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**GENERAL
INTRODUCTION**

0-INTRODUCTION

The present dissertation is entitled: “*Using Songs to Improve Malagasy Lycée Learners’ Listening Skills*’. Before dealing with this topic, it is worth mentioning the reasons why we have chosen the topic, the objectives of the work as well as its scope and limitations, and the general structure of the work.

0-1-Reasons for the choice of the topic

In Madagascar English is taught as a foreign language and plays a more and more important role in Malagasy people’s lives. We all notice that recently there has been an increase of the number of institutes or centers that teach English in Madagascar. Nowadays many Malagasy people, including our young pupils want to master the English language as our country widely opens to international relations. However, in the high schools, time devoted to the teaching of English is limited to only three or two hours a week. In addition, pupils have no opportunity to practice English outside the classroom, French and Malagasy being the most widely used.

As a former lycée learner we could understand English if it was presented in written form whereas we understood almost nothing when a native speaker spoke to us in English. Moreover, our teacher at that time used to explain the lessons in French or in Malagasy, not in English. Consequently, we had difficulty in understanding spoken English and in communicating orally. Most of the time, we could not believe that what we heard was the words we saw in written form. It is true that most Malagasy secondary school learners can often understand English from reading and can express themselves in writing but they can hardly understand spoken English and express themselves orally. The reason is that the teaching of English in Malagasy lycées is mainly focused on teaching reading and writing skills. Nevertheless, while observing classes and during our teaching practice and our experimentations, we discovered that lycée pupils are not really used to listening to English. The teachers had to repeat or reformulate some utterances several times or translate into French or Malagasy before their pupils can understand. This means that pupils’ listening skills need improvement.

Many people think that mastering English means being able to speak it. This concept is totally misleading. DOFF (1997) states that “we cannot develop speaking skills unless we also develop listening skills; to have a successful conversation, students must understand what

is said to them. To develop this ability, students need plenty of practice in listening to English spoken at a normal speed. Later, this ability may become very important for listening to the radio, understanding foreign visitors, studying...”

In order to encourage the pupils to develop their listening skill, teachers need to find different listening activities which set a relaxed atmosphere and increase the pupils’ motivation to learn. A way of reaching this goal is the use of English songs in the classrooms. Of course, other researchers such as ANDRIANTOAVINA, L, (2002) in *Using songs to Develop Language Skills in Classes de Premières* and RANDRIAMANAMPISOA, H, (1992) in *Improving Aural-Oral skills through songs in T10 and in T11* already carried out their investigations on the use of songs in Malagasy lycées but they do not really put an emphasis on the ways to use them to improve the pupils’ listening skill. So, in the present work we want to focus much more on improving listening skill through the use of songs. Songs are not only agreeable to listen to but can also improve the learners’ listening ability as they have such a potential force to make a classroom atmosphere lively. We think that if teachers use English songs in class they present many advantages. These are the reasons why we have chosen this topic research “*Using Songs to Improve Malagasy Lycée Learners’ Listening Skills*”.

0-2-Objective of the work

Firstly, this work is meant to emphasize the importance of the listening skills in language teaching and learning. As a matter of fact listening is the first skill we need to develop when we “learn” our mother tongue. Secondly, it is aimed at making teachers aware of the value of songs, that is, their usefulness, relevance, and advantages in language teaching and learning especially for the teaching of listening. In addition we should bear in mind that our teenagers enjoy singing. We, as teachers, must take advantage of this. Moreover, the other aim of this study is to find out if the use of this method is feasible in Malagasy lycées. Finally, we hope that this work will encourage and help teachers and future teachers to use songs in order to develop the pupils’ listening skills.

0-3-Scope and limitation of the work

Although this research work is supposed to analyze the situation of all Malagasy lycées, we have limited our investigation to Antananarivo due to the time and financial constraints. Nevertheless, evidence in this research comes from extensive reading,

investigation in schools such as classroom observations, the use of questionnaires, and experimentations.

The present work will focus on the improvement of the students' listening skills but not other language skills as these have already been done by other researchers. It does not aim at teaching language elements either as that may require other investigations which is beyond the scope of this work. We are mainly concerned about how to improve pupils' listening skill to English since among the four skills it is still neglected by many teachers. Therefore, we have chosen to deal with the seconde, première, and terminale classes. We think that all pupils at every level are concerned and should be given the opportunity to improve their listening skill through the use of songs.

0-4- General structure of the work

This work is divided into three main parts. In the first part we will see the theoretical study on the teaching of listening and the use of songs in the classroom. The second part will show us the situation of the teaching and learning of listening in the lycées. Classroom observations and the use of questionnaires are the methods used to collect data. In the third part we will report our findings after carrying out some experimentations and we will present some suggestions based on the results of the investigations and the lesson plans on the use of songs. The activities and methods suggested in this last part are considered as only samples that teachers can adapt according to their own realities.

PART ONE

PART ONE: THEORETICAL CONSIDERATIONS

In order to help us understand this theoretical study it is better to give some basic definitions of listening.

1-1-LISTENING

1-1-1-WHAT IS LISTENING?

According to *The Cambridge international Dictionary language* (1995), “to listen” is to give attention to a person or thing that you can hear.

The Longman Concise English Dictionary (1985) gives three definitions of “to listen”, first “to pay attention to sound or to music”; second “to hear or consider with thoughtful attention”; and third, “to be alert to catch an expected sound”.

For RIVERS (1986) “listening is the act of receiving messages. Listeners construct a message from what they are hearing”.

For UNDERWOOD (1989) “listening is the activity of paying attention to and trying to get meaning from something we hear. To listen successfully to spoken language, we need to be able to work out what the speakers mean when they use particular words in particular ways on special occasions and not simply understand the words themselves”.

NUNAN (1999) defines “listening” as “the absorption of meanings and sentences by the brain. Listening leads to the understanding of facts and ideas”.

We can see from these definitions that listening and hearing cannot be separated. However, most people tend to assume that “listening” is basically similar to “hearing. This concept is misleading. Thus we need to make a clear distinction between “listening” and “hearing”.

1-1-2 HEARING VERSUS LISTENING

There is an everyday distinction made between the two terms “hearing” and “listening”.

“Hearing” is simply the perception and recognition of sounds, that is, we perceive the sounds that come to our ears, though we do not intend to take them into account. It is like

when we say “I’m sorry, I didn’t hear exactly what you said”. Unlike hearing “listening” requires an effort from the listener and implies his will. He wants to hear what is said to him and, therefore, he makes an effort to perceive, to recognize the sounds and to make sense from what he listens to. In other words, “listening implies some conscious attention to the message of what is said, as when we say “Are you listening to me?” (RIXON, 1986). Thus, listening is something we consciously choose to do. Furthermore, BURLEY –ALLEN (1999) states that “listening involves a more sophisticated mental process than hearing. It demands energy and discipline”.

In our everyday life we cannot avoid perceiving many different sounds at a time, that is, we may hear different voices at one time but we hear only one voice when we listen. In other words, listening is a selective and active activity, whereas hearing is passive.

In real life, too, we may hear someone talking but since we are not interested in it, we do not try to understand it. We may sometimes listen to songs while doing housework; we may listen without much concentration. But there are times when the words, or the tune of the song, or the voice of the singer attract our attention and interest; then, we begin to listen and appreciate the whole song. Afterwards, the song might stick in our brain and we might remember both the melody and the lyrics at first hearing. Listening leads to learning.

In a word, we can say that the difference between “hearing” and “listening” is that we begin to listen only when we realize that what we have heard interests us.

1-1-3- LISTENING IN REAL LIFE

There are many situations in which we must use our ability to listen in real life.

1-1-3-1- What do we listen to?

We can listen to many different things. Here are some examples of listening situations according to RIXON (1986).

- Listening to announcements in stations, airports, etc.
- Listening to the radio
- Participating in a face to face conversation
- Watching a film, a play, or TV
- Participating in a meeting, a seminar, or a discussion
- Taking part in a lesson

- Listening to a talk or lecture
- Eavesdropping on other people's conversations
- Participating in a telephone conversation

The real life situations we listen to are all different. In general, the difference lies on the fact that in some situations the speaker is physically present and in others he is replaced by a machine. Like in a face to face conversation, for instance, the speaker is physically present. In such situation the interaction between the speaker and the listener is possible in which the listener is expected to give immediate response (verbal or non-verbal) to what he listens. Apart from the speaker's facial expression, posture, eye direction, proximity, gesture, tone of voice, the listener is helped by some visual or environmental clues to help him understand; for example, a teacher or a lecturer using diagrams and pictures to clarify her explanation. Moreover, the listener also often hears colloquial and informal speech, often coming in short chunks, that is, the speaker is often interrupted, say, by other people's talking or even smaller units of physical movements from the listener. Besides, the listener's perception may be interrupted by background noises in which he has missed some information which will be filled by the speaker's redundant speech later.

In other situations, however, the speaker is not physically present and there is a medium (a radio or a TV set) between the speaker and the listener. The listening activity in such situations is much harder since the listener cannot interact with the speaker though he can see the speaker, like watching TV for example. The listener has only the sounds coming to his ears. Moreover, the heard discourse is less redundant and the listener is, generally, not provided with visual or environmental clues. Besides, the background noises are not negligible. All this requires the listener to make greater effort and to have much concentration while listening.

We cannot assume that all the situations have all these characteristics. Sometimes we may hear uninterrupted speech like a lecture for example, or, in a telephone conversation, we cannot see the speaker but we must respond to him.

1-1-3-2- How do we listen?

Not only are the listening situations we listen to different but also the way we listen differs from one situation to another. In real life, there are two ways in which we often listen.

DOFF (1988) names these ways as “casual” and “focused” listening. What differentiates these two ways of listening is the degree of concentration we give to a listening activity.

Sometimes listening is casual in such situations as chatting to a friend, or listening to the radio while doing some housework in which we listen with no particular purpose in mind, and often without much concentration. In casual listening we usually do not listen very closely, unless we hear something that particularly interests us, and afterwards we may not remember much of what we heard.

On the other hand, focused listening consists in listening for a particular purpose to find out information we need to know. For instance, when listening to a piece of important news on the radio, or listening to someone explaining how to operate a machine, we listen very closely. However, we do not listen to everything we hear with equal concentration – we listen for the most important points or for particular information. Usually, before listening we set up our purpose with certain expectation; if not we shall not listen at all, let alone understand. In other words, we know beforehand what we are listening for (the things we want to know), and this helps us to listen.

1-1-4- LISTENING PROCESS

Most people tend to assume that as listening is a receptive skill, thus, it is a passive activity. This is not true. BURLEY – ALLEN (1999) states that “listening is a learned skill and the first step is to realize that listening is an active, not a passive process”. NUNAN (1999) also explains that “listening takes attention or sticking to the task at hand in spite of distractions. It requires concentration which is the focusing of [your] thoughts upon one particular problem. A person who incorporates listening with concentration is actively listening. Active listening is a method of responding to another that encourages communication.”

While listening, the listener takes into account different things in order to understand. He takes into account the actual words which make up a message; he pays attention to the intonation and the stress which the speaker uses; he makes use of the setting context to aid his understanding; he takes into account this relationship with the speaker, whether this is real, imagined, or desired. In addition to that, the listener uses his background knowledge to make sense of what he hears. He interprets by considering who is speaking; when and where the listening is taking place; what is being talked about; and how it is being said. All these

elements should be taken into consideration by the listener because they help him to derive meaning from an utterance and, thus, to have an effective listening.

In our everyday life we always assume that a person is listening or not through his/her reaction. There are visible signs such as facial expressions, eye contact, which show that the listener is paying attention to and understand what is said to him. He also provides immediate verbal or non-verbal feedback (such as gestures, nod, smile, etc.) which coheres with what is being talked about.

Clearly, the listener *does a lot*, more than enough to remove any suspicion that this kind of activity is in any way passive.

Though listening is an active activity, nothing is certain about the listening process; yet, there are advanced theories about it. Psycholinguists such as Mc DONOUGH (quoted by RIXON) reports on experiments which aim to find out exactly what it is that a listener remembers of something he has heard. As for RIXON (1986) “it seems that rather remember every word, the listener summarizes the sense of what he hears as he goes along. That is he remembers the information but forgets or ‘purges’ the exact words he hears. This lessens the overall load on the memory. Remembering six main points is much less of a strain than remembering the thousand exact words it may have been to express these points”. As far as speaking about memory is concerned we can have three distinct stages of aural perception stated by UNDERWOOD (1989). They are:

- The perception stage
- The apprehension stage
- The retention stage

1-1-4-1- The perception stage

This is the first stage in which the sounds go into a sensory store, often called “the echoic memory”, and are organized into meaningful units according to the knowledge of the language the listener already has. Unfortunately, the sounds remain in the echoic memory for a very short time (probably about a second). This means that the listener does not have a very long time to sort out what is heard and might make errors as he attempts to organize the stream of sounds into meaningful units (into words and sentences if it is language, or other equivalent units if it is music). The next stage helps the listener not to get troubled by the arrival of new information in the echoic memory.

1-1-4-2- The apprehension stage

In this second stage, the information is processed by “the short-term memory” which is a very brief stage amounting to no more than a few seconds. At this point, words or groups of words are checked and compared with information already held in the long-term memory and the meaning is extracted from them. Once the meaning is grasped, the actual words are generally forgotten. As the time of processing is very short, the system may get overloaded because a second “chunk” of information may arrive in the short term memory before the previous “chunk” has been processed. In order not to get confused, the listener does a kind of filtering by retaining what is important and rejecting the rest. There may be misinterpretation, modification, as well as anticipation in this stage.

1-1-4-3- The retention stage

Once the listener has constructed a meaning from the utterance, he might transfer the information to the “long-term memory” for later use. Generally in this stage, the listener recodes the message and stores it in the long-term memory in a reduced form. The evidence for this is the fact that when recalling something from the long-term memory, people usually only remember the gist of what has been heard rather than the exact words spoken.

When we listen to songs we also go through the same process; we may not remember the exact words or the right melody but we can remember the gist of the content and we receive the message. The next chapter will deal with the different purposes we have when we listen.

1-1-5- LISTENING PURPOSES

In real life situations we always listen with some purpose in mind; but our wish and need vary constantly and the reasons why we listen are also numerous. There are generally three purposes of listening: transactional, interactional, and entertaining purposes.

1-1-5-1 Transactional purposes

We listen in order to get information but we do not have to give immediate response to the speaker. Here, the listener has to listen with great attention. He is trying to pick up necessary details and tries to remember them. He has to consider both rate and content of the message since the aim is to have a good command of what is heard. For instance, the listening is transactional in such situation as attending a lecture, listening to someone giving instructions, listening to the news on the radio, listening to a live play or listening to a football

match report on the television. Listening to songs also is a transactional activity in which the listening is not reciprocal but goes one way: speaker → listener.

1-1-5-2 Interactional purposes

This kind of purpose usually occurs in real communication where both the speaker and the listener are physically present. LITTLEWOOD (1989) states that “much of what we say in our daily lives is ‘chat’ where the primary purpose is to be nice to the person we are talking to”. And this is what the listener aims mainly at, that is, to establish and maintain friendly social contact with his/her interlocutor. Here, the listening goes both ways: the speaker to the listener and the listener to the speaker (speaker ↔ listener). The listener is expected to give immediate response (verbal or non-verbal) and may alternately become the speaker. Thus, interaction happens when the speaker(s) and the listener(s) share opinions, feelings, and exchange information between themselves. Such situation is present in social gatherings and different parties where speakers feel comfortable with each other and every member of the group tries to preserve the good relationship between each other; everyone tries to do his/her best to allow communication continue.

We need to bring interactional purpose into the classroom as most of the time learners need to interact to achieve understanding and in order to acquire the foreign language. Though we know that listening to songs is transactional, we can make learner interact by using songs. They can be asked to analyze songs, give and exchange their views on them in which the learners listen to one another.

1-1-5-3- Entertaining purposes

Most of the time, we may find ourselves listening to something in a relaxed way, not concentrating on every word, but for the sheer pleasure of following the content of what is said . Few examples of this are listening to poems, stories or plays, jokes, and songs in which the listener is entertaining and enjoying himself as trying to have fun. Usually, being exhausted after the day’s work, we play our favorite songs or music on CD to enjoy the beauty of its melody or/and the lyrics or the quality of the vocal and musical arrangements. Most people listen to songs for pleasure rather than any other purpose because songs have such powerful force to relax, to take away stress and anxiety, and to soothe the whole body. Especially young learners of English enjoy following the words in their songbooks and then joining in with the singing. Just to have fun!

To attain our purpose, we need some sub skills when listening.

1-1-6- LISTENING SUB-SKILLS

According to KRAL, (2004) “listening is the ability to identify what others are saying”. This involves understanding a speaker’s accent or pronunciation, his grammar and his vocabulary, and grasping his meaning. Thus, understanding the message in an utterance is the goal in listening. To do so, the listener needs to be able to predict, to select, and to infer what he is listening to.

1-1-6-1- The predicting skill

When listening, we always have some expectation; and prediction is the result of our expectation. UNDERWOOD (1989) says that “if the listener knows what is being spoken about, and preferably what is going to be spoken about, and something about the speaker and the speaker’s intentions, comprehension is much easier. Indeed, it sometimes happens that a listener ‘takes over’ a speaker’s utterance and completes it even before the speaker has managed to get the words out. We often predict what will follow after hearing only a part of an utterance, and then try to “match” what we actually hear with our prediction. The “match” is not always perfect but, generally, we are in the right area not to feel lost and have no problem of understanding. For example, somebody says:”the clouds are very black. It looks as if...” we may predict that “it’s going to rain” will be the end of the utterance. But we would somehow understand if the speaker says “it’s going to pour/ it’s going to thunder/ or there’s going to be a storm”. In addition to that, we often predict certain language to occur in particular situations such as at the doctor’s (prescription, treatment...), or in a classroom (open your books, clean the blackboard, stand up, sit down, and speak aloud...). We expect also some kind of language to be used in relation to certain topics (such as football, music, cars, etc.).

Not only are we helped by context to predict but we are also helped by the linguistic elements of the language. The use of intonation and stress can help us predict. For example, the speaker says “no, no, we’re going by train ...” we expect “train’s much faster” to follow; or in such utterances as “of course, he’s a pleasant boy...” we expect “But...” to follow it. Our prediction may also depend on our familiarity with the clichés, collocation, idioms, and proverbs commonly used. For instance, when we hear “nothing ventured”, we have immediately in mind “nothing gained”, thanks to previous hearing. Moreover, the speaker’s

use of vocabulary and grammar helps us predict. The use of “but” or “however”, for example, makes us expect something contrasting to what went before; or the use of conditional verb such as “would have” often precedes or follows an “if clause”; if we hear “the more” in the beginning of a sentence, we expect another paired comparative later; and obviously if we hear an introductory clause such as “there are two reasons”, we expect “first, second” to follow it. We can also predict when listening to songs thanks to the context and the rhyme.

In sum, our prediction can be based on the linguistic elements of the language (such as lexical, grammatical, phonological systems, cultural overtones), and on the extra-linguistic elements (such as the apprehension of the context and the situation in which the message is delivered, and the knowledge of the speaker himself). After predicting, we need another skill, the selecting skill to have an effective listening.

1-1-6-2- The selecting skill

All along the listening process a listener does a kind of filtering because his memory cannot retain everything he has heard. So, the listener selects the information which is relevant to his purpose and expectation, and rejects the rest he judges as minor and unnecessary. For example, when listening to the news, we only listen to the one or two items that interest us and will pay little or no attention to the other items. It is the same when we listen to the weather forecast; we are only interested in the information we need to know about a particular region or a specific time of the day.

To make a good selection the listener needs to recognize the “signals” in an utterance indicating when it is necessary to listen attentively and when it is safe to ignore what is being said. There are many ways in which a speaker can indicate that he/she is moving from one point to another, or giving an example, or repeating a point, or whatever. A lecturer (in a formal situation), for example, uses expressions like “secondly...” or “then...” to show clearly that he is about to begin a new point. He may also pause or make a gesture or move slightly. He may mark a change to new point by increased loudness or a clear change of pitch. In spontaneous conversation, a speaker uses different intonation to indicate whether he/she is introducing a new idea or saying something that the listener already knows.

