enhances affective, cognitive and linguistic development. It is also an effective memory aid for the classroom by enhancing the memory. As the literature suggests, incorporation of music in the classroom provides a positive atmosphere evoking positive emotions. Thus, music and songs can promote language learning functioning as a relaxing educational tool . Teachers should also take advantage of music and songs to tap student's dominant intelligences as well as strengthen the weaker ones. Even, the students who have weak musical intelligence can make use of music and songs as they present them with a positive learning atmosphere by their entertaining and relaxing characteristics.

The addition of music in the classroom may have positive influence on language students' performance in the study of language. Communication skills can be taught easier by music, as many people often remember rhyme, rhythm or melody better than they remember by non-musical means. Thus, music can enhance the acquisition of reading, writing, listening and speaking skills. Music and songs also provide a means to study culture in addition to their pedagogical value to enhance teaching and

learning a language. They are great sources to learn about the target culture by developing cultural awareness. Culture is a neglected issue in the foreign language. Culture is an inseparable part of language. Music and songs can serve as a bridge in the language classroom to enable students to gain a better understanding of culture and language. It can be inferred that the use of music and songs in the foreign language offers a unique approach to promote communication skills and to supply rich, meaningful content in order to teach various aspects of culture. As teachers, we should not underestimate the role of music and songs to enable students to gain a better understanding of culture and language.

As mentioned above, music and songs offer a unique means of practicing communication skills and culture. This aspect of music and songs can be fostered through specially designed activities. In this study, the value of songs in the language classroom has been promoted by various of activities offered for the use of the teachers who want to take advantage of songs in the EFL classroom. These activities have been offered for the use of Turkish primary school students (Grades 4, 5, 6, 7 and 8) who study in the public schools. The fact that the songs that take place in their course books are not accompanied by activities to practice the language items and the lack of songs in the course books of some grades established a basis for this study. They ignore the complete instructional value of the songs. Thus, the study is intended to serve as a model for teachers who want to make their students benefit from practicing language through music and songs. In the previous chapters, characteristics of 'young learners' and 'adolescent' learners and the issue of how they learn were covered and it is seen that songs have innumerable contributions in teaching these learners. English National Curriculum for Primary Education (Grades 4, 5, 6, 7 and 8) also places great emphasis on the use of songs in the classroom suggesting teachers to benefit from the songs especially to keep the interest of the students alive and keep them focused.

Songs are of great value to the students by providing them a valuable source of authentic language. They can be easily accessed through the internet. Thus, teachers can easily find the songs that are related to their objectives and exploit them in a hundreds of ways in the classroom. Teachers should consider some points in selecting songs as the songs may have negative aspects as well as positive ones. It is the teachers' responsibility to overcome these problems. They can minimize these problems by being conscious about the use of songs and finding out solutions to make the best use of songs. Some teachers and students might think that music has only an entertaining function and it is a way of wasting time. They might think that it does not have a sound pedagogical value. To get rid of these ideas, teachers can assume the responsibility of proving that the lesson has a rationale. If used in a responsible and adopted in a careful way, music and songs may provide learners with a number of benefits. They may be valuable educational tools that every teacher can use if they see their instructional value.

The use of songs in the classroom can be a very enjoyable experience for both teachers and students. They can enable teachers and students get rid of the load of curriculum adding variety and changing the pace. They considerably contribute to the classes functioning as a motivating force for students to continue to learning the language. It would be wise for teachers to make use of this educational tool to enliven their classroom, to enhance their students' language and cultural awareness. Their contributions to these areas are of great importance when they are used in an appropriate way and time.