In fact, the listener’s ability to select a relevant message depends on his familiarity with the language elements such as pronunciation, grammar, lexis, and expressions like that of contrast, cause and effects, or comparison, and the organization of speech in general.

Recognizing those signals is important in listening because “a listener fails to grasp the meaning of a message if he fails to spot those signals” (UR, 1984). We need to consider the next skill which is very important in listening as well.

1-1-6-3- The inference skill

Inference skill is a complex skill; it is characterized by the listener’s capacity to form a judgment from his logical reasoning. We have considered before that meaning does not reside only in words alone. The listener has to take into consideration the words uttered and the aspects of the context in order to understand the speaker’s intended meaning. To do so, the listener is expected to “have some background knowledge of the way the world is and be capable of making reasonable inferences on the basis of this knowledge” (BROWN and YULE, 1983). Often the context and the speaker-listener relationship help us “fill in” the detail of what is not said but merely implied. For example, “the car turned round the corner and he couldn’t see what was coming”. Thanks to the context the listener may deduce that “he” refers to the driver of the car which he must “fill in” because it is not explicitly stated. Of course, interpretation may be wrong but the listener will be able to construct the right one all along the listening activity.

From the speaker’s voice, gesture, facial expression, intonation, we can deduce that this person is sad, happy, angry, etc. For example, if we hear a father bellows to his son “shut the door”; we can interpret from his high pitch of voice and his intonation that he is angry. Thanks to our background knowledge, we can also interpret that either the father is angry because his son has already failed to shut the door many times that day and the “bellow” implies that the son must always shut the door (in the future); or, he is irritated because of his work and he takes his irritation out on his son who is an innocent victim.

Inference is then interpretative and subjective at the same time. It enables the listener to know the meaning implied by the words, as LITTLEWOOD (1989) states it that “to listen with understanding implies abilities beyond the ability to know what individual words mean”. Thus, to make a good interpretation the listener must consider who is speaking, what he is talking about, when and where, how and why. We can develop students’ inference skill by using pre-listening and post-listening activities and asking them questions which require them to use their ability to interpret.

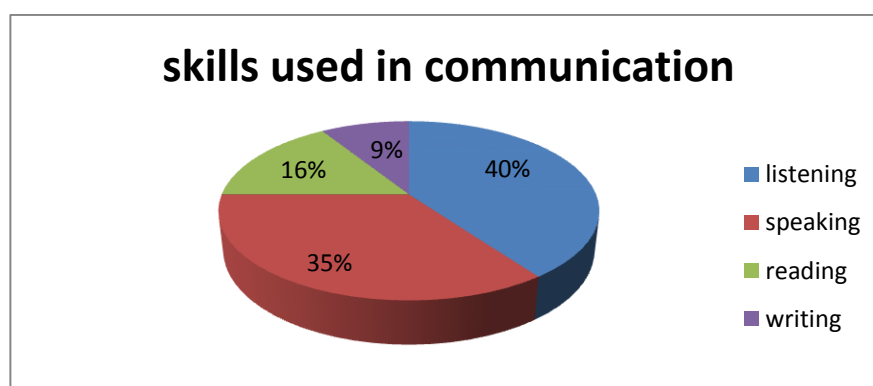
1-1-7- THE IMPORTANCE OF LISTENING

Listening is important both in communication and in language learning.

1-1-7-1- Listening and communication

The importance of listening in communication is enormous. People often focus on their speaking ability believing that good speaking equals good communication. Of course, the ability to speak well is a necessary component to successful communication, but the ability to listen is as equally important. The reason for this is simple. Communication is an exchange of knowledge, of information, of ideas, of opinions, of feelings between people, and in oral communication both the talker and the listener are required to make effort to have an effective interpersonal communication. Merely to hear what a speaker says is insufficient for communication to occur. When nobody listens to a speaker or when a listener fails to understand the message, we say that communication has broken down. This does not mean that the message has not been heard, or that the sounds have not been received. It means that the listener has not paid attention or whilst paying attention and trying to grasp the message he has not managed to understand it. So, understanding is the aim of listening and good communication requires good listening. In other words, basically we must develop our understanding skill.

In fact, we have two ears and only one mouth, listening must be the more important skill than speaking. BURLEY – ALLEN (1999) states that “of all time we spend in communication, by far the greatest is spent in listening”. According to her, here’s how the communication breaks down:



This shows that listening is so important that we should not ignore it. The importance of listening is often well illustrated when we analyze our conversation with those closest to us (spouse, partner, friends, parents, children...). When someone doesn't listen or pretends to

listen, we feel annoyed, rejected, anxious, or angry. We cannot fake interest when listening. When listening to music or watching TV, we can certainly let our mind wander but in a conversation we must concentrate fully on what the other person is saying. In other words, we must actively listen. On the other hand, when we know that someone listens we feel more at ease and more opened to the conversation.

When listening, verbal and non-verbal feedback are important. Research shows that about 85% of what we communicate is non-verbal. This includes our posture, physical movement, eye contact, and our psychological presence. Verbal ways of showing that we are paying attention include an open invitation to talk, using one or two words to encourage talking to continue such as “mm-hmm”, “I see”, “oh?”, “right”, “and”?, “go on tell me more”, etc., asking open-ended questions which allow the speaker to lead the conversation and clarify his/her concern, knowing when to be silent.

Thus, a successful communication requires our ability to understand and especially to actively listen because “by adopting active listening as a response strategy, the listener encourages confidence and self-assurance in the speaker and hence facilitates his flow of language” (WAJNYRUB, 1991).

1-1-7-2- Listening and language learning

When students are able to listen effectively they are motivated to learn and their interest increases. ROSS (2007) quotes BROWN (2001) that “learners with well-developed listening comprehension skills are able to participate more effectively in class”. Once the learners understand what is said to them they are motivated to do any activities they are asked to do. Moreover, they memorize easily something they understand well. Their imagination is also developed because since they grasp the meaning of an utterance they try to relate all the elements of the message so as to construct the message in their manner. What is more obvious is that learners who can listen effectively are able to take part in oral communication.

In addition to that, listening facilitates language learning and enables the learners to increase their mastery of a language. Through listening they can acquire or reinforce their knowledge of language elements. Listening to songs, for example, enables them not only to acquire vocabulary and structure but also provides them with any topics as well as knowledge about informal and colloquial aspect of the language.

It is also claimed that listening is a basis for the learning of the other language skills, DOFF (1988) states that “we cannot develop speaking skills unless we also develop listening skills; to have a successful conversation learners must understand what is said to them”. NUNAN (1999) quotes ROST (1994) that “listening is vital in the language classroom because it provides input for the learner. Without understanding input at the right level learning cannot begin”. So, in any language learning, listening skills should and must be developed and taught before the other skills.

The teaching of listening must then precede the teaching of the other language skills. It is argued that the listening period must take longer time than the other skills. This is because (like a baby acquiring his mother tongue) students need to be familiarized with the language before producing it.

1-1-8- APPROACHES RELATED TO THE TEACHING OF LISTENING

There are at least four different approaches related to the teaching of listening skills. These are the Audio-Lingual Method, The communicative Approach, The Total Physical Response, and The natural Approach.

1-1-8-1- The Audio-Lingual Method

This method was developed in the United States during WW II. At that time there was a need for people to learn foreign languages rapidly for military purposes. This method is the combination of *behaviourism* and *structural approach*. It consists on memorization and repetition of language patterns based on dialogues. “In the Audio-lingual Method, certain sentence patterns and grammar points are included within the dialogue. These patterns and points are later practiced in drills based on the lines of the dialogue”. (LARSEN-FREEMAN, 1986). Such drills are repetition, backward build-up, chain, substitution, transformation, question-and-answer, etc. Students are not allowed to use their native language. They also learn to use the language automatically without stopping to think. Generally, students are imitators of the model provided by the teacher or speakers on tapes.

In fact, this method does not prepare students to communicate as they usually “parrot” what they hear. The audio-lingual Method is based on repetition and mechanical drills in order to acquire perfect pronunciation and new expression, but do not develop communication.

1-1-8-2- The communicative Approach

In the 1970's, the communicative Approach came as a reaction against the structural language teaching methods. Many teachers and linguists such as HYMES, LITTLEWOOD, WIDDOWSON, and many others realized that being structurally competent is not enough for learners to use a foreign language. They need communicative competence which will enable them to use the language in real and natural contexts. LARSEN – FREEMAN (1986) confirms that “adherents of the Communicative Approach acknowledge that structures and vocabulary are important. However, they feel that preparation for communication will be inadequate if only these are taught. Students may know the rules of language usage, but will be unable to use the language”. One major principle of the Communicative Approach is that “students must be able to apply the knowledge of target language forms, meaning, and functions in negotiating meaning” (LARSEN – FREEMAN, 1986). It is through the interaction between speaker and listener (or reader and writer) that meaning becomes clear. The listener gives the speaker feedback as to whether or not he understands what the speaker has said. In this way, the speaker can revise what he has said and try to communicate his intended meaning again, if necessary. Communicative activities include role-plays, information gap, and problem solving activity, etc. in order to maximize the amount of the learners' participation.

1-1-8-3 The Total Physical Response

“The Total Physical Response is a language teaching method built around the coordination of speech and action; it attempts to teach language through physical activity” (RICHARDS and RODGERS, 1986). It was developed by James Asher, a professor of psychology at San Jose University, California. This method is also known as “the comprehension approach” because of the importance it gives to listening comprehension. Here, RICHARDS and RODGERS (1986) say that “listening should be accompanied by physical movement. Speech and other productive skills should come later”. In Asher's view, this method which involves game-like movements reduces learner stress and creates a positive mood in the learner which facilitates learning. This technique consists of giving commands to students and having them actually act out what the teacher says. The major classroom activity in the Total Physical Response is imperative drills which are typically used to elicit physical actions and activity on the part of the learners. So, the students listen attentively and respond physically to commands given by the teacher. Since the students are not forced to produce

responses in the target language, they are able to focus their entire attention on comprehension of what is said.

1-1-8-4 The Natural Approach

This method was developed by KRASHEN and TERRELL (1983). “In the Natural Approach there is an emphasis on exposure, or *input*, rather than practice” RICHARDS and RODGERS (1986). According to KRASHEN and TERRELL (1983) there are four major principles of the Natural Approach. First, comprehension precedes production, i.e. listening (or reading) comprehension precedes speaking (or writing) abilities. Second, production is allowed to emerge in stages which consist of – response by non-verbal communication; - response with a single word; -- response with phrases and then sentences; and finally – more complex discourse. Third principle, the course syllabus consists of communicative goals in which the classroom activity focuses on topics not on grammatical structure. And the fourth principle is that the activities done in classroom must aim at lowering the affective filter on the students. So, in the Natural Approach a lively atmosphere is a necessity in which the teacher and the students can carry on their respective tasks in a more natural way.

1-2-SONGS AND THE TEACHING OF LISTENING

This chapter deals with songs for classroom use. Nowadays, we can hear songs almost everywhere. We hear songs on the radio, on TV, in stores, in restaurants, in supermarket, offices, churches, and even hospitals. Mostly, young people today like listening to songs on their portable phones or MP3 or MP4 players, and others.

In classroom, however, some teachers and institutions, in general, and even students still cling to the idea that you cannot learn from something that is fun. As Murphey (1992) states, “like medicine, those people think, if it does not taste nasty, it cannot be doing you any good.”

However, songs, as any teaching material, can be used successfully in language teaching and learning, especially for listening. This part will focus on the use of songs as a teaching aid to improve students’ listening skills.

1-2-1- ADVANTAGES FROM USING SONGS IN TEACHING

Songs offer many advantages in teaching. Before dealing with the teaching listening through songs itself, it is worth considering the advantages that songs can bring for classroom use in general, so that the teachers would be aware of the importance, the value, and the reasons why they should use songs in their teaching.

1-2-1-1-Songs are relaxing and entertaining

One reason is undoubtedly the good atmosphere songs create in the classroom. Teachers and students find singing songs entertaining and relaxing as well as providing variety and fun. Singing reduces the tension that is involved in learning a new language. It also helps reduce the affective filter in students. KRASHEN (1982) explains that for optimal learning to occur the affective filter must be weak. A weak affective filter means that a positive attitude towards learning is present. Songs are one way for achieving a weak affective filter and promoting language learning.

Many teachers have already witnessed this good aspect of songs in teaching and learning. MURPHEY (1992) demonstrates that “to sing with vocalization is significantly easier than speech”. It means that it seems easier to sing a language than to speak it. Moreover, singing helps those students who become nervous when they have to answer a question in front of the entire class. LO and LI(1999) offer similar suggestion writing that “songs provide a break from classroom routine and that learning English through songs provides a non-threatening classroom atmosphere for students who are usually tense when they have to speak English in a formal classroom setting”. When students have problems at producing the target language on a continuous way, songs can help them do so because singing means that the students are using English without any interruption for two or three minutes at a time and that will train them to produce long utterances.

1-2-1-2-Songs foster motivation

When the students feel relaxed and entertained when they learn a language, they will obviously be motivated. Most students like songs even though they have different musical tastes. GRENOUGH (1994) says that “students who are learning English may hear little spoken English outside their classroom but all of them are exposed to American and English songs on the radio, on TV, and in films”. This can explain the fact that students find songs

easy to understand because songs are part of their real world. Obviously, learning English through songs in class helps them feel more at ease and comfortable. Thus, they are more opened to learning.

1-2-1-3-Songs reinforce memorization

One characteristic of songs is that they are more easily memorized than other texts of the same genre. MURPHEY (1992) describes what he calls “the song stuck in my head phenomenon”. He says that this phenomenon reinforces the idea that songs work on our short and long-term memory. It is true in our everyday life that the last songs we heard after leaving our car, restaurant, and home etc. echo in our mind. In language learning, this phenomenon is true. For instance, students remember easily vocabulary and structures learned through songs. This is mostly because the tune is a great aid to memory. WILSON (1972) writes that “the phrasing and structures of the sentences are totally involved with the tune, so that if the students can remember the tune they are unlikely to make mistakes with the words”. Therefore, there is no doubt that songs help learners remember a new language. Teachers just have to remind the students later the tune and they often bring back the words.

1-2-1-4- Songs, a natural choral drill

In language learning students usually like speaking in chorus because this involves the whole class and this masks individual errors. However, the words may gradually cease to have any meaning and the students become bored because of its artificial nature. WILSON (1972) writes that “songs can give a new dimension to drilling by doing what good chorus drilling can do, but doing it better”. Songs give the same kind of repetition (as in drills) of the key structure, and the practice in stress and phrasing but students find them a more real activity. In fact, songs are a natural choral language activity unlike the choral repetition of dialogues and drills, and students often have satisfaction of knowing that the words make good sense.

1-2-1-5- Songs, an authentic material

The classroom is often said to be an artificial environment for learning and using a foreign language but we should put the learners in a context as close to real life as possible; thus, the need of authentic materials.

“Authentic material is to refer to material that is considered by a native speaker to be an example of speaker discourse” (MORRISON, 1987). ROSS (2007) writes that “authentic materials give the learners the chance to develop skills that are needed in real-life situations”. Authentic materials also help students learn to comprehend challenging language elements in a natural way, such as the rate of delivery, intonation, false starts, slang, reduced forms, abbreviations, and other characteristics of spoken language.

Undoubtedly, songs belong to this kind of materials and using well-chosen authentic songs challenges the students and offers pleasurable atmosphere for learning.

1-2-1-6-Songs can help deal with the syllabus

Songs are a complete tool for language teaching and learning. We can, for instance, teach language skills and language elements with the use of songs. MURPHEY (1992) explains that “it is perfectly possible to follow a syllabus, substituting some book activities with song activities that contain the same patterns or structures”. He also demonstrates that, in language teaching, “anything we can do with a text we can also do it with songs or texts about songs”. Thus, we can use songs for studying grammar, fostering discussions, dealing with topics, learning new vocabulary, teaching language skills (listening, speaking, reading, writing).

1-2-2-WHAT KIND OF SONGS TO USE WHEN TEACHING LISTENING

There exist many kinds of songs but the most used in classrooms are pop songs and songs that tell stories.

1-2-2-1-Pop songs

The term “pop song”, (an abbreviation of “popular”) is first recorded as being used in 1926 in the sense of a piece of song “having popular appeal”. Some characteristics of pop songs make them suitable for classroom use. Most pop songs as MURPHEY (1992) states “do not have precise people, place, or time references”. This means that songs happen wherever and whenever one hears them. We can see that there are many young people still appreciate songs in the 60’s and 70’s. Most pop songs are also written to be easily understood and enjoyed. They tend to use high frequency lyrics that have emotional content. The tune also is usually agreeable to listen to.

Moreover, pop songs are part of youth culture and are part of the pupils' everyday experience of English. They usually tend to deal with themes that interest young people (such as love) and the pupils identify with the singers and want to understand the words. This encourages them to take an active part in the learning process by contributing from their musical knowledge. Especially, they are strongly motivated to learn the lyrics of a new pop song or an old favourite they have heard and never understood. Therefore, using the song in class is one opportunity for them to really appreciate the songs with the meaning clear.

1-2-2-2-Songs that tell stories

This kind of songs is usually easier to understand thanks to the logical connections in them. Such songs tell a story of a person or a group of people or any story with a beginning and an end. The song can be sad or happy in which there is always a message to be grasped. Any techniques can be used with songs that tell stories whether to teach vocabulary, discussion, or especially questions about listening comprehension.

1-2-3-DIFFERENT TECHNIQUES FOR USING SONGS TO TEACH LISTENING

The techniques that are given here are only sample ones. They can be applied to either songs telling stories, or pop songs (short, long, fast or slow songs).

1-2-3-1-The cloze passage

The cloze passage consists in giving the pupils the song lyrics with blanks to be filled in through listening.

There are many ways the cloze passage can be used. It is an effective technique for focused listening as well as teaching vocabulary on context.

- One famous technique used by teachers is blanking out words at predetermined intervals (e.g. by deleting every 5th or 7th word).
- Another strategy is to place the blanks on the grammatical content of the song and/or on what the teacher would like the pupils to find out. Therefore, they can be placed where there are nouns, verbs, adjectives, or adverbs. Thus, the pupils will know specifically what to look for. This makes the listening comprehension exercise really fits its purpose since the pupils must listen carefully in order to make out the exact words being sung. They can fill

in the blanks before, during, or after listening to the song. The important thing in using a cloze passage is for the teacher to be aware of what he/she is closing out and why.

1-2-3-2-Song cards

Song cards are blank cards on which the teacher writes the words to the song. Each card has either a single word or phrase written on it. Together all the cards form the complete set of lyrics. While listening the pupils arrange the cards in order. This activity works well with short and slow songs. It can be done individually or in small groups. To make this activity more challenging, the teacher can give rewards for the group who can put the cards in the correct order first.

Variation:

The pupils can be asked to arrange the song cards before they listen. They, then listen to the song to confirm that they got the order correct.

1-2-3-3-Strip songs

The teacher cuts the song lyrics into strips. Then, he hands out the strips to the pupils in pairs or in groups and asks them to arrange them before they listen. He can also ask them to discuss why they arranged the strips as they did. What clues helped them? Rhyme? Story development? Transition words? Finally, the pupils listen and rearrange the strips as necessary.

1-2-3-4-Drawing the song

This vocabulary technique builds the skills of listening, grammar. One alternative is for the teacher to draw objects mentioned in the song, writing the name of the item under each drawing. Another alternative is to have the pupils listen to the song and then ask them to draw a scene from the song or a scene they feel is suggested by the song. A third alternative is to dictate the drawing to them using prepositions of locations such as above, next to, on the left, etc.

1-2-3-5- Using pictures

This technique is more or less the same as the previous one. The teacher makes a list of all the vocabulary in the song that could be illustrated by a picture (e.g. objects, places and cities). The teacher collects corresponding pictures from magazines, newspapers, brochures, or calendars and shows them to the class as they identify the vocabulary items. The pupils can be asked to tell what the song might be about. Then, listening to the song confirms their ideas.

Another alternative by using pictures is using the ordering technique. Teacher prepares series of pictures connected with the song. This technique is suitable for songs that tell stories.

1-2-3-6-Finding mistakes

This is a technique, which raises the consciousness of pupils about their mistakes. It works with all songs and all class levels. The teacher provides the pupils with the lyrics with mistakes in them. The teacher inserts in the lyrics common mistakes that pupils usually make such as spelling, singular, plural agreement, verb tenses, omitted and incorrect prepositions. While listening, the pupils underline unusual, ungrammatical items or things that just do not make sense, and correct them.

Another alternative is to ask the pupils to do the activity before listening. They underline the mistakes and the class can have small discussions on what they find. Thereafter, the listening is to check or confirm.

1-2-3-7-Taking down the lyrics

This technique works only with short and slow songs. Here, the teacher gives nothing but a sheet of paper with only blanks that equal with the number of missing words for each line.

E.g., the song “Yesterday” by the Beatles, the teacher gives _____, ____ _ ____ _ ____
____ _.

So, the pupils have to fill in the blanks (while listening) with: Yesterday, all my troubles seemed so far away.

1-2-3-8-Song dictation

This is another variety of the previous technique. For a full dictation, short and slow songs are suitable. The students listen first, and then the teacher plays one line and stop. Students write. The teacher can combine it with spoken dictation. He can speak the most difficult part to catch.

1-2-3-9-Dealing with fast songs with difficult lyrics

This is another variation of song dictation. The difference here lies on the fact that the songs being used are difficult to catch. This means that the song is both fast and long. Most pupils want to listen to this kind of song. This activity consists in taking the pupils from almost zero to full understanding. The first step is to listen to the song with no text or preparation. The pupils' level of understanding will be close to zero. The teacher, then, asks what words they could catch. Step three is to play the song again but this time the teacher reads a line and plays a line. Step four is to pass out the full text and have the pupils listen again while they are looking at the lyrics. Finally the teacher and the class can discuss vocabulary, idioms, grammar, and any other questions.

Variation:

In step four, instead of passing out the full lyrics, the teacher can pass out a clozed form of the lyrics.

1-2-3-10-Telling or re-telling the story of the song

It is a listening technique that provides pupils with a paraphrased version of the song before listening. Before the teacher begins, he writes out the words to the song. Then, he writes a paraphrased version for the class. Then, he reads the paraphrased version of the song to the class. The teacher can also hand out the story for silent reading and class discussion. Then, the class listens to the song and the teacher hands out the song lyrics if desired.

Variation: The teacher can give a wrong paraphrased version of the song and students correct during or after.

1-2-5- **PROCEDURE FOR USING SONGS TO IMPROVE THE LEARNERS' LISTENING SKILLS**

Listening is the language skill which learners usually find the most difficult. This is because they feel under pressure to understand every word. Using songs as a listening material, thus, helps reduce this pressure on pupils. This is due to all the advantages of using songs we have mentioned earlier. Therefore, to achieve the aims related to the listening skill by using songs, apart from the material itself, the teacher plays an important role.

According to UNDERWOOD (1987), there are three stages to be followed when teaching listening. They are:

- The pre-listening stage
- The while-listening stage
- The post-listening stage

1-2-4-1- The pre-listening stage

Firstly, the teacher's role is to help the pupils prepare themselves for the listening task before they hear the song itself, so that they understand the language they need to use and are aware of exactly what is expected from them. This is what we call the pre-listening stage. The pre-listening stage is a *must* because it is not fair to make students listen to anything at once without any idea of what the subject of the song is. Here the teacher should ask the students to focus on the listening and not to think about anything else. Thus, the teacher can help by encouraging the pupils to anticipate what they are going to hear by asking them questions. Pictures can also be used to attract more the students' attention and to make them more interested in the activity. A pair or group discussion can be held to warm the students up and to introduce the topic of the song. All these tasks should help the learners' mind from wandering and to stay as concentrated as possible and to be really "in".

The teacher can also ask general questions about the song:

Some of the following questions are taken from GRIFFEE (1991).

1. What type of music do you think this song will be: Rock, country, folk etc?
2. Do you expect the singer will be man/woman; over 30/under 30; US; British; etc?
3. Is this song going to be happy or sad?
4. Will the song be fast, moderate or slow?

5. What are some of the words you expect to hear?
6. In one word or phrase, what is this song going to be about?
7. Do you think you are going to like this song?

Of course, teachers can change the questions and give other questions or activities to have the learners ready to listen to the song later.

1-2-4-2- The while-listening stage

When the teacher is sure that the learners are ready for the listening, then he/she may continue with the listening task itself which we call the while-listening stage. This stage is to help the students develop skills used in listening. The activities done during this stage are directly related to the song and the students are asked to do them during or immediately after listening. First thing the teacher should do in this stage is to play the song and make the students listen. The students just listen and the teacher's role is to make sure that the pupils are concentrated, not read, draw, write, talk, or do something else apart from the listening tasks, at the same time. Second, the teacher can assign them some activities to help them understand the song from listening. There are different techniques which he/she can use to present this (see chapter on different techniques for using songs to teach listening). The students also need a second chance to listen to the song to provide opportunity to those who were not able to do the task. Thirdly, to have a more successful understanding the teacher should give some listening comprehension questions. Such questions could be "yes" or "no" questions or open questions which may ask for the students' opinions and feelings. The other way round is also possible, the students can be asked to write comprehension questions about the song. Of course, this third step requires another listening to enable the students answer properly the questions. The teacher needs to replay the song depending on the pupils' needs and on the difficulty of the task itself. Lastly, the teacher invites answers from the pupils. There, he does not correct but plays again for confirmation. During this stage, then, the students should have at least three listening for doing all the listening activities.

Apart from using the different techniques we have proposed, teachers can also give the following questions:

(These questions are based on the actual lyrics of song to check comprehension).

1. Check or tick () all the ...
2. Write down all the ...

3. Answer these true/false questions.
4. Count the times you hear ...
5. Did you hear _____ or _____?
6. Listen and tell me who, what, when, where, why, did, is, are.

Again, there are many activities that teachers can give in order to check comprehension. These are only samples.

1-2-4-3- The post-listening stage

As soon as the listening tasks are finished, the teacher deals with the stage which we call the post-listening stage. This stage embraces all the work done when the listening is finished. Post-listening activities are also known as *follow-up works*. Some of the activities are related to pre-listening activities such as predicting. They may also create a real life situation where students might be asked to use knowledge gained through listening. Here, the teacher corrects the activities done during the while-listening stage and provides the students with the lyrics of the song. Then, the class can have small discussions related to the topic of the song, study vocabulary words, revise grammatical points or study new structures, writing a paragraph or story, and so on and so forth. Lastly, the class can sing and have fun.

Here is a list of some post-listening activities:

- Writing a summary of the story of the song
- Reading a related text
- Doing role-play
- Writing on the same theme
- Studying new grammatical structures
- Practising pronunciation
- Discussion group

The teacher can also give questions such as:

1. How did you feel while you listened?
2. What did you think about while you listened?
3. What words do you remember now?
4. Would you like to listen again? Why or why not?
5. Would you like to listen to another song by the same singer or group?
6. What do you think the singer/group looks like?

7. If you had to give a new title, what would it be?
8. What happened in the composer's life to make him/her write this?
9. What is one word (in the song) that best describes it?
10. What is one word or what are some words (not in the song) that best describe it?

Remark:

1. These questions can be modified according to the actual use of the song in class.
 2. The questions are not to be used all at once; the teacher needs to be selective.
- Ideally, to have a successful listening session, these three stages should be fulfilled.

1-2-5- HOW TO CHOOSE SONGS FOR LISTENING ACTIVITIES

In this chapter we deal with some criteria for choosing the song to use for the teaching of listening. Teachers need to consider the following when choosing the song to teach:

- The length and the speed delivery
- The level of difficulty
- The melody
- The contents
- The quality of recording and the clarity of the singer's voice
- The students' interests
- The syllabus

1-2-5-1- The length and the speed delivery

One factor that must be considered is the speed of the song. What we should avoid is songs that are too fast-paced. Here, the class level plays a great part in choosing the song. When the speed of the song is too fast, the pupils cannot understand it. Another factor is the length of the song. GRIFFEE (1990) recommends using short, slow songs for beginning-level. This is to avoid the fact that the pupils will not understand anything after listening to it. For higher levels, he suggests using songs that tell stories, moving gradually from short, fast songs to finally longer and fast songs that have high frequency vocabulary items. Teachers, then, should be aware of the level of their pupils in order to choose the best song to teach to them.

1-2-5-2- The level of difficulty

UR (1984) suggests that “the linguistic contents of the song should not be too difficult and the words should be distinctly heard”. Teachers, then, should be selective in terms of vocabulary, grammar, amount of repetition, metaphors, idioms, and the kind of language used in the song. The level of difficulty of the song should fit the students’ level and their age as well. For example, for beginners and lower level-students there should be enough vocabulary redundancy in the song, less metaphors and idioms, the vocabulary should not be too abstract and complex. As far as the topic of the song is concerned, it should be familiar to the students so that since the pre-listening stage they have an idea of the words or expressions they will hear and when they are asked to discuss later they can easily express themselves.

1-2-5-3- The melody

GRAHAM (2001) recommends the use of songs with a “melody that is easy to learn and if possible familiar to the students”. The melody should also be agreeable to listen to, the kind that awakes the students’ interests. The song to teach should also be the one that is written primarily for the lyrics to be listened to when the music does not bury the singer’s voice as opposed to songs featuring a lot of drum work and loud guitars, intended primarily for dancing. The quality of recording and the clarity of the singer’s voice are also crucial in selecting the song.

1-2-5-4- The contents

We mean by contents the theme or topic of the song, the lyrics, the vocabulary, the grammar. MONREAL (1982) suggests teachers to “consider the kind of language in the lyrics, since it is quite common to find odd English constructions in pop songs”. Moreover, the lyrics should be easily discernible, the words should be clearly pronounced, the vocabulary should be at the students’ reach, and the song should carry some sort of message with a straightforward theme or tell an interesting story. SCRIVENER (1998) adds that “interesting lyrics and clarity of vocal help to make a song into appropriate classroom material”, and for this reason he recommends that “folk music or a solo-singer song are often a better beat than a heavy metal band”. Nevertheless, the structures should be the ones that do not confuse the students, that is, the song should contain good grammar. Finally the lyrics should not be discriminatory, for example, songs that mock religious belief.

1-2-5-5- The quality of recording

The teacher should check beforehand the materials he is going to use. Whether he uses tape or CD, he has to make sure that the sound is clear. MONREAL (1982) writes that “the quality of recording and the clarity of the singer’s voice are crucial in selecting the song to teach”. It is true that some singers are difficult to understand even by native speakers.

1-2-5-6- The students’ interests

It is important to consider the students’ interests when choosing a song. GRIFFEE (1990) suggests that “teachers must consider their classes, that is, the number of the students, their age, their language level, and also their musical tastes”. Teachers, thus, should know if the students like the song or not. It is true that whenever students like what the teacher presents, they are easily motivated. If the students find the song interesting, they are likely to learn it and memorize the lyrics. MURPHEY (1992) suggests teachers to use the students’ choice as much as possible because “allowing them to choose gives them the responsibility, involves them in the lesson more, and gives school relevance to their everyday lives and concerns”. If an activity does not correspond to the students’ interests it could be a waste of time. GRENOUGH (1994) states that “the students will enjoy the song more and remember it better if they feel comfortable with it”. So, before preparing the song to teach, teachers should ask the students if they want to learn the song or not or ask them to propose their own preferences. Most of the time those songs from the students’ and the teacher’s repertoires are not only easier to get hold of, but are usually more effective.

1-2-5-7- The syllabus

It is also important to always bear the syllabus in mind. GRIFFEE (1990) reminds teachers that they “must consider how the song fits the lesson plans, if they are free to try any activity or if they are restricted by the syllabus”. Thus, the song being chosen, then, should relate to the purpose of the lesson in terms of vocabulary, structures, topics, etc...

CONCLUSION TO PART I

In this part of our dissertation we tried to develop the theories of listening skills and the advantages of songs since they are the basis of our concern, that is to say, using songs to improve Malagasy lycée learners' listening skills.

In the first subpart, we dealt with the study of listening skills in general because it needs to be analyzed as referred to the title of our research work. We developed the theories of listening skills taking into consideration the previous research and other consideration based on real life. In addition, we stressed on the importance of listening in communication as well as the need of developing that skill in language learning.

In the second subpart we dealt with the theoretical study on the use of songs in classrooms for the sake of listening. Teachers are invited to use songs in their teaching thanks to the numerous advantages songs can offer. In addition, we did not forget to mention the kind of songs suitable for the teaching of listening as well as to give different techniques which may be a help for the teaching of listening. Apart from that teachers need to know the criteria for well choosing the song to use.

It is important to use songs since they create a relaxed and pleasurable atmosphere in class. The knowledge of the advantages brought by songs leads us to the part two of our dissertation. In the next part we will examine and observe the real facts in classes and also discover if teachers teach listening by using songs. This will be done through the analysis of some questionnaire that we shared to teachers and pupils in some lycées and also through classroom observations.

PART TWO

PART 2: CURRENT WAYS OF TEACHING LISTENING THROUGH SONGS IN MALAGASY LYCEES

This second part of the work is mainly devoted to facts about the use of songs to teach listening in lycées. This part then aims at collecting as much information as possible about how teachers teach listening, especially if they use songs to teach listening.

To achieve these objectives we have chosen two methods for collecting data: using questionnaire to both teachers and pupils and by doing classroom observation. We have chosen these methods, especially, for validity and information appropriateness. Thus, this part two will contain two distinct subparts.

The first subpart is devoted to the analysis of the responses to the questionnaire. As we have used two different questionnaires, one for the teachers and one for the pupils; thus, this first subpart will be divided into two smaller subparts. First, we will analyze the result of the questionnaire for teachers in order to collect their view on the use of songs to teach listening. Then, comes the analysis of the questionnaire shared to pupils.

The second subpart focuses on what exactly happens in class during the teaching of listening through songs. We have collected data from classroom observations carried at some schools in Antananarivo.

2-1 QUESTIONNAIRE

“A questionnaire is a written list of questions that are answered by a number of people so that information can be collected from the answers”. (OXFORD ADVANCED LEARNER’S DICTIONARY, 2006). Thus, teachers do not have to answer the questions immediately at the moment when they receive the questionnaire. They have enough time to think about each question and give appropriate answers before returning them back. We can say that with the use of questionnaire the results are better and that it is not really time consuming.

2-1-1- DISTRIBUTION AND PROBLEMS ENCOUNTERED

To have a more general and realistic view of the teaching in Malagasy lycées, we have tried to share as many questionnaires as possible to teachers in many different lycées (such as public lycées, private lycées, church lycées). Unfortunately, due to problems of finances, time

constraints, and many other limits, it was impossible to share the questionnaire to all teachers of all lycées in Madagascar. In total, we sent fifty (50) questionnaires to ten (10) schools in Antananarivo and its suburbs.

To carry out our investigation we have been helped by headmasters, principals, and the teachers themselves. However, we still faced some problems. First, some teachers were not cooperative at all. They just refused to receive our questionnaire as they said that our questions were too difficult to answer, or also they just do not use songs because they do not like them. Even though we have begged them even just to read through the questionnaire and answer what could be answered, they still refused. Second, some teachers did not want to take the questionnaire home, yet they did not have enough time to answer appropriately. As a result, they answered the questions rather at random. Finally, some teachers said to have forgotten about the questionnaire and even have lost them. Nevertheless, we have received thirty- seven (37) questionnaires back out of the fifty.

Here is the detail:

NAMES OF SCHOOLS	LOCATION	NUMBER OF TEACHERS WHO RECEIVED	NUMBER OF SHEETS RECEIVED
Lycée J.J Rabearivelo	Analakely	10	10
Lycée Saint Michel	Itaosy	06	06
Lycée Nanisana	Nanisana	06	02
Lycée Ambohidratrimo	Ambohidratrimo	05	02
Lycée Andoharanofotsy	Andoharanofotsy	05	04
Lycée Saint François Xavier	Antanimena	09	05
Lycée Joseph Ravoahangy Andrianavalona	Itaosy	04	03
Lycée privé “ La Pie”	Ampefiloha	02	02
Lycée privé “La pie”	Itaosy	02	02
Lycée privé “ Héritage”	Itaosy	01	01
TOTAL	10 schools	50	37

2-1-2- PROCESS OF THE QUESTIONNAIRE STUDY

As far as the types of the questions are concerned, they are all closed ones (for both teachers’ and pupils’ questionnaires). Teachers and pupils did not have to write long sentences. They were asked to underline, to tick the chosen answer. However, one or two questions require the teachers to write a sentence for more personal opinions.

As we have also given questionnaire to pupils, the analysis will be divided into two: first, the analysis of the questionnaire for teachers and then, the analysis of that of the pupils’.

2-1-3- ANALYSIS OF THE DATA COLLECTED THROUGH THE QUESTIONNAIRE FOR TEACHERS

The questionnaire for teachers contains 17 questions which are generally divided into two: about listening skills and about songs. For additional information they have to fill in also about the school where they teach, and the number of years they have been teaching English. (See Appendix N°1)

From the answers we have collected, the duration that the teachers have been teaching varies from one year to 34 years in which most of them have been teaching for more than 10 years. We can say that almost all the teachers who filled in our questionnaire are experienced ones.

For a better understanding of the gathered data, each question will be presented and analyzed. Then, we will give comments on each result. After that, we will draw some general conclusions at the end of the questionnaire study.

QUESTION N° 01: Do you teach listening?

- **Yes**
- **No**

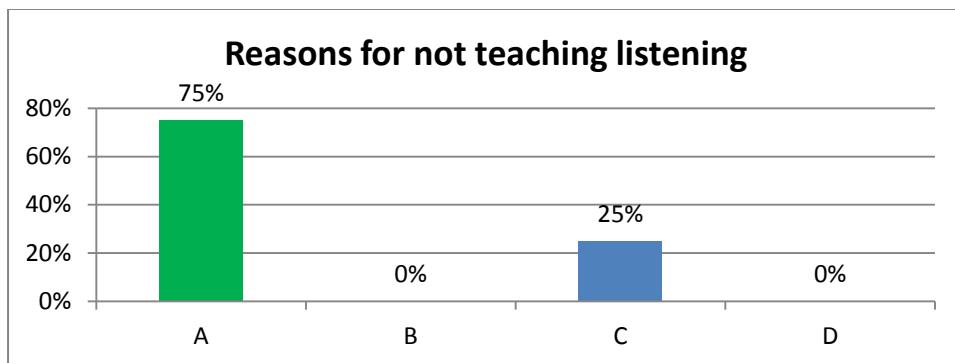
If “yes”, go to 2

If “no”, is it because:

- a) Time is not enough**
- b) You don’t know how to do it**
- c) You lack adequate materials**
- d) Listening is not tested at the exams (so, it is not necessary)**
- e) Other reasons (please, specify)**

Yes	89%
No	11%

In this question, we want to know whether teachers really teach listening as their frequency habits. As a result, 89% of the teachers (thirty- three out of the thirty- seven) opted for YES, whereas 11% of them (four out of the thirty- seven) chose NO. Among the teachers who do not teach listening, 75% of them do not teach listening because time is not enough, whereas 25% do not do so due to lack of adequate materials. This diagram shows these findings:

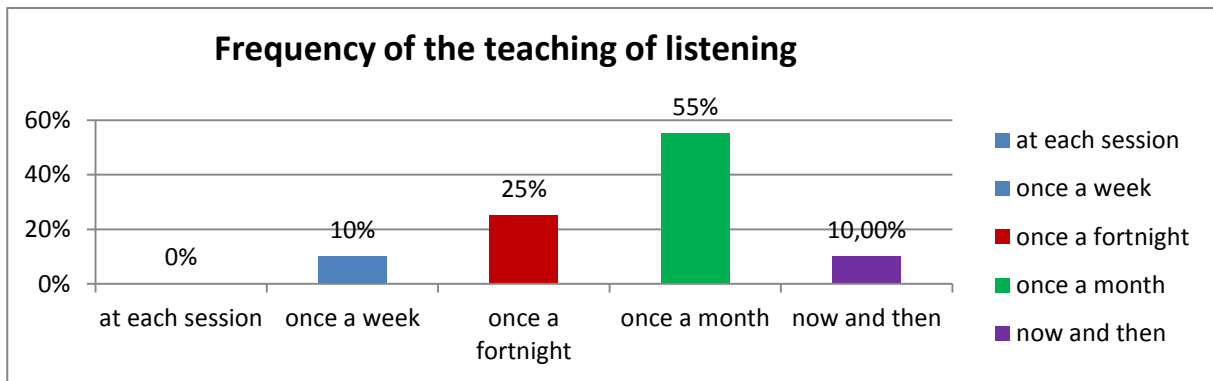


We can say that most teachers do not teach listening due to lack of time and appropriate materials. Actually, teachers are reluctant to teach listening because they have to bring their own materials from home as the schools do not provide them with such materials. Thus, in order not to waste time in preparing the materials, in finding the listening materials and the lesson plans, they choose not to teach listening.