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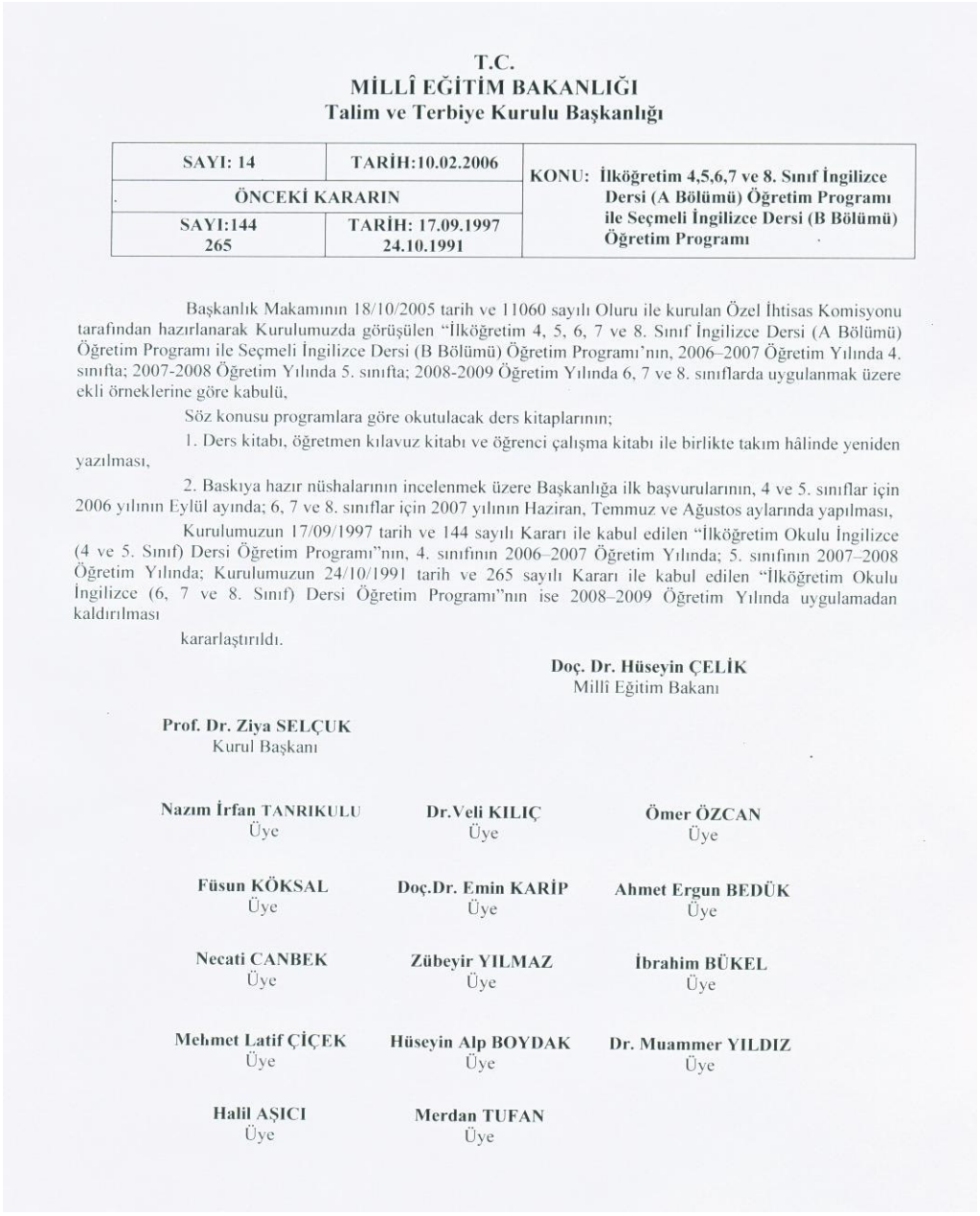
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APPENDICES

Appendix 1: The Decision about the New English Language Curriculum for Primary Education (Grades 4, 5, 6, 7, 8)



T.C.
MİLLÎ EĞİTİM BAKANLIĞI
Talim ve Terbiye Kurulu Başkanlığı

SAYI: 14	TARİH:10.02.2006	KONU: İlköğretim 4,5,6,7 ve 8. Sınıf İngilizce Dersi (A Bölümü) Öğretim Programı ile Seçmeli İngilizce Dersi (B Bölümü) Öğretim Programı
ÖNCEKİ KARARIN		
SAYI:144 265	TARİH: 17.09.1997 24.10.1991	