QUESTION N° 2: How often do you teach listening?

- a) At each session
- b) Once a week
- c) Once a fortnight
- d) Once a month
- e) Now and then

This question has helped us to know the frequency of the teaching of listening in lycées. As a result, we have realized that among the teachers who teach listening, none of them teach listening at each session. The results we have obtained show that 10% of them teach listening once a week, 25% do so once a fortnight, 55% teach listening once a month, and 10% do so now and then. The following graph shows these findings:

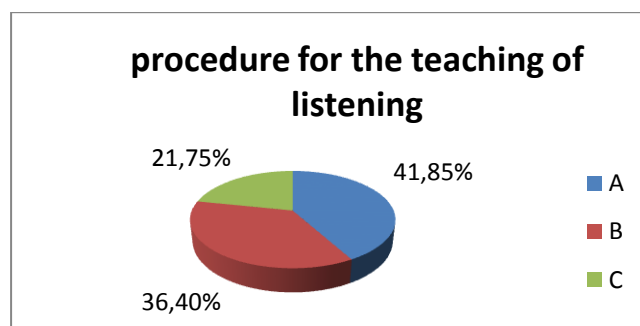


This diagram shows that though teachers do not involve listening activities in their teaching very often, it is rather encouraging that they already give listening activities to their students occasionally. That is already very important for training the pupils to listen to something in English.

QUESTION N°3: How do you proceed when teaching listening?

- a) You read and the pupils answer listening comprehension questions
- b) You play a tape and the pupils answer listening comprehension questions
- c) You give dictations
- d) Others (please, specify)

This question was intended to know the ways the teachers use when teaching listening. Their answers show that 41, 85% of them read and the pupils listen and answer questions. This means that the teachers present themselves as model for their pupils. 36, 40% use a tape and give listening comprehension questions. The remaining 21, 75% give dictations whenever they teach listening. This diagram represents these figures:



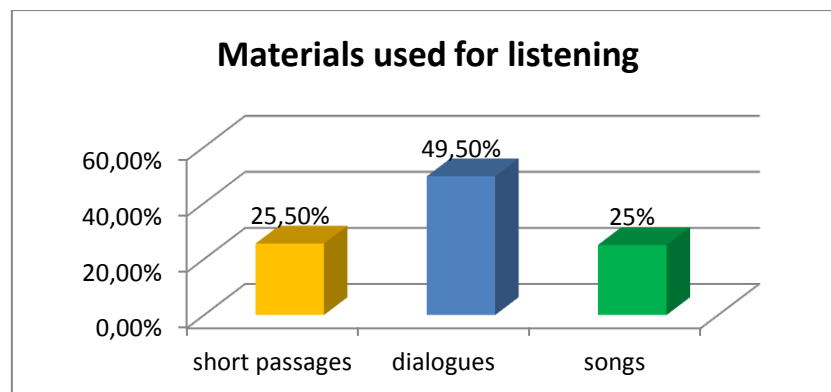
In our point of view, as most teachers show themselves as model to their pupils, they should make a lot of efforts and give their best as far as the pronunciation, the intonation, the

stress, and the rhythm are concerned, so that the pupils receive good training to listen to English.

QUESTION N°4: what kind of materials do you usually make your pupils listen to?

- a) Short passages
- b) Dialogues
- c) Songs
- d) Others (please, specify)

We want to know by asking this question the types of listening activities the teachers use in class. As a result, we have obtained the following figures: 25, 5 % opt for short passages, most of them use dialogues which make 49, 5% and 25% use songs. The following graph shows this result better:



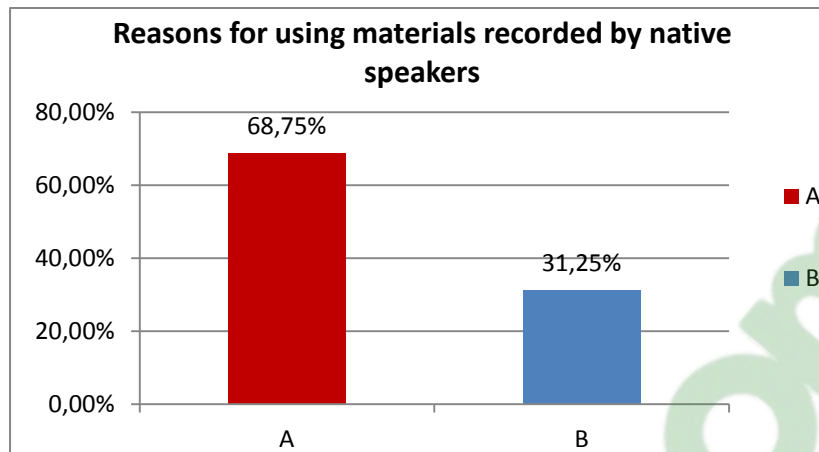
This result is not surprising because when we visited classes, most of the time, teachers use dialogues to illustrate the lessons they deal with. Moreover, we are also quite relieved from this result that the teachers use songs in class, even though it is not so frequent.

QUESTION N°5: Do you use materials recorded by native speakers in teaching listening?

- Yes
- No

If “yes”, you use them because:

- a) They arouse the pupils’ interests
- b) They facilitate the teaching of listening
- c) Others, please specify

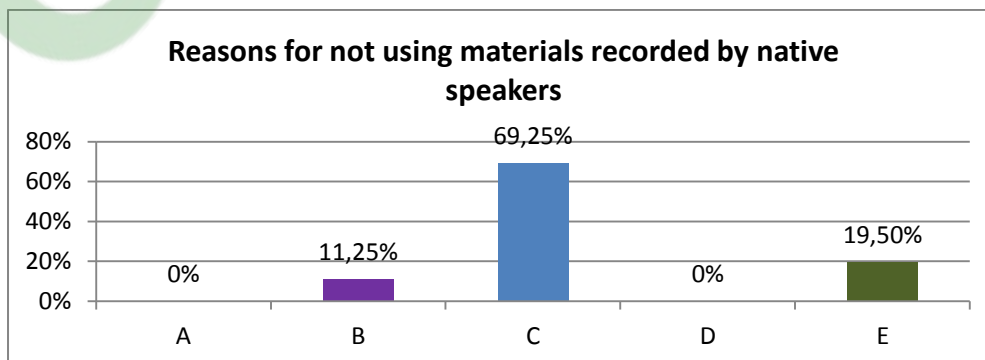


We want to know by asking this question if the teachers use authentic audio-materials or audio-aids when they teach listening. The results we have obtained were quite encouraging because 72,75% answered “yes” and 27,25% chose “no”.

Most of the teachers who answered “yes” use audio-aids because they arouse the pupils’ interests; whereas, 31,25% acknowledge that the use of authentic audio-aids facilitate the teaching of listening. This is mostly the main objective in using audio-aids in class which is to have the classroom atmosphere more lively and interesting.

If “no”, it is because:

- a) **You do not like using them**
- b) **You have no time to use them in class**
- c) **You lack adequate materials**
- d) **You think they are too difficult for the pupils**
- e) **You do not know what to do**
- f) **Others, please specify**



We can see from the diagram above that most teachers do not use materials recorded by native speakers due to lack of adequate materials. We have seen by ourselves the reality when

we visited schools. The teachers are right to mention that lack of materials is one reason for many teachers not to think about using audio-materials. Many schools which we visited do not have audio-materials for classroom use. Moreover, the classrooms, in general, do not have electricity. However, we think that teachers should try to use them sometimes.

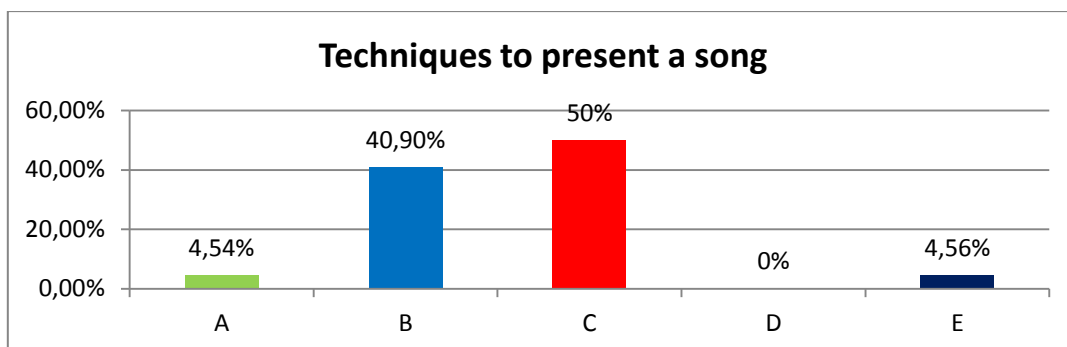
QUESTION N° 6: Have you ever used songs for teaching listening?

- Yes
- No

If “No”, go to question n°13.

If “Yes”, how did you use it?

- a) By playing the song and asking the pupils to write.
- b) By playing the song and asking the pupils to answer comprehension questions.
- c) By playing the song and asking the pupils to fill in blanks
- d) By doing dictation
- e) By singing the song yourself
- f) Others (please specify)



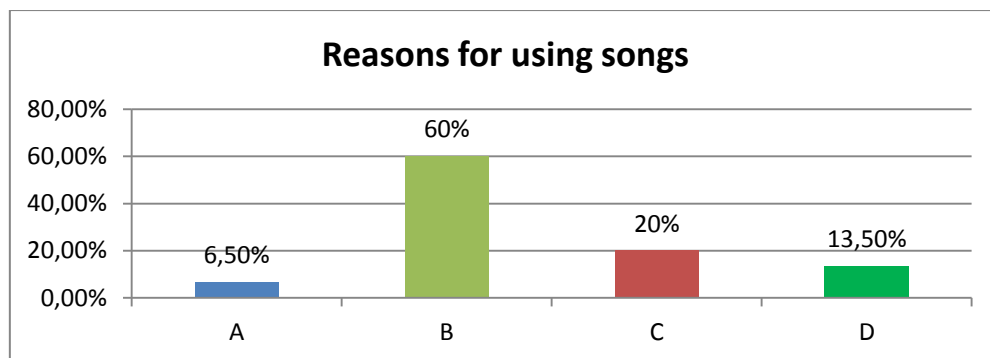
This question was asked to know the experience of the teachers from the past up to the present time. 55% of them have already used songs, whereas 45% have not yet. This result has informed us that the gap between the numbers of teacher who have already used songs and those who have not is not very big. This means that, in general, songs are not frequently used by most teachers. So, in this dissertation we show many ways to use songs so that teachers can use them whenever they want.

For those who have never used songs are asked to go immediately to question n°13 because from the question n°8 to n°12 we ask about the experience of those who have already used songs in class. So, we have asked those teachers the techniques they used. Here is the result: 4, 54% play the song and ask the students to write down the lyrics. 40, 90% play the song and the students answer comprehension questions. 50% teachers play the song and the students fill in blanks. 4, 56% sing the song themselves.

According to these figures, gap filling is the most used technique. However in this study teachers can find many other techniques so that they can vary their techniques when dealing with songs.

QUESTION N°7: You used songs because:

- a) Songs help you cover the syllabus
- b) Songs motivate your pupils
- c) You just want some fun
- d) You need a filler or a finisher

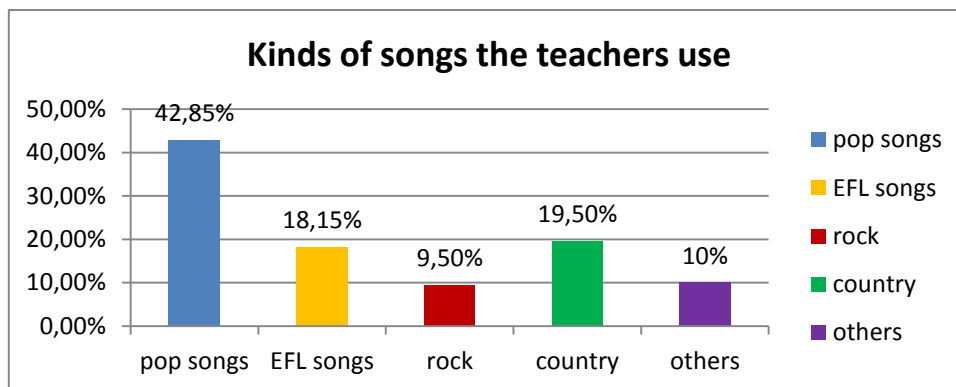


This diagram shows that most teachers find that songs motivate the pupils. This is one of the capital reasons of using songs in class: to bring new motivation to pupils to attend English class by making the atmosphere more natural. However, there are many reasons why teachers should use songs in class.

QUESTION N°8: What kind of songs did you use?

- a) Pop songs
- b) EFL songs
- c) Rock
- d) Country
- e) Others (please specify)

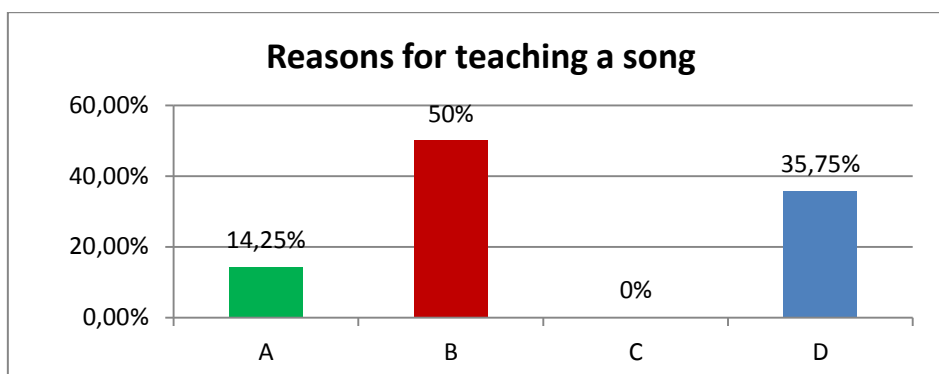




Some teachers asked us what EFL songs are. So, here we explain that an EFL song is a song intended for classroom use. The result we have obtained from this question was that 42,85% of the teachers used pop songs, 18,15% used EFL songs, 9,5% use rock songs, 19,5% used country songs, 10% wrote that they used religious songs. It is quite normal that most teachers use pop songs when teaching songs because pop songs do not have time references; they happen whenever one hears them.

QUESTION N°9 Do you teach one specific song because:

- a) You like the tune or the melody
- b) You like the lyrics
- c) You like the singer
- d) It is a popular song

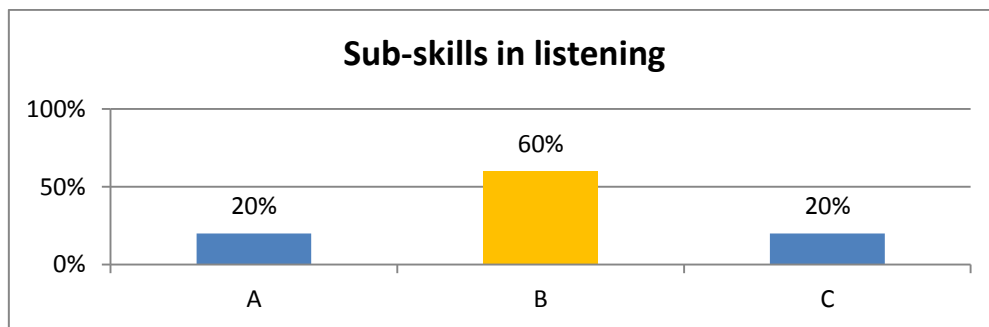


This graph shows that half (50%) of the teachers choose one particular song because of the lyrics. Most of them told us when we talked to them that it is the message of the song which is very important and as teachers they should select the songs that bring good message

suitable for the pupils. 14, 25% choose one song because of the tune and other 35, 75% teach one specific song because it is a popular song.

QUESTION N°10: Which listening sub-skills do you develop the most in your pupils when using songs?

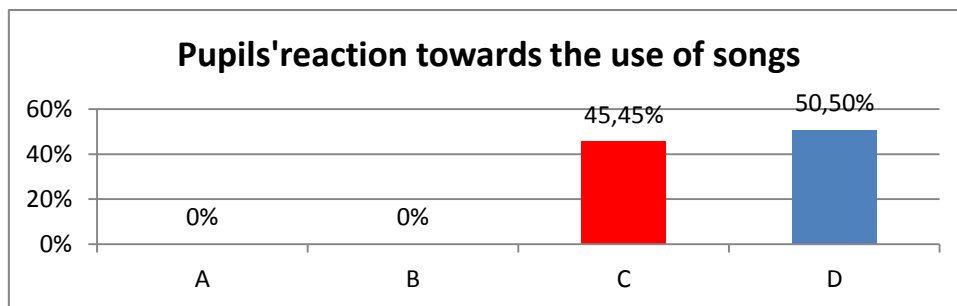
- a) Predicting skill
- b) Selecting skill
- c) inference or interpreting skill



We have asked this question in order to know the aims of the teacher when they teach listening especially through songs. Let us make this remark that there are teachers who did not answer this question. So, the following figures show the result of the answers of those who answered this question. The results we have obtained show that 20% of the teachers intend to develop the predicting skill in their pupils. 60% opt for the selecting skill and the remaining 20% choose the inference skill. Some teachers asked us what exactly the inference skill is before filling in the questionnaire. The inference skill is one listening sub-skill which enables the students to form judgment or interpretation and tell the meaning beyond the words.

QUESTION N°11: How did you find your pupils' reaction when you used songs in class?

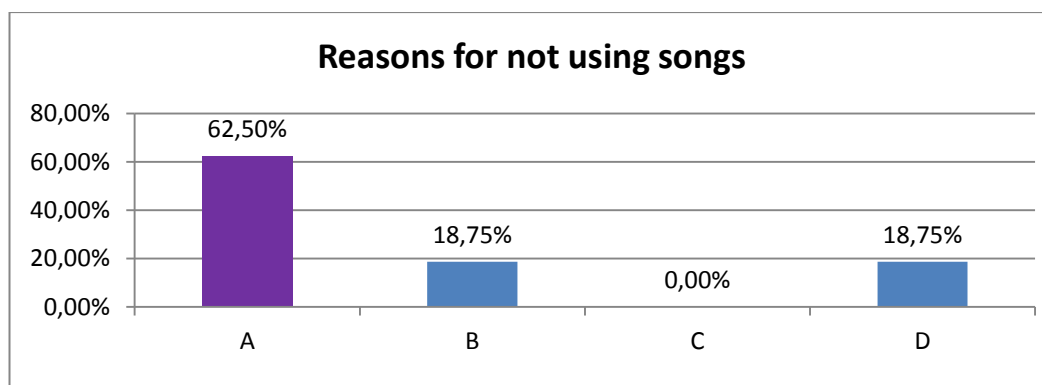
- a) Not interested at all
- b) Rather interested
- c) Interested
- d) Very interested



The answers to this question helped us to know the experience of the teachers in using songs in class. This gave us an idea on how we should prepare ourselves for using songs after. The teachers' answers show that the pupils were either interested or very interested. 45, 50% answered that the pupils were interested. Whereas 50, 5% of the teachers noticed that their pupils were very interested. And we could see that fact when we went to visit some classrooms later.

QUESTION N°12: If you have never used songs in class, is it because.

- a) **It requires too much time**
- b) **You are not familiar with using songs in class, so you don't know what to do**
- c) **You don't think it is necessary**
- d) **You lack materials**
- e) **Others (please, specify)**



The question N°12 and 13 were asked to teachers who have never used songs in class. This is to ask about their intention if ever they use songs in the future. The results we have obtained here follow: 62, 5% of the teachers claimed that the reason why they never used songs was that it requires too much time. 18, 75% are not familiar with using songs in class so they do not know what to do. 18, 75% do not do so because of lack of materials. Some teachers give additional reasons to the proposed ones. They wrote that they do not have the

lyrics and the cassette or CD. Moreover, they add that the syllabus is too long, so using songs might spend too much time.

QUESTION N° 13: Which of these would you use if ever you used songs in class?

- a) **Pop songs**
- b) **EFL songs**
- c) **Rock**
- d) **Country songs**
- e) **Others, please specify**

The answers we have obtained from this question do not differ much from the answers of the teachers who already experienced songs in class. Country songs are the most chosen (50%), 25% chose pop songs, and 25% opted for EFL songs. Some teachers gave other suggestions such as using gospel or religious songs, or movies and cartoons. However, we are dealing with songs in our work; the use of movies or cartoons would constitute all another different investigation.

QUESTION N° 14: What might be the main problems with using songs in class? Would you choose and tick the followings?

- **Administrators, teachers, and students think using songs is not a serious learning activity**
- **Lack of materials**
- **Teaching a song is a waste of time**
- **The pupils just want to listen and are reluctant to do other activities**
- **The pupils' behaviour: they sometimes get too excited**
- **Using songs disturbs neighbouring classes**

If we refer to the realities in the lycées, teachers' face many obstacles when they used songs, there are also always challenges to overcome. We have formulated 6 statements in this question that we think might be challenges that teachers face when using songs in class. We have put them at random and it is up to the teachers to tick and range them according to their importance. Their answers were various but we could anyway manage to make them in order according to the teachers' answers.

We could say from the list above that, in general, teachers have to deal with 4 main problems when using songs in class. First, they are mainly concerned about disturbing

neighbouring classes. Second, the problem is mainly lack of technical equipment. Third, they fear that the pupils get too excited. And the fourth main problem is that the pupils just want to listen not to work.

We all know that all of us face challenges when trying new or unusual thing. This is exactly what happens to teachers and pupils when dealing with songs. However, as the proverb says *when there is a will, there is a way*. This means that there is always a solution if we really want to achieve something. So, in the third part of this book we will try to give solutions to the problems we stated above.

QUESTION N° 15: How many of these challenges, do you think could be overcome?

- a) All of them
- b) Most of them
- c) Some of them
- d) None of them

This question was asked in order to know the teachers' view on the problems stated in the previous question. The answers we have collected were quite encouraging because no teachers chose the two last alternatives that are some or none of the problems could be overcome. In the opposite, most of the teachers, 75% answered that all of them could be overcome. Other 25% think that most of them could be overcome.

QUESTION N°16: Could you suggest some solutions?

Though we are going to deal with the solutions in the third part of this book, we take into consideration the solutions stated by the teachers. Many of them did not answer this question. However, we are very grateful to those who tried to give some. Here is a short list of the teachers' propositions:

- Choose songs which may interest the students. If possible they should involve the syllabus in order not to waste time.
- Try to ask important question to oblige the students to work.
- Ask the administrators at the beginning of the year or prepare the materials at the beginning of the year.
- Tell in advance the teacher next door
- Tell the students the advantages of learning through songs.
- The materials should be available for the teacher to use.
- Supply appropriate equipment for the school and the teachers.

- Increasing time of English classes.
- Administrators and the teachers should be convinced on the usefulness of listening, thus, on having materials and doing listening activities.

QUESTION N° 17: If someone wrote a book on how to use songs for teaching listening, will you be:

- a) **Not interested?**
- b) **Interested?**
- c) **Very interested?**

The aim of this question was to discover the reaction of the teachers on how interested they are on reading a book on the use of songs for teaching listening. The answers we have obtained show that 73% of the teachers were very interested if that would happen, 27% would be interested.

2-1-4- CONCLUSION TO THE STUDY OF THE QUESTIONNAIRE FOR TEACHERS

The study of the questionnaire for the teachers has helped us to know the teachers' opinions about the teaching of listening in public lycées and private secondary schools. The results have shown that most of the teachers teach listening but the way, the frequency, the materials used, and the techniques differ from one teacher to another. However, few teachers do not teach listening due to some reasons. As teachers still hesitate about teaching listening, we have decided that the present work aims at promoting the teaching of listening by means of songs. Therefore, we are particularly concerned in finding ways to suggest teachers to use songs in teaching listening. For those teachers who have already used songs, we will suggest other different ways of using them to teach listening and for those who have not used them yet the techniques we suggest in this book will incite them to use songs in the future.

Up to now, we have dealt with the teachers and their teaching. We cannot forget that the students and their learning are also the most concerned as far as the teaching and learning process is concerned. Therefore, we have equally shared questionnaire to pupils in order to know their opinions about their learning and the ways their teachers teach them.

2-1-5- ANALYSIS OF THE DATA COLLECTED THROUGH THE QUESTIONNAIRE FOR THE PUPILS

Almost all our lycée pupils are teenagers who listen to English songs in their everyday lives, though their musical taste differs from one pupil to another. This is mostly the reason why we have introduced a questionnaire to pupils. We think that they may have different perspective concerning the use of songs and the teaching of listening from the teachers' point of view.

The questionnaire for pupils contains 12 questions in which we have asked them about the teaching of listening on the one hand and on the other hand we have asked about their experience about learning songs in class. (See appendix N°2)

To achieve our objective we have shared questionnaires to 110 pupils in 4 classes at Lycée J.J.Rabearivelo and 2 classes at Lycée Saint Michel Itaosy. We could only share questionnaire to pupils in these 2 schools because the other schools were doing examinations or the classes were not available to receive us. It is worth mentioning that we did not just share the questionnaires as we did with the teachers. We helped the students to answer by explaining because some of them did not understand some questions.

SCHOOLS	CLASSES	NUMBER OF QUESTIONNAIRE SHARED
Lycée J. J. Rabearivelo	Seconde 8	20
	Seconde 11	15
	Première S7	15
	Première L6	20
Lycée Saint Michel Itaosy	Première L2	20
	Première S3	20
TOTAL	6 classes	110

We did not share questionnaire to each pupil in a class of fifty but we chose only some pupils as samples. Here, we are very grateful to the classroom teachers who really helped us while doing the questionnaires and who devoted 30minutes of their time for us. We are also grateful to the pupils who answered our questionnaire honestly and seriously.

The procedure of the questionnaire study will be similar to that of the teachers, that is, we present each question with the analysis and then followed by short comments. At the end of the questionnaire study we will draw some conclusions.

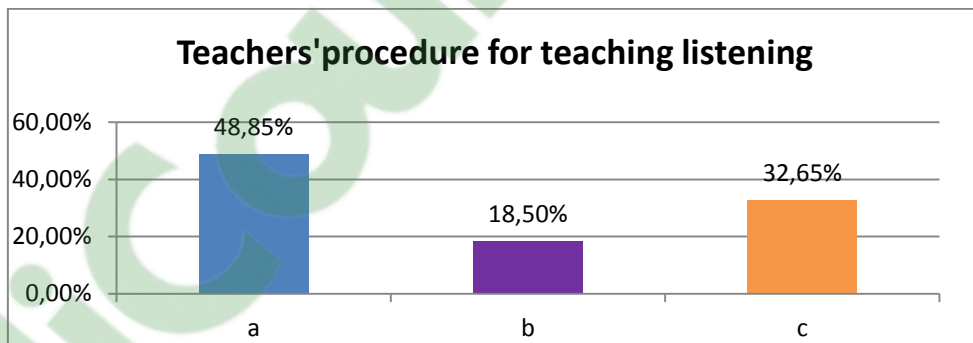
QUESTION N° 1: Does your teacher teach you listening?

- Yes**
- No**

100% of the pupils answered “yes” to this question. It is good to mention that the teachers of these classes were those who mentioned that they teach listening.

QUESTION N° 2: What does your teacher do when they teach listening?

- a) He reads a text or a dialogue and you listen.**
- b) He plays a tape (cassette or CD) and you listen.**
- c) He gives dictation.**
- d) Others (please, specify).**

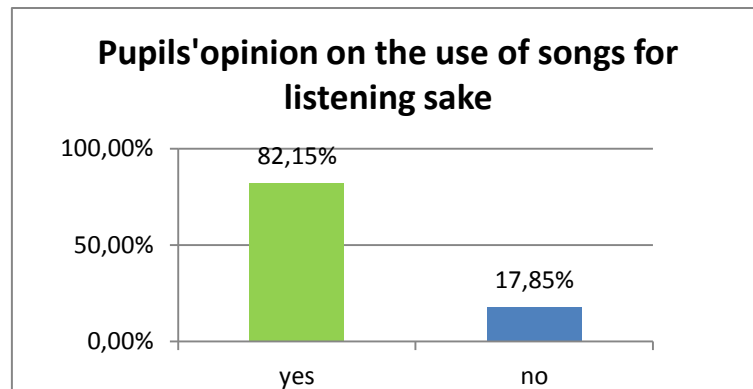


These results do not really differ much from the answers of the teachers. 48, 85% of the pupils mention that the teacher reads a text or a dialogue and they listen. 18, 5% say that their teacher uses tapes in class. 32, 65% say that the teachers give dictations.

Some pupils add some explanation about what their teachers do. They wrote that their teacher reads a text or a dialogue and asks them if there is something that they do not understand.

QUESTION N° 3: Do you agree that songs can be used to teach listening?

- Yes**
- No**

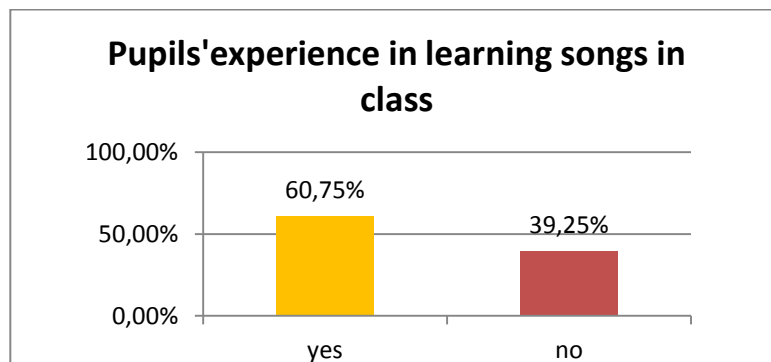


This question was asked to know the pupils' point of view about listening and songs. 82, 15% of them agreed that they can learn listening by means of songs. Whereas 17, 85% disagree with the idea that they can improve their listening skills with songs. It is worth mentioning that those pupils who disagree are those who have never learned songs in class. We deduce that that may be the reason why they do not agree with the question above.

QUESTION N° 4: Have you ever learned songs in class?

- Yes
- No

If “no,” go to question n° 8.

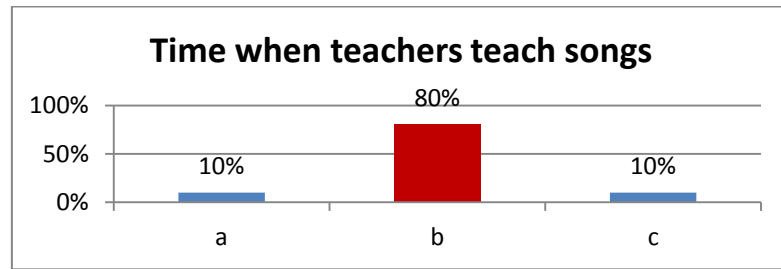


We have asked those who answer “no” to jump to question n°8 because the questions n° 5 to n°7 mainly concern the experience of those who have already learned songs in class. 60,75% of the pupils have already learned songs in class. 39, 25%, however, never did the experience.

QUESTION N° 5: If “yes”, when does your teacher teach you songs?

- a) Before holidays (Christmas or Easter)
- b) Before the end of the school year.

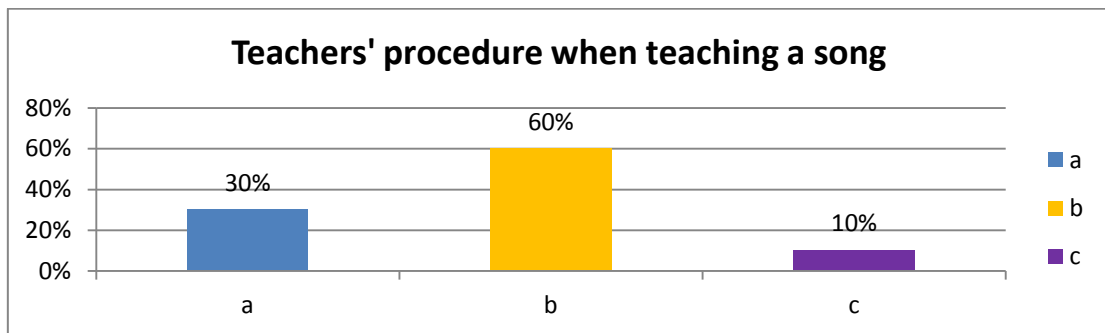
- c) Anytime during class.
- d) Others.



The results we have obtained show that 10% of the pupils learn songs before Christmas or Easter, 10% answered that their teachers use songs anytime during class hour. However, most of them, 80% learn songs in class before the end of the school year. This means that, in general, songs are used only once in a school year.

QUESTION N° 6: How does your teacher proceed?

- a) He dictates the song and then you sing altogether.
- b) He plays the song on a tape.
- c) He sings the song himself.

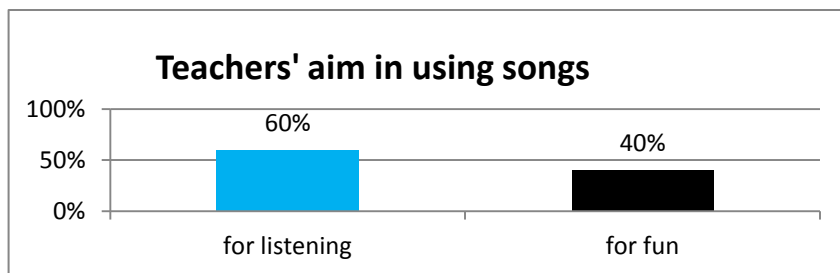


We want to discover by asking this question the way the teacher presents a song to teach listening. According to 30% of the pupils, their teachers dictate the song and then the class sings altogether. 60% answered that the teacher used a tape. The remaining 10% listen to the teacher while he sings himself. According to most pupils, then, the teacher uses a tape whenever he teaches songs.

QUESTION N° 7: Does your teacher teach you songs to improve your listening or just for fun?

- For listening
- For fun





60% answered for listening and 40% said their teacher teach song for fun. This question was asked to know the teachers' aim in using songs according to their pupils. This result shows that most teachers focus on teaching listening when they use songs.

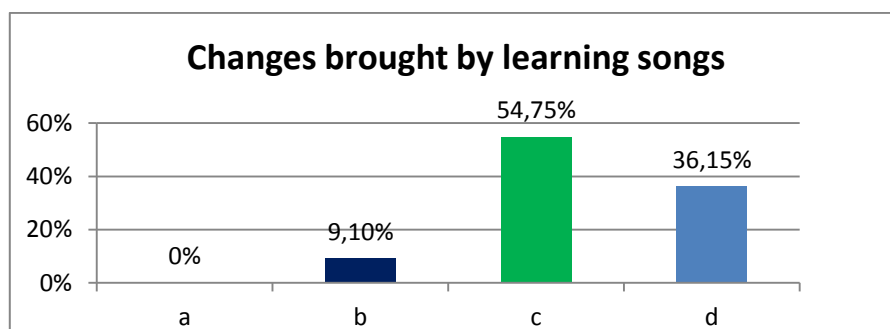
QUESTION N° 8: Does listening to English songs help you appreciate English more?

- Yes
- No

We asked this question to know more about the pupils' experience on listening to English songs outside class. The result we have obtained shows that 100% of them admit that they appreciate English more thanks to listening to songs.

QUESTION N° 9: Has learning songs brought some changes in your English learning?

- a) No change at all
- b) A little change
- c) A big change
- d) A very big change.



This question was intended to know if the pupils' everyday activities of listening to songs change their level of English. All of them noticed that there was a change and this change varies from a little to a very big change. This means that no pupil noticed no change at

all. A little change was noticed by 9, 10% of them, a big change by 54, 75%, a very big change by 36, 15%. This result is very motivating as far as using songs is concerned.

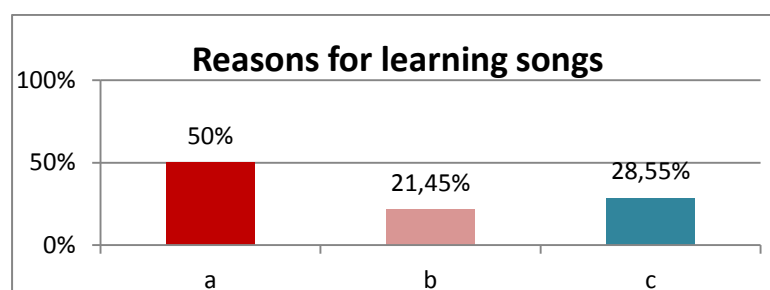
QUESTION N° 10: If you have never learned songs in class, would you like to learn English through songs?

- Yes**
- No**

92% of those pupils who have never learned songs in class would like to learn English through songs. 8%, however, do not want to learn English through songs. It is worth mentioning that some of those who answered “no” are those who noticed a little change in their English as far as listening to songs is concerned.

QUESTION N° 11: Why would you like to learn English through songs? Is it because:

- a) You like English songs?**
- b) Songs are easy to learn?**
- c) Listening to songs is much easier than listening to a passage or a dialogue.**
- d) Others (please specify)**

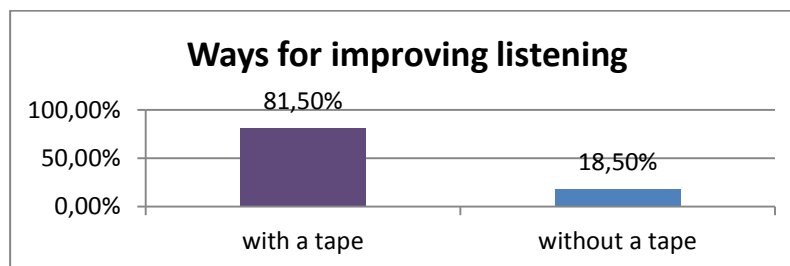


We could discover from this question the exact reason why pupils would like to learn English through songs. 50% would like to do so because they like English songs. 21, 45% find that songs are easy to learn. 28, 55% mention that listening to songs is much easier than listening to a passage or a dialogue.

We are hopeful from this result that in the future when dealing with songs in class, at least half of the class will enjoy the atmosphere.

QUESTION N° 12: How would you like to improve your listening, with or without a tape?

This question was intended to know if the use of audio- materials in class makes the pupils at ease or frightens them. Here is the result: 81, 5% say that they would like to improve their listening with a tape. Some wrote that they would do that by listening to the BBC, or listening to songs, or watching films in English version.



18,5% prefer without a tape, say talking in English with other person or trying to listen to him, or whenever in class they would try to understand what the teacher says when he/ she speaks English.

2-1-6- CONCLUSION TO THE STUDY OF THE QUESTIONNAIRE FOR PUPILS

We shared questionnaire to pupils in order to discover if the pupils' feeling and perspective coincide with that of the teachers'. The analysis of the questionnaire has informed us that, first, according to most pupils their teachers teach them listening by reading a text or a dialogue and having the pupils do some listening exercises. Second, pupils show their personal appreciation of English songs as their everyday experience. They really appreciated when the teacher taught them a song before the end of the school year. Yet, they claimed that they would be very grateful if their teachers do not teach them songs not so rarely as learning a song in class helped them appreciate English more. In other words, when they learn songs they find the lesson easier to grasp, not like the usual boring classes. Thirdly, not only songs but pupils claimed that the teachers should use audio-materials sometimes to improve their listening.