Başkanlık Makamının 18/10/2005 tarih ve 11060 sayılı Oluru ile kurulan Özel İhtisas Komisyonu tarafından hazırlanarak Kurulumuzda görüşülen "İlköğretim 4, 5, 6, 7 ve 8. Sınıf İngilizce Dersi (A Bölümü) Öğretim Programı ile Seçmeli İngilizce Dersi (B Bölümü) Öğretim Programı'nın, 2006–2007 Öğretim Yılında 4. sınıfta; 2007-2008 Öğretim Yılında 5. sınıfta; 2008-2009 Öğretim Yılında 6, 7 ve 8. sınıflarda uygulanmak üzere ekli örneklerine göre kabulü,

Söz konusu programlara göre okutulacak ders kitaplarının;

1. Ders kitabı, öğretmen kılavuz kitabı ve öğrenci çalışma kitabı ile birlikte takım hâlinde yeniden yazılması,

2. Baskıya hazır nüshalarının incelenmek üzere Başkanlığa ilk başvurularının, 4 ve 5. sınıflar için 2006 yılının Eylül ayında; 6, 7 ve 8. sınıflar için 2007 yılının Haziran, Temmuz ve Ağustos aylarında yapılması,

Kurulumuzun 17/09/1997 tarih ve 144 sayılı Kararı ile kabul edilen "İlköğretim Okulu İngilizce (4 ve 5. Sınıf) Dersi Öğretim Programı"nın, 4. sınıfının 2006–2007 Öğretim Yılında; 5. sınıfının 2007–2008 Öğretim Yılında; Kurulumuzun 24/10/1991 tarih ve 265 sayılı Kararı ile kabul edilen "İlköğretim Okulu İngilizce (6, 7 ve 8. Sınıf) Dersi Öğretim Programı"nın ise 2008–2009 Öğretim Yılında uygulamadan kaldırılması

kararlaştırıldı.

Doç. Dr. Hüseyin ÇELİK
Millî Eğitim Bakanı

Prof. Dr. Ziya SELÇUK
Kurul Başkanı

Nazım İrfan TANRIKULU Üye	**Dr.Veli KILIÇ** Üye	**Ömer ÖZCAN** Üye
Füsun KÖKSAL Üye	**Doç.Dr. Emin KARİP** Üye	**Ahmet Ergun BEDÜK** Üye
Necati CANBEK Üye	**Zübeyir YILMAZ** Üye	**İbrahim BÜKEL** Üye
Mehmet Latif ÇİÇEK Üye	**Hüseyin Alp BOYDAK** Üye	**Dr. Muammer YILDIZ** Üye
Halil AŞICI Üye	**Merdan TUFAN** Üye	

(English Language Curriculum for Primary Grades: 106)

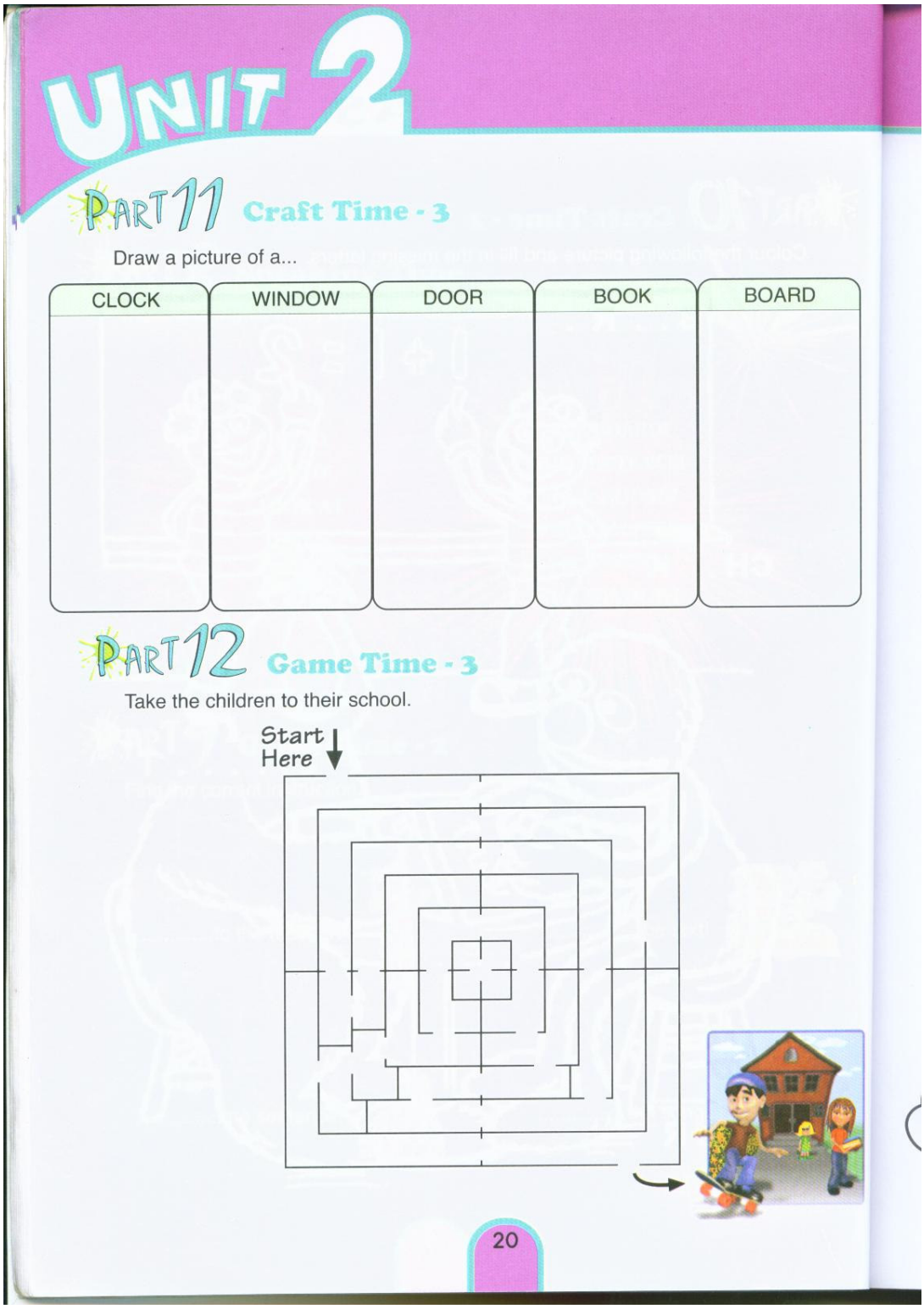
Appendix 2: Comparison between Part A and Part B in the Syllabus of 4 th Grades

UNIT 2: MY CLASSROOM				
TOPIC	**SKILLS**	**CONTEXT** (Situations and Texts)	**FUNCTIONS**	**TASKS**
Part A: Classroom Language	* Listening to recorded short texts to assimilate meaning **Reading** * Recognizing familiar names, words and simple phrases * Reading simple phrases for general comprehension with visual support. * Using clues to make predictions * Following short, simple directions and instructions **Writing** * Writing simple phrases and sentences about their classroom **Speaking** * Asking and answering simple questions * Initiating and responding to simple statements in areas of immediate need * Identifying what he/she means by pointing to it	Choose the appropriate ones from the list	Asking for and giving information about classroom objects Following classroom instructions Giving	Doing picture puzzles.

TOPIC	SKILLS	CONTEXT (Situations and Texts)	FUNCTIONS	TASKS
Part B: Classroom Objects	**Listening** ***** Listening to recorded short texts to assimilate meaning **Reading** * Recognizing familiar names, words and simple phrases * Reading simple phrases for general comprehension with visual support. * Using clues to make predictions ***** Following short, simple directions and instructions **Writing** * Writing simple phrases and sentences about their classroom **Speaking** ***** Asking and answering simple questions ***** Initiating and responding to simple statements in areas of immediate need * Identifying what he/she means by pointing to it	Choose the appropriate ones from the list.	Asking for and giving information about classroom objects Following classroom instructions Giving classroom commands	Finding the objects that do not belong to a classroom in the given picture.

(English Language Curriculum for Primary Grades:65-66)

Appendix 3: Parts in the Course book of 4th Grades



UNIT 2

PART 11 Craft Time - 3

Draw a picture of a...