Actually, we could discover that pupils expect much more from the teachers as far as the teaching of listening is concerned. But it is always the teachers who are reluctant to do so.

We have, now analyzed the teachers' view and that of the pupils' as far as improving listening through songs is concerned. We think that these two analyses are not sufficient for

drawing general conclusion of what actually happens in class. So, to gather much more valid information, we decided to do some classroom observations in these lycées.

2-1-7- COMPARISONS OF THE RESULTS FROM THE TWO QUESTIONNAIRES

If we compare the results of the study of the questionnaire for teachers and that of the pupils we notice that there are similarities and a few differences in the answers.

If we look at the questions concerning the listening skills, most teachers and pupils say that the teachers do teach listening. Both agree that the usual procedure when dealing with listening consists in the teachers' reading the passage aloud and the pupils' listening and answering questions about it. This is quite different from the three stage-procedure: pre-listening, the while-listening, and the post-listening stages. Concerning the use of songs, most of the teachers and pupils have already experienced using songs in class, though they have different reasons. Teachers use songs (audio-materials in general) because they are source of motivation for the pupils. The latter, on the other hand, say that they like learning English through songs because they like singing and that they find it more enjoyable to improve their listening skills through songs rather than through a dialogue or a passage. Both teachers and pupils obtained positive results from experimenting songs in class. Teachers found that their pupils were more enthusiastic when the teacher uses a song in class. The pupils, on the other hand, noticed that they learn better through the use of songs. When a song is used in class, both teachers and pupils agree that the usual procedure is that the teacher uses a tape recorder.

However, there are some differences in their answers. 36.40% of the teachers say that they use a tape when they teach listening whereas the pupils say that only 18.50% of the teachers do so. These figures show that the teachers give a percentage twice more than that of the pupils. Moreover, on the frequency of using songs, pupils say that their teachers teach songs mostly at the end of the year. This means that most of the time teachers use songs as a filler or a finisher (80%). However, only few teachers say that they use songs for fun or fillers (13.50%).

As a result, we are not sure whether these are the real facts in high schools. Thus, we need more reliable data and need to have a closer look at the realities by ourselves through classroom observations.

2-2-CLASSROOM OBSERVATION

After obtaining some information from the questionnaire we, now, move to the class observations because the questionnaire alone, we think, would not be enough. In addition to this, we observed classes in order to have a clear idea on the realities concerning the teaching of listening through the use of songs. The aims of the classroom observations are, then, to have a closer look on how the teacher carried out the lesson, on how the pupils participate and feel. In fact, we could describe the general atmosphere in a classroom through observing classes.

We wanted to do our classroom observations in all Malagasy lycées. However, it was impossible due to time constraints and problems of finances. Even in Antananarivo, only two schools were available to receive us because the other schools were still busy with examinations. In some schools, it was the teachers themselves who refused to be observed because they did not find any songs to teach. Therefore, we contented with the two schools which are lycée J.J. Rabearivelo and lycée Saint Michel Itaosy. And we are very grateful to the teachers who allowed us to observe them teaching songs as well as their classes.

2-2-1- PRESENTATION AND ANALYSIS OF THE CLASSROOM OBSERVATION

Each classroom observation will be fully reported and then will be followed by some comments of our own.

T= teacher

PP= pupils

2-2-1-1-CLASSROOM OBSERVATION N°1

Date: Friday, June 03rd, 2011

School: Lycée Saint Michel Itaosy

Class: Première S2

Number of pupils: 58

Duration: 1h (5p.m to 6p.m)

Materials: CD player, TV set, handouts with lyrics of the song '*all my life*' by K. Ci and Jojo

TIMING	TEACHER AND PUPILS' ACTIVITIES	OBSERVATIONS
5.10p.m	<p>The teacher entered the classroom, one pupil leads the prayer. After 5 minutes the prayer is finished. The teacher greeted the pupils, they answered.</p> <p>PRE-LISTENING STAGE</p> <p>-T: Today, to finish this week let's have a kind of discussion. So, in your opinion, who is the most precious/ important person in your life? Explain why that person is so important. You discuss in pair, that is, two persons in a group. Is it clear?</p> <p>-PP: Yes</p> <p>-PP: No, could you repeat please?</p> <p>(T repeats the instructions)</p> <p>T: I give you five minutes(PP discuss)</p> <p>-While PP are discussing T asks some boys to go and take the materials at the principals.</p> <p>-After five minutes:</p> <p>-T: Alright! A volunteer to tell us who is the most precious or important person for him or her?(One boy at the right raw raised his hand without hesitation)</p> <p>-T: Yes, Kerry!</p> <p>-P (Kerry): For me, my mother is the most important person in my life.</p> <p>-T: Why?</p> <p>-P (Kerry): Because she is always there for my family and for me. She helps me in my study, in my future.</p> <p>-T: That's great, Kerry! Another volunteer please, a girl? (A girl at the middle raw raised her hand)</p> <p>-T: Yes, let's listen to Mbola.</p>	<p>The target language is much used in this class which is a very good point.</p> <p>Most of the pupils discuss in Malagasy. Some students discuss something else apart from the activity.</p> <p>This boy seems very active in this class and he has good English at his level.</p> <p>The teacher always gives positive feedback which encourages PP to speak such</p>

5.25p.m	<p>-P (Mbola): My mother</p> <p>-T: Explain why?</p> <p>-P (Mbola): Because she gives me advice and she helps me when I have problems.</p> <p>-T: ok! All of that is very good. Now today we are going to listen to a song which tells about an important person to the singer.</p> <p>-PP: A song?</p> <p>-T: yes</p> <p>-PP (shout)</p> <p>The boys arrive and set up the materials. Meanwhile T calls the roll.</p> <p>WHILE- LISTENING STAGE</p> <p><u>Step one:</u></p> <p>-T: Just listen, please (T plays the song once)</p> <p>-PP listen</p> <p>After the first listening</p> <p>-T: Do you know the singer?</p> <p>-SS: No</p> <p>-T: And the title?</p> <p>-PP: <i>All my life</i></p> <p>-T: Great! Now let's listen again and try to understand what the message in the song is.</p> <p><u>Step two:</u></p> <p>(T plays the song a second time. PP listen)</p> <p>After the second listening</p> <p>-T: So, what is it about? What is the message in it?</p> <p>-PP (whispering)</p> <p>-T: The singer talks about one precious person to him. Who is it?</p> <p>-P (a girl): his lover</p> <p>-T: yes! It talks about a girl, the singer's lover.</p>	<p>as <i>alright, yes, great , good, ok</i></p> <p>Seeing the listening materials the PP become noisy. They seem very happy and excited.</p> <p>When listening, some PP are humming, they seem to know and like the song well.</p>
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<p>5.50p.m</p>	<p>Isn't it a wonderful song?</p> <p>-PP: Y-E-S</p> <p>-T: Do you want to learn it?</p> <p>-PP: Y-E-S</p> <p>-T: Fine! So, here is the lyric of the song. One for two, please! (T shares the handouts)</p> <p>-T: Ok! One volunteer to read the first verse?</p> <p>-P(Kerry stands up and reads it)</p> <p>-T: The others! Listen carefully!</p> <p>After the reading, T asks for more volunteers (five PP) to read the other verses till the song is over.</p> <p>-T: Now, listen to me and tell me if there's a difficult vocabulary. Ok? (T reads the lyric and after finishing one line she asks for difficult words)</p> <p>-T explains vocabulary words and expressions such as: <i>sweeter, close, cherish, hug, a glow, you picked me up when I was down</i>. She explains by using gestures, giving synonyms, opposites, or giving definitions.</p> <p>-T: Everything is clear?</p> <p>-PP: yes</p> <p>-T: Let's sing it together.</p> <p><u>Step three:</u></p> <p>T plays the song a third time. T and PP sing altogether.</p> <p>-The bell rings</p> <p>-T: Great! You are all good singers.</p> <p>-PP clap their hands and shout.</p>	<p>The pupils are very happy and excited.</p> <p>The song lyric is quite easy, so, the pupils do not find many difficult words.</p> <p>PP are very grateful for the song.</p>
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COMMENTS ON OBSERVATION N°1

This class Première S2 is heavy in number; moreover, it is in the scientific field. Yet, the pupils are very active in taking parts in the activities and some of them have very good English level. We also found that the teacher made a very good choice to teach a song at the end of the day and the week, the right time when pupils mostly need something fun after a long and heavy week. The pupils' excitement seeing the listening materials and knowing that they would learn a song added to the enjoyable and pleasurable atmosphere in the class. The room had electricity and socket and the preparation of the materials didn't take much time. Concerning the material used, the song suited the class level, not too simple, not too difficult. The song also deals with love, a topic that interests many teenagers. Another plus we could observe was the good communication between the teacher and the pupils. The teacher always gives positive feedback when a pupil speaks. This is a very good way to motivate and encourage the pupils to participate. English is the language of instructions in the class. Thus, the pupils tried to answer the teacher's questions in the target language.

In the pre-listening stage the teacher found the right discussion topic to prepare the class for the listening activity afterwards. She, then, incites answers from the pupils by asking volunteers to expose their idea to the class. On the other hand, some pupils volunteered cheerfully without hesitation. In the while-listening stage, in two listening, the pupils knew what the general message was which really helped them in understanding the song in general. It was a very good idea to make the pupils participate and speak in reading the verses in order to practice the pronunciation they have acquired during the listening. The fact of explaining vocabulary words also helped them to understand the song more.

Despite all the positive points, we observed some negative points as well. Despite the teacher's effort to use the target language, some pupils could not help using the mother tongue during the discussion. Though the pupils in this class are active as we have mentioned above, there was some exceptions: some pupils in the back did not seem interested in the discussion done in the pre-listening stage and talked about something else. Thus, it would be a good idea to design these students to speak in order to integrate them in the activity. In the while-listening stage, we think that the teacher should have asked the pupils to take down what they could hear in order to check their listening skill level and to prevent their mind from wandering as well.

As far as the after-listening activity was concerned the teacher told us that she had prepared a group work, unfortunately, time was not enough as the bell rang ten minutes in advance due to the darkness.

In general, despite the negative points, we think that this lesson was quite successful; the pupils could improve their listening skill through listening to the song and could understand the song throughout the whole listening session.

2-2-1-2- CLASSROOM OBSERVATION N°2

Date: June 17th, 2011

School: Lycée Saint Michel Itaosy

Class: Première L2

Number of students: 50

Duration: 30 minutes (7.30 – 8.00 a.m)

Materials: a TV set, a CD player

Song: *ebony and ivory* by Stevie Wonder

TEACHING PROCEDURE

TIMING	TEACHER'S AND PUPILS' ACTIVITIES	REMARKS
7.10	- religious service in the class	
7.25	- PP and T greet each other. (T introduced us to the class)	
7.30	- T asks some boys to go and take the CD player and the TV set at the principals. While waiting, some pupils moved the table nearby the socket. The rest of the class is talkative. - T: "ok! As I promised you, we are going to learn a song today." - PP (shouting) - T: "Can you imagine what song it is going to	-The preparation of the listening materials consumes time -The pupils are happy knowing that they are going to learn a song.

7.35	<p>be?”</p> <p>- PP: “<i>We are the world? I’m yours? Heal the world?</i>”</p> <p>-T: “No! Take your lesson copybook (topics). I’m going to dictate it.</p> <p>- PP: “No teacher, copy it please!”</p> <p>- T: “Ok!” (T copies the lyrics ‘<i>Ebony and Ivory</i>’ by Stevie Wonder on the board, see appendix 2).</p> <p>While copying some PP make a lot of noise.</p> <p>-PP finish copying. The class has to wait for some wire.</p> <p>-T: “Look at the blackboard. Let’s read the lyrics now”. T reads the lyrics one line after another and then explains to the class. She also corrects PP’ pronunciation.</p> <p>-T: “This song talks about racism. What is ebony?”</p> <p>-PP (silence)</p> <p>-T: “have you already heard about a kind of wood <i>bois d’ébène?</i>”</p> <p>-PP: “ yes”</p> <p>-T: “What is the color of <i>bois d’ébène?</i>”</p> <p>-PP: “ black”</p> <p>-T: “Good! That’s ebony. When we talk about <i>ivory</i> what color comes to you?</p> <p>-SS (silence)</p> <p>-T: “white. Let’s continue ‘live together in perfect harmony’. The phrase means live together with no problem, in peace. (She continues) ‘side by side on my piano keyboard’. What is the colour of the piano keyboard? (She makes the gestures</p>	<p>-PP seem to be afraid of dictation.</p> <p>-PP are excited that they are noisy.</p> <p>-T continues the activity to save time though the materials are not all ready.</p> <p>-T finds other way to make the PP speak</p> <p>-When the PP have no idea about the answer the T gives the answer and continues in order not to waste time. She also uses gestures to incite answer from the PP. French is also used as a shortcut for the explanation.</p>
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<p>of playing a piano with her fingers)</p> <p>-PP: “ black and white”</p> <p>-T: “oh Lord, why don’t we? <i>Mon Dieu pourquoi pas nous ?</i> Do you get the message from the first verse?”</p> <p>-PP: “yes! Racism”</p> <p>-T (continues): “we all know that people are the same wherever you go’. <i>Partout où vous allez</i>”. ‘There’s good and bad in everyone’. We all have good and bad qualities. ‘Learn to live, learn to give each other what we need to survive, together alive’.</p> <p>-T: “The message is that even if we are all different in our skin or complexion, we should learn to live together in peace. Like you, you are all different: ‘Elisa is not like Michel. You have good and bad qualities, but you should learn to live in harmony in class’. Is it a good song?”</p> <p>-PP: “ yes”</p> <p>-T: “So, next time when you listen to a song, don’t be easily impressed by the tune of the song, think of the lyrics, what the message is, if it is a good or a bad song. Ok?”</p> <p>-PP: ok</p> <p>(When the teacher finished explaining the song, the class was ready to listen to it. While some boys were still preparing the materials, the teacher called the role)</p> <p>-T: “Are you ready?”</p> <p>-PP: “ yes, teacher”</p> <p><u>First listening:</u></p> <p>-T: Just listen and follow the lyrics. (Some pupils sing and even said: <i>Hay ve zany hira zany e</i>)</p>	<p>-T explains quickly because many PP don’t listen.</p> <p>-T takes PP as illustration. This is to give better explanation and also make them participate. T also profits to teach PP how to distinguish good from bad songs.</p>
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8.00	<p><u>Second listening:</u> -T plays a second time. PP sing.</p> <p><u>Third listening:</u> -T: you can stand up and do gestures. -PP shout and stand up, some girls wave their hands. -The bell rings. T thanks the PP and they clap their hands.</p>	<p>-T knows how to manage time. -SS know and seem to like the song. -SS clap hands to show their happiness and gratitude.</p>
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COMMENTS ON OBSERVATION N°2

During this classroom observation we realized that though the pupils did not really expect that kind of song, they liked it after having understood the message of the song. This already gives us an idea that no matter how old or new a song may be, what matters is the message it brings. The teacher also managed her time and her class well. She knew how to convince her pupils to be with her. Moreover, one good aspect of this class was the use of the target language: the teacher gives instructions in English, she speaks to her pupils in English, yet there are times when she used other languages (as a shortcut). This already, we think, contributes to improving the pupils' listening skills. The pupils were very excited just knowing that they were going to learn a song. We could notice from their faces and behaviour their feeling that this was a kind of break, that they were going to have fun; not like the usual formal classes. Fortunately the teacher could manage her class very well. And finally, the pupils could concentrate and work.

Concerning the listening activity, the teacher should have not copied the lyrics on the blackboard but let the pupils get the lyrics from listening as the song is short and repeated. This would have challenged their listening ability and helped them listen to English in the future.

Unfortunately, time was not enough to have a post-listening activity. We think, however, that this song *ebony and ivory* has a very good topic to engage the pupils in discussion. Such discussion topic could be the following. This song deals with racial discrimination (in the 1960's), nowadays, does racial discrimination still exist in our society or are there any other kinds of discrimination? Discuss in your group.

In conclusion, though we could observe some positive and negative points, we can say that the lesson was successful.

2-2-1-3- CLASSROOM OBSERVATION N°3

Date: June 22nd, 2011

School: Lycée J.J. Rabearivelo

Class: Seconde 8

Number of students: 46

Duration: 15 mn (9.45 to 10)

Materials: a laptop, speakers, handouts of the song lyrics

Song: *hero* by Enrique Iglesias

TEACHING PROCEDURE

TIMING	TEACHER'S AND STUDENTS' ACTIVITIES	REMARKS
9.45	<p>-Correction</p> <p>-Dialogue</p> <p>-T shares the lyrics with some mistakes to each pupil.</p> <p><u>Song: Hero</u> by Enrique Iglesias (see appendix 3)</p> <p>WHILE-LISTENING STAGE</p> <p><u>-Step one:</u></p> <p>-T plays the song and asks PP just to listen</p> <p><u>Step two:</u></p> <p>-PP correct the lyrics with mistakes while listening. Some of them sing.</p>	<p>-T doesn't give PP time to read the lyrics.</p> <p>-PP know the song, so, they sing and correct the mistakes at the same time.</p>
9.48	<p>-T: "Let's correct it now. There are mistakes: spelling or grammar. Ready?"</p> <p>-PP " yes"</p> <p>(Now T plays and stops after each line and asks PP the mistakes)</p> <p>-T: First line? What is the mistake?</p> <p>-PP: " will do"</p> <p>-T: "What should be there?"</p> <p>-PP: " would"</p> <p>T: "second, third, fourth lines have the same mistakes". Next?</p> <p>PP: "climbing"</p> <p>T: "what should be there?"</p> <p>PP: "crying"</p> <p>T: "Good! Let's continue. What is the next mistake?"</p> <p>PP: "would do"</p> <p>T: "What shouldn't be there? What should we take off?"</p> <p>PP: " do"</p> <p>T: "Yes! Because we have already 'would', so we don't need other auxiliary. Other mistake in the same line?"</p>	<p>-T goes very fast with the correction and some pupils can't follow.</p> <p>-Only some of PP in the front benches can follow. The boys in the back seem lost.</p>
9.50	<p>-The bell rings.</p>	

	<p>PP: “do”. It is ‘tell’.</p> <p>T: “next line?”</p> <p>PP: “tie”. It is ‘die’.</p> <p>T: “Other mistakes?”</p> <p>PP: “twilight”</p> <p>T: “What should be there?”</p> <p>PP: “ tonight”</p> <p>T: “ Now, we come to the chorus”</p> <p>PP:(laughing) “Hello”</p> <p>T: “What is it?”</p> <p>PP: “ hero”</p> <p>T: “ next line”</p> <p>PP: “pay. It is ‘ pain”</p> <p>T: Now we continue with the next verse. A mistake?</p> <p>SS: “ You’ll all wise be mine”</p> <p>T: Yes, it should be ‘ you’ll always be mine”</p> <p>PP: “ be a member”</p> <p>T: What is the correct word?</p> <p>SS: (no answer)</p> <p><u>Step three:</u></p> <p>T plays the song a third time and asks PP to sing.</p> <p>AFTER-LISTENING STAGE</p> <p>While PP are singing, T writes some sentences on the blackboard.</p> <p>1-If I found Ar 20,000,000 in the street, I would buy a car.</p> <p>2-If I were a man I’d be faithful.</p> <p>T: “now look at the board. Read the sentences. Is there a possibility that I find Ar 20milliions in the street?”</p> <p>PP: no</p> <p>T: “so, what am I doing?”</p> <p>PP:(no answer)</p> <p>T: “I’m just thinking an imaginary situation. Is it a real</p>	<p>-The mistakes the teacher made are words that can be confused at listening.</p> <p>-The correction was not finished because it was already time for break. But the teacher still continues a little while</p> <p>-T stops the song even if it is not finished yet. She continues on doing other activities.</p>
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10.05	<p>situation? No, I just imagine. There is no real possibility for it to be true. Look at ‘if’ (she underlines it), what does it introduce?</p> <p>P(Olivia): a condition</p> <p>T: yes. It is the conditional type...two(she writes on the board)</p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;">If + past simple + would (conditional)</div> <p>Now, look at the song lyrics and tell me if there is that structure. Is there?</p> <p>-P (a boy): “would you tremble if I touched your lips?”</p> <p>-T: “yes, it is a question so, we put ‘would’ at the beginning of the sentence. What else?”</p> <p>-S(still the same boy): “Would you cry if you saw me crying?”</p> <p>-T: “Listen to this last question. What would you do in these situations?”</p> <p>-<u>For the girls</u>: If I were a boy...</p> <p>-<u>For the boys</u>: If I were a girl...</p> <p>Imagine if you met Beyoncé, what would you do?</p> <p>-P(a girl): I would be very happy</p> <p>-T: and if you met Barack Obama?</p> <p>-The bell sings a second time. T stops, thanks the PP and says goodbye.</p>	<p>-PP seem to forget the structure.</p> <p>-Always the same persons speak and participate in answering the questions.</p> <p>-PP have no time to think and answer the question.</p>
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COMMENTS ON OBSERVATION N°3

It is worth mentioning that the building in which the seconde 8 studied had no electricity. So, the teacher had to look for available room that had electricity. This caused loss of time. Moreover, the preparation of the audio-materials took time. Therefore, the teacher had to rush to finish all the activities the class had to finish that day, and so the length of the time supposed to deal with the song was shortened into half. All this affected the pupils and their response to the activities. As the teacher gave almost no time for the pupils to think

about the questions, they stayed silent and if they answered, it was always the same person. Some of them, we noticed, could not follow and seemed lost following the activities. Despite all that technical problems, we found that the pupils in this class were serious and tried to stay as concentrated as possible despite all the noise from outside.