CLOCK	WINDOW	DOOR	BOOK	BOARD

PART 12 Game Time - 3

Take the children to their school.

Start Here

Appendix 4: Comparison between Part A and Part B in the Syllabus of the 5 th Grades:

UNIT 1: COUNTRIES				
TOPIC	**SKILLS**	**CONTEXT** (Situations and Texts	**FUNCTIONS**	**TASKS**
Part A: My Country	**Listening** ***** Listening to texts which are short and clear for comprehension * Listening to recorded texts to match country names and nationalities **Reading** * Reading and matching parts to make sense * Reading to recognize familiar words and phrases * Reading to get an idea of the content of simple informational material and short simple descriptions, especially if there is visual support. **Writing** * Writing nationalities, country names ***** Writing simple sentences about themselves and other people **Speaking** ***** Asking and answering questions about themselves	Choose the appropriate ones from the list.	Greeting people informally and formally Introducing yourself and other people	Following written instructions to colour a flag, finding and writing the name of the country that the flag belongs

(English Language Curriculum for Primary Grades:91)

UNIT 1: COUNTRIES				
TOPIC	**SKILLS**	**CONTEXT** (Situations and Texts	**FUNCTIONS**	**TASKS**
Part B: Other Countries	**Listening** ***** Listening to texts which are short and clear for comprehension * Listening to recorded texts to match country names and nationalities **Reading** * Reading and matching parts to make sense * Reading to recognize familiar words and phrases * Reading to get an idea of the content of simple informational material and short simple descriptions, especially if there is visual support. **Writing** * Writing nationalities, country names ***** Writing simple sentences about themselves and other people **Speaking** ***** Asking and answering questions about themselves	Choose the appropriate ones from the list.	Greeting people informally and formally Introducing yourself and other people	Writing sentences about a person to give information about his/her origin and physical appearance.

(English Language Curriculum for Primary Grades:92)

Appendix 5: Parts in the Course book for 5 th Grades



UNIT 5

PART 6 Song Time

Listen to and sing the song.

How many pennies are
There in all that money?
It's really kind of funny
and confusing me.
How many pennies does it
take when you're counting?
And your penny pile is mounting
with the coins you see?

PART 7 Craft Time

a) Draw and colour at least 8 stationery items. See the examples below.

46

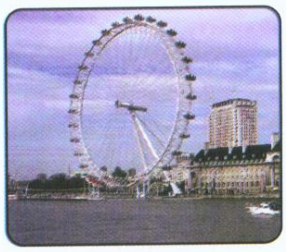
UNIT 3

PART 2 Reading Time

a) Do you know these sights? Where are they?



.....



.....



.....



.....



.....

Appendix 6: Table of the English Consonants in the Teacher's Book of 6th Grade

Language teachers are expected to be the right model to help the students produce the sounds correctly as the students hear and imitate them in classes most of the time. The students take their teachers as a model of an intelligible pronunciation of English.

In teaching pronunciation you should make the students aware of what pronounciation is, and why it should be taught them in classes. It is important however, it should be born in mind that pronunciation should be taught not in isolation but within the flow of the course.

The steps to be followed in teaching pronounciation may be as follows:

1. Listening - Students listen to the model sounds.

2. Recognition, and discrimination - In this step, students listen and try to discriminate the sounds. "Same-different" or "one-two" techniques can be used to recognize the sounds.

– Same-different technique: Teacher produces sounds. Students listen. If the two sounds are the same, the students say "The same."; if different, they say "Different.".

e. g. T: tin - tin / T: tin - thin
Sts: The same. / Sts: Different.

– One - two technique: Teacher produces sounds. The students listen, and say "one" for one type of sounds, and "two" for the other type of sounds.

e. g. T: tin / T: thin
Sts: one / Sts: two

3. Production: In this stage, students produce the sounds first under the control of the teacher, and then on their own. Make sure that the students pronounce the sounds correctly. If necessary, have them repeat after you several times keeping your intonation the same.

The following table of English consonants and vowels will give you an idea about English sound system, and help you in your teaching situation to tackle some problem sounds:

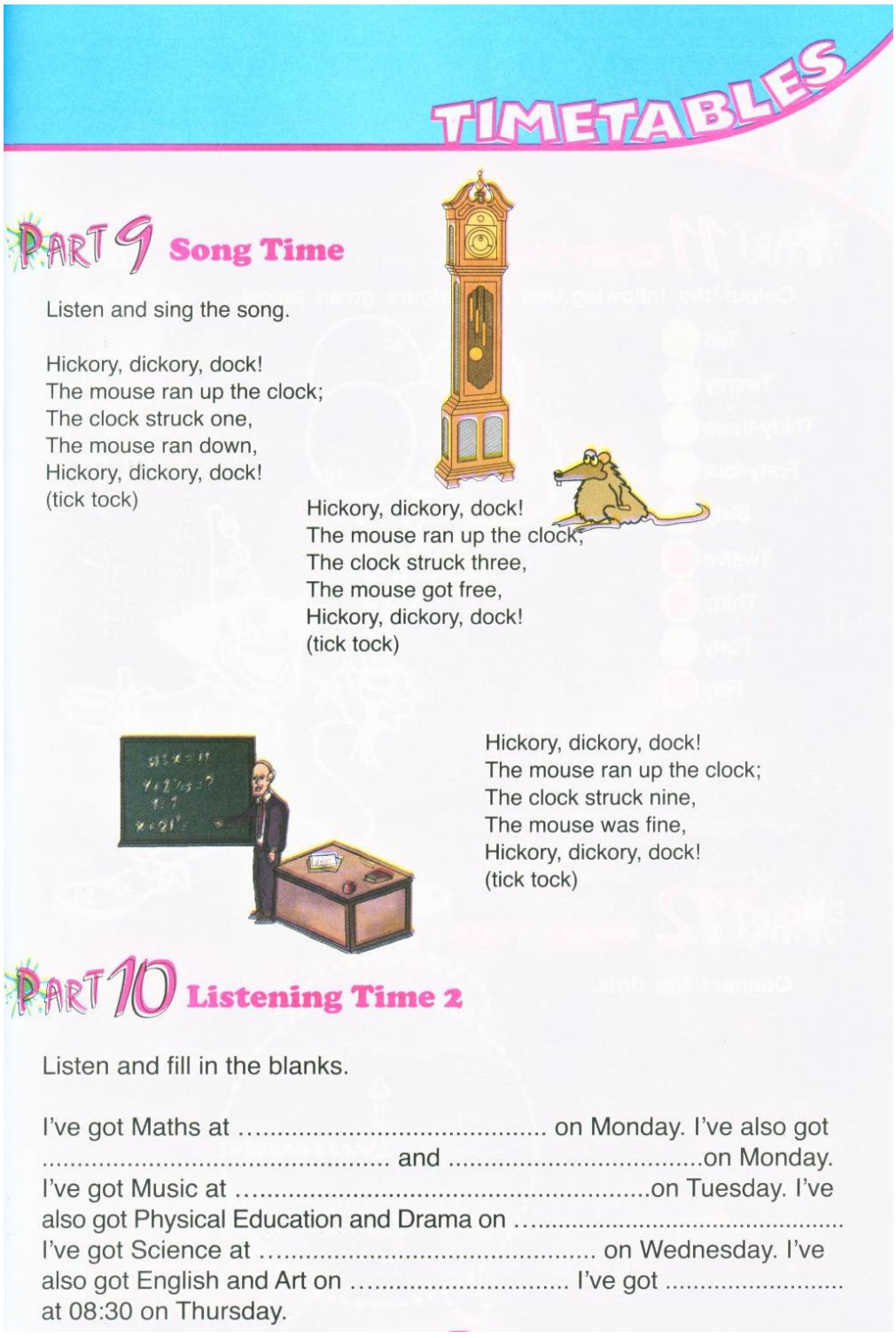
Stop consonants		
p	pen/pen/	pack/pæk/
b	back/bæk/	beak/biyk/
t	tin/tin/	tank/tank/
d	day/dey/	die/day/
k	cave/keyv/	cap/kæp/
g	girl/gɜrl/	glass/gla :s/
tʃ	chin/tʃɪn/	chain/tʃein/
dʒ	age/eydʒ/	John/dʒon/
Friction consonants		
f	fast/fa :st/	fish/fiʃ/
v	vet/vet/	van/væn/
θ	thin/θɪn/	thank/ θænk/
ð	they/ðey/	then/ðen/
s	sink/ sink/	seen/siyn/
z	his/hiz/	prize/prayz/
ʃ	finish/finiʃ/	shoe/ ʃuw/
ʒ	vision/viʒən/	measure/meʒər/
h	heart/hart/	her/hər/
Nasal consonants		
m	moon/mu:n/	game/geym/
n	one/wʌn/	soon/suwn/
ŋ	ring/riŋ /	long/loŋ /