As far as the listening activities are concerned, we think that the technique chosen by the teacher to present the song, which is correcting the mistakes, was not appropriate to the song as the pupils knew the song well. The mistakes formulated by the teacher even made them laugh because they already knew the correct version of the lyrics. The teacher should have chosen other way to present it such as giving listening comprehension questions to really test their understanding.

During the while-listening stage, the teacher did not play the song just once until the end but played it and suddenly stopped halfway and then immediately passed on the post-listening stage. This means that the pupils could not even have one full listening and their concentration was broken by the sudden change of activity. Consequently, they were confused and this must be the reason why they did not recognize the conditional type two in the sentences the teacher wrote on the board. Moreover, the teacher did not give them time to think but gave the answer right away. When dealing with the structure after listening to the song, the pupils could not tell which type of conditional it was. This was possibly due to time pressure or that they just forgot the lesson about it.

We can say that the students should always be given suitable and enough time to do each activity properly and effectively. The lesson could have been successful if time was sufficient.

2-2-1-4- CLASSROOM OBSERVATION N°4

Date: June 23rd, 2011

School: Lycée J.J.Rabearivelo

Class: Première S7

Number of students: 40

Duration: 30 minutes (8.30to 9)

Materials: a CD player, speakers, lyric of the song

Song: We are the world by Michael Jackson

TEACHING PROCEDURE

TIMING	TEACHER'S AND PUPILS' ACTIVITIES	REMARKS
8.30	<p>BEFORE- LISTENING STAGE</p> <p>-T prepares the materials. Some PP help to install the materials. She sticks the papers on which the closed lyrics of the song are written. But the sellotape doesn't work. So, she goes to look for some pins but they don't work either. So, we helped her to copy the lyrics on the blackboard. The pupils take down the lyrics and are talkative.</p>	
8.36	<p>WHILE-LISTENING STAGE</p> <p><u>Step one:</u> T plays the song and PP try to complete.</p> <p><u>Step two:</u> T plays a line and stops. PP fill in their copybooks.</p> <p><u>Step three:</u></p> <p>-T: "let's correct it one by one. Was it difficult?"</p> <p>-PP: "yes"</p> <p>-T plays a line and stops, and then asks PP what the missing words are.</p> <p>-T: "What was it?"</p> <p>-PP answer jokingly and in a low voice</p> <p>-T writes 'when the world must come together as one'. (She continues). What is missing?</p> <p>In the first verse, the pupils find all the missing words. When the teachers pauses the song they immediately say the answer. They could find words such as <i>dying, hand, greatest...all, day by day, someone, a change, big family, love is all we need</i>. The teacher just writes what the pupils say</p> <p>-T: "now we come to the chorus; you have to write the whole chorus"</p>	<p>-Most of the boys and some girls don't care. They say that they already know the song by heart, so, they do something else. They are talkative.</p> <p>-Up to now, some of the pupils know the song very well, but some don't say anything.</p>

	<p>-PP: “ we are the world, we are the children.(T continues and writes the rest of the chorus on the board)</p> <p><u>Second verse</u></p> <p>From the second verse, the PP don't know most of the missing words. The T gave almost the correct answers as PP missed to find them. PP did not find such words as: <i>bread, down, hope, believe, can fall.</i></p> <p>AFTER-LISTENING STAGE</p> <p>-T: There is a message in that song. What is it?</p> <p>-PP(no answer)</p> <p>-T: Can you give the message? The message is for whom?</p> <p>-P (a girl): The message is for me.</p> <p>-T: It is for all the people all over the world. What does it mean ‘lend a hand’? (she underlines it)</p> <p>-PP: “to help”</p> <p>-T: Good! This song is a call for help. Who should we help?</p> <p>-PP: “our friends”</p> <p>-T: Look here (she underlines) ‘there are people dying’. Do you understand?</p> <p>-PP: “yes”</p> <p>-T: “Why are they dying?”</p> <p>-PP: “because they....(hesitation)</p> <p>-T: We need to save these people's lives how and why? Let's take Africa, for example. People there die because of war and poverty. So, we need to help these people because...?</p> <p>-PP: they are poor</p> <p>-T: yes, and they have no food to eat. Why should we also help those people? (she underlines)</p> <p>-(PP read): because <u>we are God's family</u></p> <p>-T: ok! Do you understand the song now? So let's listen</p>	<p>.</p> <p>-After filling in the blanks, the teacher is now dealing with the message of the song and the meaning of the song.</p> <p>-T gives positive feedback.</p> <p>-The PP have no answer, so, the teacher helps them by taking an example.</p> <p>-Time's over. No</p>
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9.05	for the last time. -The bell rings a second time. T stops.	more time for the last listening.
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COMMENTS ON OBSERVATION N°4

During this classroom observation we could observe some positive and negative points. First of all, time was lost, the teacher had to look for available room with electricity and preparing the materials, thirty minutes were lost for these reasons. Moreover, groups of boys and girls at the back did not care of what was happening and they made a lot of noise which disturbed their classmates and the neighboring classes. They adopted rude behavior towards the teacher saying that they already knew the song by heart so it was not necessary to learn it again. Consequently, these groups of students kept on talking until the end of the class, despite the teacher's effort to make them quiet. In addition, though the teacher tried to follow the three stages in teaching listening, which are the pre-listening, the while-listening, and the post-listening stage, she omitted the pre-listening stage and immediately dealt with the while-listening stage, due to the short time. She spent most of the time in the while- listening stage because she moved to and fro, playing the tape and writing on the blackboard which was a little further from the tape.

Though some pupils are noisy and are no more concentrated to anything that happens in class, they just want to talk about something else, most of the pupils stayed as concentrated as possible. Concerning the listening activities the pupils were really challenged while filling in the blanks. The while-listening stage helped them to correct their mistakes when listening and the post-listening stage helped them understand the song. Some of the pupils admitted that they had never understood the song until their teacher taught it to them that day. In the post-listening stage the teacher proceeded in explaining the contents and the message of the song. We think, however, that the teacher should have engaged the students in group discussions after the listening.

We could say that the lesson plan that the teacher had prepared was not as successful as it should be due to lack of time and also to timing. The pupils' noise also disturbed the class atmosphere. In a word, in the lesson was not successful.

CONCLUSION TO THE SECOND PART

The aim of this second part was to discover the reality on the teaching of listening as well as learning through the use of songs.

If we refer to the results of the questionnaire, most of the teachers teach listening, yet not so often. On the other hand, more than half of the teachers who teach listening use songs for the main reason that songs motivate the pupils. However, not willing to disturb neighboring classes, fear of the over- excitement of the pupils, and due to lack of technical equipment, most teachers chose not to use audio-materials in class, let alone songs. The pupils, however, claim that the teachers should teach them songs as regards to the great change that songs bring to their learning of English and also they are easier to learn and to listen to than a passage or a dialogue.

We could see from the classroom observations that the use of songs really motivated even excited the pupils. We could realize that they were much more present and enthusiastically took part during the lessons. However, the common problems that the teachers faced were focused on the materials and the preparation. Consequently, the time allotted to the songs were shortened which made the lessons not very successful. The problem here did not depend on the teachers themselves but mostly on the schools or the administrations as most of the classrooms did not have electricity or they did not provide the right materials for teachers. So, teachers had to bring the materials from their home. Moreover, in some classes the teachers' suspicion was confirmed that the pupils would be over-excited when learning the songs. Yet, in some classes the pupils adopted normal behavior towards the use of songs.

All in all, we could observe some good and bad points at a time. We are aware that we cannot have something totally positive or negative. Teachers, then, should bear in mind that all that takes part in the challenges of teaching.

Therefore, we would like to propose in the third part of the present study some suggestions of using songs for teaching listening and some solutions to the problems stated by the teachers. We do not claim to solve all the difficulties but we will try to provide what we think is necessary.

PART THREE

PART III: EXPERIMENTATIONS AND SUGGESTIONS

This part of the work is mainly devoted to practical teaching suggestions. The suggestions are meant to help the lycée teachers to improve their learners' listening skills through the use of songs. The data collected in the second part of this present work helps us to design these practical teaching suggestions. Thus, in this third part, we present and report some lesson plans that we experimented in schools as well as some suggested lesson plans to improve the learners' listening skills. Before tackling the experimentation and suggested lesson plans, we will provide general suggestions and solutions to the problems raised by teachers during the investigation.

3-1- SOLUTIONS AND SUGGESTIONS TO THE PROBLEMS OFTEN MET BY TEACHERS WHEN USING SONGS

We are very grateful to teachers who have already proposed some solutions to some problems in the second part of this work and we have included their suggestions in this part. Of course, the solutions we propose here will not solve all the problems that teachers may face when teaching songs, but we try to give suggestions which we think are common to all teachers.

3-1-1- Using songs disturbs neighbouring classes

One major problem that prevents teachers from using songs in class is the fear of disturbing neighbouring classes. Using audio-materials may indeed disturb. A laboratory, thanks to the headphones, is the best solution to this problem, especially for the teaching of listening, but unfortunately most of our lycées and private schools can't afford to have one. Yet, making pupils sing still produce noise even though this is done in a laboratory. ANDRIANTOAVINA (2002) suggests "insonorising" the classroom for the use of songs. But this is expensive and our schools cannot afford it. Another idea is to inform the teacher next-door in advance and not to sing loud. But it is hard for the pupils not to sing loud. Another solution is to find one classroom which is far from the other classes, but it is difficult to find one. Another suggestion is to rearrange the time table of the class. The teacher and the pupils can plan to learn a song when nobody is teaching in the neighbouring classes. Teacher also can ask the pupils to come on Wednesday afternoons on voluntary basis.

3-1-2- Lack of materials

Another major problem is the lack of materials. Most teachers were aware of the usefulness and the importance of teaching listening with songs but they complain that the schools do not provide them with any audio-equipment. This problem does not concern only the teachers but everyone who works in the field of education. Here, the Ministry of Education has a very important role to play because materials and equipment should be among the first concern of the Ministry of Education. The school administrations also should take into consideration the teachers' needs and should do their utmost to provide teachers with the materials they need. Some classrooms in the high schools in the capital do not even have any socket, which means that teachers need to buy batteries with their low income. They are not willing to do so.

Today thanks to the new technology audio-materials are not very hard to find. Before, only cassette players were used in schools by teachers. Now, we can find many different audio-materials such as laptop, CD players, MP3 or MP4 players, etc. Some cell phones also can be used to play songs in class. However, teachers have to make sure that the sound is loud enough for the whole class to hear. Teachers may also bring their own materials to school. It is very encouraging to find that in some classrooms we visited the teachers used their own laptop to teach songs.

Instead of bringing their own materials teachers can also borrow some from resource centers near them which can lend cassettes or even cassette players. Moreover, the pupils can possibly bring their own materials, they can be asked to bring their MP3 or MP4 or other materials to play the song in class. Borrowing from friends or colleagues is also possible. As far as the songs and the lyrics are concerned, teachers can have them from the internet. For the lyrics only teachers can search in www.google.com, and for both the lyrics and the mp3 music teachers can search in www.wapdam.com or www.waptrick.com. Not only lyrics or mp3 music but teachers can also find singers' pictures or any other pictures they want to illustrate their lessons. Download is free in these sites. Moreover, teachers do not have to move to a cyber-café; they can have all of these from their mobile phone if they use internet, and the internet is free as well.

We also suggest teachers to organize some kinds of activities like singing contest, theater, beauty contest or doing other activities that can be shown in public with their pupils.

They put up a show and invite parents, relatives, and acquaintances to buy the tickets. With the money collected, the teacher can buy audio-materials for the class.

3-1-3-Pupils' behavior: they just want to listen and are reluctant to do other activities

Pupils are usually excited when they hear they are going to learn a song. Most of the time teachers fear that the pupils will be too excited whenever they use songs. Apart from having “interactional” and “transactional” aspects MALEY (1998) states that “songs give access to a third type of spoken-language use: reactional whose main purpose is to make people react personally to another person’s verbal sensibility”. It is probably this aspect which makes the pupils react differently than usual when the teacher uses songs. Teachers should consider it as a positive attitude, though. It shows that the pupils are motivated to learn something new.

Teachers, then, need to remind the pupils that though they are going to learn a song they should not make too much noise. MURPHEY (1992) reminds teachers that whatever our goal in using songs may be, teachers should always remember that *having fun* remains an important reason. All this also implies that teachers should be *schoolish* and stay *natural*.

So, at each stage of the listening teachers should involve them in some kind of tasks. For example, as a pre-listening activity the pupils can be asked to discuss about the topic related to the song, in pairs or in groups, or do activities which help them to predict what they will hear afterwards and after the teacher has given the title. For the while-listening activities questions and activities for checking listening comprehension should be challenging enough for the pupils. They should not be too difficult either. As post-listening activities, pupils can be asked to react to a provocative statement based on a topic related to the song. One important thing that teachers should remember is that they should not spend too much time on one type of activity that might put the pupils bored.

3-1-4- Teaching a song is a waste of time

English is taught at most four hours a week in the lycées and the official syllabus does not particularly suggest the use of songs. These reasons make the teachers reluctant to teach songs, saying that it could be a waste of time. However, though teachers and pupils are not very familiar with the use of songs this does not mean that the pupils do not learn anything from them. MURPHEY (1992) states that “songs are self-contained texts (...) that are easy to handle in a lesson”. This means that songs are a complete tool for teaching and are not so

difficult to use. Moreover, it is perfectly possible to cover the syllabus with songs. Many teachers answered our questionnaire that they do not know how to use songs. MURPHEY (1992) again writes that “anything we can do with a text, we can do it with a song or even much better”. This shows that teachers can prepare a lesson plan without changing the objectives they want to reach. For example, for the teaching of listening, teachers can use songs instead of listening to a passage. For teaching structure teachers can also use songs. For example, the teacher wants to teach “if-clause” type II, songs such as “if I were a boy” by Beyoncé is good to present or illustrate that structure. Songs are also good for teaching topics, or other language skills such as reading, speaking; or writing and language elements.

In brief, we can say that teaching a song is far from being a waste of time. Learners rarely become bored and they learn many things (vocabulary, grammar, etc...) from it. Teachers should know that it is the materials and the methods which change but the goal remains the same, which is, the pupils acquire the target language in a relaxed atmosphere.

3-1-6- Using songs is not a serious learning activity

It is worth mentioning that whenever we try new things, we take risks. Teachers face many challenges when bringing something new to the classroom. Administrators might be one problem as they usually hurry the teachers to finish the syllabus. It is likely that they object to the idea of using songs in class. Fellow teachers might also be discouraged that it would be a waste of time. It is true that when we shared questionnaire some teachers do not see the relation between using songs and language learning. Some teachers also complained about having the same reactions from some pupils. All that should not discourage the teachers who want to use songs in class. MURPHEY (1992) demonstrates that “songs can be as useful as, and sometimes more than, conventional materials. But it is often suspect because it is so enjoyable and so little used”. Moreover, he shows that “the idea that language learning cannot be enjoyable is outdated.” All this means that through songs pupils can learn English and at the same time enjoy what they are learning. It is true that many teachers have a wrong idea that pupils cannot learn from something fun. We have already shown earlier that songs can be used to cover the syllabus to teach language skills or language elements. Teachers, then, can engage their pupils in serious activities using songs as they do when they use other methods. As MURPHEY (1992) writes that “song is not really one of the conventional categories of language study (grammar, vocabulary, composition, reading, listening comprehension,

conversation, etc...). But it can be the content matter of any of these categories and we can focus on any or many of these areas when using songs”.

Therefore, whatever the aim of using songs may be, the activities dealt with during the song session should be serious and challenging enough for the pupils. Even though a song is used as a follow-up or for fun, the pupils should always learn something new in terms of vocabulary, grammar, phrases or idiom learning, or engaging them to have a little discussion on the topic related to the song.

If the song is used as a listening comprehension material, we suggest teachers to teach the song following the usual procedure of teaching listening, which is with 3 stages, the pre-listening, the while-listening, and the post-listening stage. Each stage should contain at least one activity for the pupils to deal with. Teachers also should plan the lesson carefully to avoid boredom.

The pre-listening stage should last at most 15 minutes. The pre-listening stage consists in preparing the pupils for the listening. The teacher may involve the pupils in speaking or writing activities. For instance the teacher asks them questions about their background experiences based on the topic of the song. Activities in this stage can be done in pairs, or in groups to increase the pupils’ participation.

The while-listening stage takes about maximum 20 to 30 minutes according to the length of the song and the level of difficulty of the activities. This stage consists in making the pupils listen to the song and find the answer to the comprehension questions. The teacher should play the song at least 3 times during the while-listening stage so that the pupils can learn the song well.

The post-listening stage takes about maximum 30 minutes. In this stage the teacher gives the correction of the exercises done during the while-listening stage. After that the pupils can also be asked to discuss, doing role play or other communicative activities related to the topic of the song and sing the song of course which is a very good pronunciation practice.

In brief, we can do many serious activities with songs. What makes the difference between songs and other materials is that the activities done through songs can rarely be frustrating, they are enjoyable and fun

3-2- WHEN AND HOW OFTEN TO TEACH SONGS

When we made our classroom observations and experimentations the times available that were given to us were at the end of the school year. However, teaching songs only at the end of the terms is not enough regarding the benefits songs can offer. Teachers can use songs in their teaching as often as possible. Whenever they want to teach listening, songs can be used. For example, the teacher teaches listening once a month, then, songs can be used once a month. Moreover, when the teacher needs filler or a warm-up activity, songs can be used. Not only for the teaching of listening or as a filler but songs can be also used for the teaching of grammar, language functions, discussions, topics, language elements, and other language skills, or as a warm- up activity. Whenever the teacher teaches a song he should not forget to provide the students with the lyrics. So, every time teachers want to teach any of the one above, they should not hesitate to use songs as a means to achieve their objectives. In addition, he does not have to use songs for the whole session.

Depending on time available and the aim of the lesson, songs can be used for one-hour session or only a part time in the lesson. For example, if the aim of the lesson is teaching listening, songs can be used let us say, for one hour, the song is used for the pre-listening, while-listening, and post-listening stages.

GRENOUGH, M (1994) recommends the use of songs to “begin, extend, or end a lesson, to illustrate a particular structure being introduced, to reinforce and review material already taught, to start discussions and to introduce topics for writing”. This means that the song does not have to be used for the whole session, five minutes is enough if it is used as a warm-up activity. Teachers can play only a part of the song to illustrate what they are teaching. If the song is to illustrate a structure, then, it will take only not more than ten minutes. This shows that songs can be used anytime during a one hour session of English class. Only the teachers have to make sure that the students learn new things such as new vocabulary, grammar, or phrases.