Vowel - like consonants		
w	wet/wet/	when/wen/
r	read/riyd/	red/red/
Short vowels		
i	bit/bit/	bid/bid/
e	bet/bet/	bed/bed/
æ	bat/bæt/	cap/kæp/
ʌ	bus/bʌs/	cup/kʌp/
ə	colour/kʌlər/	seven/sevən/
o	fog/fog/	no/noʊ/
u	put/put/	foot/fut/
Long vowels		
iy	be/biy/	meat/miyt/
ey	bay/bey/	say/sey/
ay	I/ay/	my/may/
oy	boy/boy/	joy/dʒoy/
aw	how/haw/	bough/baw/
ow	go/gow/	sow/sow/
uw	pool/puwl/	shoe/ʃuw/
a :	far/fa:r/	palm/pa :m/
o :	taught/to :t/	bought/bo :t/
ɜ :	colonel/ kɜ:nəl/	

Yunus ERİN
Ankara, 2002

9

Appendix 7: Sample Song from the Course book of 4th Grades



TIMETABLES

PART 9 Song Time

Listen and sing the song.

Hickory, dickory, dock!
The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickory, dickory, dock!
(tick tock)

Hickory, dickory, dock!
The mouse ran up the clock;
The clock struck three,
The mouse got free,
Hickory, dickory, dock!
(tick tock)

Hickory, dickory, dock!
The mouse ran up the clock;
The clock struck nine,
The mouse was fine,
Hickory, dickory, dock!
(tick tock)

PART 10 Listening Time 2

Listen and fill in the blanks.

I've got Maths at ..... on Monday. I've also got ..... and .....on Monday. I've got Music at .....on Tuesday. I've also got Physical Education and Drama on ..... I've got Science at ..... on Wednesday. I've also got English and Art on ..... I've got ..... at 08:30 on Thursday.

Appendix 8: Song Samples Accompanied with Activities

Activity 3:

Skills involved: reading; writing

Specific aim: to help students see the words as meaningful chunks rather than seeing letters as separate units; to train students to make intellectual guesses (reading); to train students to consider mechanical devices in writing such as spelling and punctuation (writing)

THE LETTERS IN WORDS ARE ALL MIXED UP IN THE FOLLOWING TEXT. READ AND RE-WRITE THE PARAGRAPH CORRECTLY

Aoccdrnig to a rscheearch at an Elingsh uinervtisy, it deosn't mttaer in waht oredr the ltteers in a wrod are, the olny iprmoetnt tihng is taht frist and lsat ltteer is at the rghit pclae. The rset can be a toatl mses and you can sitll raed it wouthit porbelm. Tihs is bcuseae we do not raed ervey lteter by it slef but the wrod as a wlohe.

ceehiro

Activity 4:

Skills involved: reading; guessing vocabulary from context

Specific aim: to train students to consider the relationship between sentences and within a sentence; to train students to make intellectual guesses

CHOOSE THE CORRECT WORD IN THE JOKE GIVEN BELOW

An English/England teacher is teaching new words/worlds. He explains/examines the word *COINCIDENCE*. Then/Than he asks, "Can anybody give an example of COINCIDENCE/CORRESPONDANCE?" One of his students, Mike answers/allows, "Sir, my mother/matter and father/feather got married on the same/some day, same/some time."

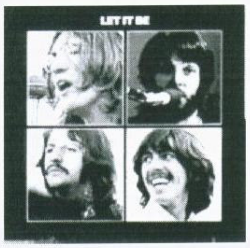
Activity 5:

Skills involved: listening; reading

Specific aim: to train students to recognize the spelling and pronunciation of words; to train students to listen for specific information

LISTEN TO THE SONG BY THE BEATLES AND PUT THE STANZAS INTO THE CORRECT ORDER.

Song: **And I Love Her** (Lennon/McCartney) / Lead vocal: Paul McCartney



Correct Order is: .....

A) She gives me everything
And tenderly
The kiss my lover brings
She brings to me
And I love her

B) Bright are the stars that shine
Dark is the sky
I know this love of mine
Will never die
And I love her

C) I give her all my love
That's all I do
And if you saw my love
You'd love her too
I love her

D) A love like ours
Could never die
As long as I
Have you near me

Activity 6:

Skills involved: listening; reading

Specific aim: to train students to find the correct spelling of the words; to train students to listen for specific information

LISTEN TO THE SONG AND FILL IN THE BLANKS WITH THE CORRECT FORM OF THE VERB

Song: **Those Were The Days** by Engelbert Humperdinck

Once upon a time there ..... a tavern
Where we ..... raise a glass or two
Remember how we ..... away the hours
And ..... of all the great things we would do

Those ..... the days, my friend
We ..... they'd never end
We'd sing and dance forever and a day
We'd live the life we choose, we'd fight and never lose
For we ..... young and sure to have our way
La la la la la la, La la la la la la
Those ..... the days
Oh yes, those ..... the days

Then the busy years ..... rushing by us

We ..... our starry notions on the way
If by chance, I'd see you in the tavern
We'd smile at one another, and we'd say

Those ..... the days, my friend
We ..... they'd never end
We'd sing and dance forever and a day
We'd live the life we choose, we'd fight and never lose
For we ..... young and sure to have our way
La la la la la la, La la la la la la
Those ..... the days
Oh yes, those ..... the days

Just tonight I ..... before the tavern
Nothing ..... the way it used to be
In the glass I ..... a strange reflection
..... that lonely man really me

Those ..... the days, my friend
We ..... they'd never end
We'd sing and dance forever and a day
We'd live the life we choose, we'd fight and never lose
For we ..... young and sure to have our way
La la la la la la, La la la la la la
La la la la....
La la la la la la, La la la la la la
La la la la....

Through the door there ..... familiar laughter
I ..... your face and ..... you call my name
Oh, my friend, we're older but no wiser
For in our hearts the dreams are still the same

Those ..... the days, my friend
We ..... they'd never end
We'd sing and dance forever and a day
We'd live the life we choose, we'd fight and never lose
For we ..... young and sure to have our way
La la la la la la, La la la la la la

La la la la la la, La la la la la la
La la la la....

NOW FILL IN THE FOLLOWING CHART

Present	Past
	Was
	Were
Use to	
laugh	
dream	
	Thought
	Went

Present	Past
	Lost
	stood
seem	
	saw
	came
	heard

Activity 7:

Skills involved: speaking

Specific aim: to train students to ask questions orally; to train students to listen to the answers to come to a conclusion

Game - **Famous people on my back**

Teacher's Preparation: Cut famous people's names or pictures from magazines and get some scotch tape for the lesson. Stick those on each student's back. Tell them that they must find out who they are by asking other students questions. They should try to find out who they are as quickly as possible by asking the other students questions.

YOU HAVE NAMES (OR PICTURES) ON YOUR BACK. ASK YOUR FRIENDS QUESTIONS TO FIND OUT WHO YOU ARE.

Example questions:

- Am I alive?
- Where do/ did I live?
- Did I invent something?
- Did I make something?
- Do/ Did I sing?
- Do/ Did I act etc.

Activity 8:

Skills involved: speaking

Specific aim: to train students to understand the importance of the means of nonverbal communication (facial expressions, hand movements, body movements, etc.)

Mime game

(English Language Curriculum for Primary Grades: 124-127)