In brief we can say that songs are so flexible that can be used in any period of the year and as often as teachers want to use them. Songs are good material for having fun before holidays. They are also good during normal classes or to be integrated into the main flow of the course to give lively atmosphere and facilitate language learning.

It is worth mentioning that songs are proposed here as a tool or a means which we can use to animate and facilitate language learning and acquisition, but not as a new methodology in language classes. So, it is up to the teachers and the students how much and in what ways they can take advantage of what songs can offer.

3-3- EXPERIMENTATIONS AND COMMENTS

Our aim in experimenting on these lesson plans was really to discover by ourselves the actual reality of using songs to teach listening in lycées. In making these lesson plans we follow the usual procedure to teach listening which includes the pre-listening stage, the while-listening stage, and the post listening stage.

3-3-1-COMMENTS ON EXPERIMENTATION N°1

We did this experimentation during our teaching practice period. It was the day before the Easter holiday. So, we decided to teach a song as a fun activity before saying goodbye to the pupils. It was our first experience in teaching a song in class as well. When the pupils told us that there would be no more class that day, we were a little disappointed and embarrassed at the same time. However, that feeling soon went away when we decided to teach and the pupils did not object. We could finish teaching the song in the last thirty minutes and all the activities were done calmly without rush.

We particularly chose the song '*Lean On Me*' by Michael Bolton for personal appreciation of the song and for the good message it brings. As we just began to experiment the use of songs, we used the most famous and easiest technique to deal with listening, that is, the gap-filling technique. We also tried to proceed with the easiest way to make sure that everything went well.

In the pre-listening activity, we introduced the song and asked the pupils if they knew the singer or the song. As they were completely unfamiliar with the song or the singer, we immediately shared the closed lyrics and let them read. After giving the pupils some time to read and understand the lyrics, we discovered that they could not tell the general message of the song. Therefore, we went on explaining the title and give the general message after. Giving them time to read through the clozed lyrics means letting them predict what they could fill in the blanks thanks to the context. In other words, this would train them develop their predicting skills. When we asked them about the words they could fill in they could not tell us what might be the words in the blanks. This means that the students listening skills

(predicting skill) requires much practice and this cannot be achieved in only one or two sessions but throughout the year the teacher should try to give students such exercise regularly.

In the while-listening stage, the pupils were really challenged by the listening activity as it was the first time they really listened to that song. Though they missed some of the words, they recognized almost all of them. This means that the pupils' listening skills are already at a higher level, they were able to pay attention listening to what they were expected. But this still needs improvement so that in the future they would miss no words.

The post-listening stage consisted in finding and explaining some difficult words. At the end of all the activities, the class went on singing, standing and making gestures. The pupils were shy at the beginning but they could get rid of their shyness and enjoy themselves after. While singing the students were not conscious that they were practicing the target language without hesitation.

Though everything seemed to go well during this experimentation we realized that there was something wrong. As the song was not difficult for the pupils as a listening material, we should have, instead of giving the general message of the song, asked them to discuss it in the post-listening stage. So, after the listening session they could have an idea of what the song is about and could have given the general message by themselves. As such, they could have explored the song by themselves. This would have trained them to develop their inference skill as telling the general message of the song requires this listening sub-skill, to read the meaning beyond the words.

If we had more than thirty minutes to teach the song, we would have given the pupils a discussion topic as a post-listening activity such as *who can we lean on the most, our friends or relatives?* Such question should have helped them explore their ideas based on the topic of the song as well as understand the song more. Or, we could have practiced only the imperative form by doing listen and do activities or asking the students to give imperative sentences.

All in all, we could say that even though everything was not perfect, we (teacher and pupils) could have fun during that last thirty minutes of the class and the pupils could acquire something new from the listening to the song and from all the related activities which could improve their listening skills.

3-3-2 COMMENTS ON EXPERIMENTATION N°2

We chose this song *If Tomorrow Never Comes* by Ronan Keating to teach to the class of première because, in the syllabus, this class level deals with the conditional type I. So teaching listening with it could be a very good reinforcement on that structure; thus, it could not be a waste of time. We had only 50 minutes to realize this experimentation as we had spent time in preparing the materials. The students in this class of Première S3 are active; most of them are boys. Though they were not serious or said something funny or stupid, they showed their interests.

In the pre-listening stage, we decided to give some questions to introduce the theme of the song and also let the students predict what might the song is going to be (because we didn't tell them yet that it was that song). Before answering the questions the students didn't know what *sleepless* means, so, we explained this compound adjective and gave other examples such as *hopeful* and *hopeless*. As soon as we asked for volunteer, a boy didn't hesitate to participate; this means that the students did not feel under pressure and were not embarrassed to take part in the activity. We asked for more volunteers but as the students hesitated we decided to continue because time pressed. When we started playing the song, the students were surprised. We could read from their behavior that though they had already heard the song or known the song before, they had not understood its message and contents.

In the while-listening stage, we chose "the strip of papers" technique to present the song. This activity demands full concentration from the students as they need to be attentive in hearing the words and then making the strips in order. We paused after each verse so that they could do the task using their short term memory. We had a problem in doing this task: some students lost one or more strips of paper, so they could not have a coherent lyric. Teachers should always make sure that the students have nothing on their table in order to lose the papers when they use this technique. After two listening the students could have the full lyrics in order. But in order to check if they really understood we decided to give some listening comprehension questions. We let the students read through the questions first and answer what they could answer, and then played the song while the students answered the questions. We gave them few minutes after to complete their answers thanks to their short-term memory.

After correcting the exercise we noticed that the students really understood the message of the song. The students were really challenged by the questions and needed much

of our guidance to help them answer the questions. This means that though our teenagers know by heart the words of a song, they may still not understand it. So it is always important to give them some listening comprehension questions because these would help them interpret and use their judgments; thus, improving their inference skill. When all the listening activities were finished, the class went on singing for practicing pronunciation and having fun.

In the post-listening stage, we have asked the students to write some sentences using the conditional type I as a review and practice. They were asked to find at least three using the three forms (affirmative, negative, interrogative). Unfortunately, we had no time to correct as time was over.

Briefly, we can say that the listening class had during this experimentation was fruitful both to us and the students. We could experiment one full lesson without much rush and the students could improve their listening ability and learn again that popular song they had never understood.

3-3-3 COMMENTS ON EXPERIMENTATION N°3

When we did this experimentation, the class teacher had just taught the pupils a song to finish the week and so she gave us the second part of the class hour to teach them another song. That means that the materials were already prepared and so were the pupils. We chose the song *If I Were A Boy* by Beyoncé because as regards to the syllabus, the class of première deals with the conditional type two. So, when we asked for the teacher's opinion, the song would be a good review and illustration as they had already learned that structure. We also chose this song because it is a popular song and many pupils like it. So, we thought that students would appreciate if we gave them some listening activity on it.

In the pre-listening stage the pupils already knew that the song was going to be *If I Were A Boy* when we made a review on the conditional type two. So, we could predict that the listening activity would be instructive and enjoyable for them.

The while-listening stage contained four activities in which each activity represents one technique. The first activity consisted in gap-filling activity, the second one about arranging sentences, the third one was putting verbs into the correct tense, and the fourth activity consisted in discriminating pronunciation. Each activity corresponds to one verse of the song. In the first and second activities, the song was played twice for the pupils to do the activity; whereas in the third and fourth activities, the listening was to check their answers.

Though the pupils seemed to be familiar with the song at the beginning, we could say that the gap-filling activity challenged them as some of them could not finish it in two listening. The same also happened when dealing with the sentence arrangement. However, few pupils already knew the song and could do the activity in one listening. The gap-filling activity and the sentence arrangement require the students to use their selecting skill as well as speed in catching the words they could hear. After we finished one activity, we dealt with the vocabulary study at once as the song is rather long if we kept it at the end of all activities.

Putting verbs into the right tense, this kind of activity requires the pupils to use their predicting skill. They were given the verbs in parentheses and write the correct tenses before listening. In fact, the pupils were not able to give the right answer before listening. This means that the students were not rich enough as far as the linguistic elements (grammar) of the language is concerned; or this may be due to the fact that they were used to having grammar exercises apart not included in any other lessons. As far as the pronunciation exercise was concerned, they were not familiar with phonetic symbols and could not make the difference between some sounds like / / and / ae /. So, we had to explain the difference by giving some examples.

The while- listening activities took more time because once we wanted to play one part of the song we had to play from the beginning as the materials we used did not allow us to do otherwise. Therefore, we had to rush a little bit in order to finish all the activities we had prepared.

The post-listening activity consisted in a discussion based on the last verse of the song which can be said as to be the summary of the song. We noticed that the pupils did not have any answer about the question we asked here. We realized that the question was too difficult for them and we should have given other activities instead. For example, we could have asked them to write sentences using the conditional type two, such as *If I were a boy (or a girl), I would...* Such activity would have helped them have more practice on the use of that structure as well as give their ideas if they were a different person. Or, we could have assigned them a role play task in which they act out the role of a couple (fiancés) who had a falling out because of adultery.

Briefly, we can say that the pupils really appreciated the song as well as the listening activities. This is a popular song and the fact of bringing it in class really helped them to understand the message and the words of the song. The listening activities also helped them to understand the meaning of this popular song as well as to improve their listening skills. However, as everything is not perfect, we are aware that we should always use appropriate

materials and have a good preparation before the teaching takes place in order to save time and avoid problems which may disturb the teaching and the learning.

3-3-4-COMMENTS ON EXPERIMENTATION N°4

We chose this song *You've Got A Friend* by Carol King because it is not difficult to listen to (i.e. the music does not bury the singer's words). It is a slow song and the song conveys a good message: friendship. We think that it is suitable for the pupils in seconde. We were given one hour to make this experimentation, but the class lasted only 45 minutes due to break. So, all this affected our lesson plan.

In the pre-listening stage, we made the pupils work in pairs and answer questions about their relationship with their friends. This is to help them have a prediction of what the song might talk about. We noticed that some of them were not interested in the activity. They did not talk, nor write about the activity (especially the backbencher boys). Some pupils, moreover, did not work in pair but answered the questions by themselves. This behavior, we think, was due to the fact that they were not used to discuss, or talk in English. It is good to mention that in this school, they range the classes according to the pupils' age and levels. If compared to the seconde 1, for example, the students in this seconde 11 are older and are not very intelligent. They did not enthusiastically participate in answering our questions and when we asked for volunteer after, one girl accepted to speak unless we correct her response first. We think that the pupils were ashamed of making mistakes or they were not used to listen to the teacher talking to them in English. Thus, they were embarrassed to participate. They were passive. We think that this class should have regular listening activity using song to take away their passivity and to motivate them to learn.

In the while-listening stage we played the song and the pupils just listened. We played again and asked the students to take notes. After the two listening only few students could catch some words. We could notice that though they tried hard to listen, they had difficulty because they were not used to such listening exercise. After that, we handed them the lyrics with some mistakes. This activity is aimed at training the students to use their selecting skill in which they should really pay attention to what words they are going to correct. But before that we asked them to read the lyrics with mistakes and to find out what words do not make sense and should be corrected. As a result, they could find words such as *flying*, *cry*, *mum* which need to be changed. When we played the song again, the students could find almost the

mistakes in three listening. We played a line and stop, so that they had the time to write. This procedure took more time than we had planned, so, we had to rush after.

In the post-listening stage, we did the correction and studied some vocabulary words that the students did not understand. We played the song and the class went on singing in order to let the students practice pronunciation. We noticed that some students did not sing. Want to remind teachers that if the pupils do not want to sing, never force them. We thought of giving the students some discussion topics at the end but unfortunately time was not enough; so, we thanked them and said goodbye.

Briefly, if the students were not that passive and if time was sufficient, we think that this experimentation of our lesson plan could have been successful.

3-3-5-COMMENTS ON EXPERIMENTATION N°5

When we did our classroom observations, pupils always expected this song *Heal The World*, so, we decided to make a lesson plan on it and then teach it. We assumed that most of the pupils knew this song or had it on their songbooks as they always claimed for it. As a result the lesson plan that we made followed that assumption, challenging enough for the pupils.

As the song was rather long we decided to teach it for a class of *première* or *terminale*. We were given a class of *première* as the classes of *terminale* were not available at that period of time. When we really came to teach the song we realized that the pupils knew only the chorus and they had no idea at all of the contents or the message of the song.

In the pre-listening stage it took us longer time (than we had thought) to explain the title as none of the pupils did not know the meaning of the title. But after explaining to them little by little by means of an example (cutting oneself with a knife), they finally found out the meaning of “to heal” though they said it in the mother tongue (*manasitrana*). What is important is that they grasp the meaning. Such technique (taking a concrete example) is very helpful in predicting and selecting the right words.

While-listening to the song they did not recognize a word apart from the chorus after the first two listening. When we played a line and asked them what it was, they could not find the right sentence or phrase, or even said nothing at all. After listening to us reading the correct sentence, they whispered and even laughed saying that the song is difficult because the

singer pronounces the words too fast. This constitutes a big problem for our lycée learners; they are not used to listening to native speakers but to their Malagasy teachers. Facing this problem, teachers should try to give regular listening class especially listening to songs. At that moment, we told the pupils that they should try to listen to songs to train their ears because most of the time pupils understand their teachers but can't catch a word of a native speaker.

We spent most of our time in the while-listening stage because playing the song line by line took much time and the song was long. Consequently, in the post-listening stage, the pupils did not have enough time to think and discuss our question. They had difficulty in answering the question as the answer was not totally obvious but reside beyond the words. It was only after we explained to them that they really understood the real message of the song. We can say that the students' inference skill needs a lot of improvement and training. Developing this skill is a little more difficult compared to the other listening sub-skills as it requires some degree of intelligence and wit to form the right interpretation and judgment.

We were to blame in that experimentation because we had a bad choice on the song and technique being used to teach it. We realized that the song *Heal The World* was only known by many pupils because it is a popular song but it was difficult as a listening material. Not only did the pupils have difficulty in recognizing the words but also in decoding the message of the song. As a result, we just spoon-fed the pupils by giving them all the answers and did not let them explore the song by themselves. As they and we ourselves have just begun experimenting songs in class, we should have used a shorter and less difficult song instead and leave the difficult ones after. Thus, we would like to remind teachers that when they decide to teach songs they should begin in small doses first to avoid too much difficulty. Therefore, later in the next chapter we would like to suggest other technique to teach this song of Michael Jackson *Heal The World*

Despite all this, we realized that the listening could train the pupils to listen to English at a normal speed (by native speakers) which is totally different from the way their teacher use to speak in class.

3-3-6-COMMENTS ON EXPERIMENTATION N°6

We chose this song *Knowing Me, Knowing You* by ABBA because it is rather short and it is quite an easy song suitable for pupils of seconde as there are almost no difficult words.

In the pre-listening stage, we gave words from the song to lead the pupils into the topic and also to help them have some predictions on what they are going to hear. The while-listening stage, however, seemed to frighten them. They did not expect that it was themselves who were going to take down the lyrics. They refused at the beginning saying that they would not be able to do that. But after we have reassured them that there would be no difficult words, they stopped complaining. We noticed that they were rather afraid of not recognizing a word as they were not used to such listening activity. Thanks to the words we had given to them in the pre-listening stage, they could predict that the topic was going to be about divorce. Consequently, we decided to give enough listening for them to take down the lyrics. Thanks to the numerous listening times, the pupils could catch almost the content words (words that carry a lot of meaning) in the lyrics; and as the song was short, they only failed to catch function words (such as prepositions, articles, and pronouns). Thus, just a little correction was needed.

Due to the amount of time spent in the while-listening stage, we had almost no time to deal with the post-listening activities. When we asked the pupils successively the two questions, they could not answer at all even if we asked them to answer in Malagasy. We think that if we had given them more time to discuss and exchange ideas they would have felt confident to speak in front of their classmates. We noticed that they were rather afraid to tell their own ideas. We realized also that the question was rather difficult to answer. So, instead of asking "*Is divorce a good or bad thing?*" we should have asked "*What might be the advantages and disadvantages of divorce?*" The activity would be done in group of four, for example, so that the ideas would be various. We could have also assigned the students a problem-solving activity such as: "there was a boy of fifteen. His parents had a quarrel and decide to break up. So, his mother asked him to go with her and the father asked him to stay with him. What would you do if you were him?" We can expect some rich and good answers from such activity.

As far as the song itself was concerned, we observed that the pupils liked it; they even said that they had not heard ABBA's songs for a long time. So, hearing one song of that kind gives the feeling of living again in the childhood.

To conclude, we had timing problems during this experimentation. We spent most of our time in the while-listening stage and had little time left for the post-listening stage. Again, we (teachers) should always have a good preparation in order to avoid timing problems.

CONCLUSION TO THE EXPERIMENTATIONS

We could only have six experimentations due to time constraints. When we had asked teachers for available time to teach songs they told us that they would only have time after finishing the entire syllabus and the examinations. So, we had only one week to deal with the experimentations before the great holidays. Despite all this, we could learn much about the use of songs and the reality of listening in the lycées.

The teachers gave us one hour to do our experimentations. However, when we really came to the classroom, in general, that amount of time was reduced into 40 or 30 minutes due to break or preparation of the listening materials. Sometimes we had to change room due to lack of electricity. All that affected our lesson plans. Most of the time, we had to rush a little bit and also leave out some activities especially in the post-listening stage.

Despite all that, in general, the lessons really helped the pupils to train their ears to listening to English (native speakers) as their teachers rarely do so. The pupils could realize that learning English could be so enjoyable not boring as most of them always thought it to be. They could enjoy themselves as well as learning at the same time. This was mostly due the following reasons: the use of songs in class was still new to them, so they were motivated. Another reason was simply the benefits that songs bring. And especially, it was already time for the holidays when mostly need something fun in class. This last reason, however, presents some negative effects on the pupils' behavior. We noticed that when they were to deal with discussion activities or questions requiring their own ideas, they were reluctant to speak or even to think. They all waited for the time when they would sing for fun.

In brief, we taught songs before the holidays and we could observe some positive and negative points. We hope that if we use songs at a different period of time, say in the middle of the school year, the negative points would disappear. However, we think that the advantages and benefits that a song can bring would stay the same and are not relative to time.

In the next chapter, we will present some suggested lesson plans which teachers can use whenever they want to teach song in class. The lesson plans we suggest include some modifications of the experimented lesson plans and also some others that we did not experiment.

3-4-SUGGESTED LESSON PLANS

The lesson plans we suggest in the following aim at bringing some changes to some of the techniques we used during the experimentation as well as the lesson plans that we have experimented. We also intend to present some lesson plans including techniques of using songs to teach listening that we did not experiment. We would like to stress that the suggestions here are only samples either the choice of the techniques being used or the song. Teachers may find here some inspirations to carry out a lesson plan. However, they can bring some variations or even change the lesson plans to make them suit their class. There are many songs ready to be used in class and we use only a few ones to present some techniques. This means that teachers can always use their repertoire and that of their pupils' as far as the choice of the song is concerned.

3-4-1- SUGGESTED LESSON PLAN N°1

Class : all levels (seconde, première, terminale)

Duration: 1h 30 minutes

Didactic materials: CD with a song, CD player, handouts of listening comprehension questions, handouts of closed lyrics, handouts of the full lyrics, role-play cards

Aim: At the end of the session the pupils will be able to improve their:

- Predicting skills by means of pair work (talking about parties)
- Selecting skills through activities such as recognizing vocabulary words through listening, discriminating pronunciation
- Inference skills by answering related questions

Song: *Wonderful tonight* by Eric Clapton (see appendix n° 5A)

Teaching techniques: telling the story of the song, gap-filling

PROCEDURE

PRE-LISTENING STAGE (15minutes)

T makes SS work in pairs and asks the following questions. They ask each other the following questions and take notes.

- Do you like going to parties?
- Have you already gone to a party?
- For what occasion was it?
- Was it held during the day or at night?
- How did you dress yourself?
- Who did you go with?
- Who were present at the party?
- Did you enjoy yourself?
- What did you eat and drink?
- Did you meet new people?
- What made it special?

After asking each other these questions, the students write a paragraph on their partner's story and read it to the class.

WHILE-LISTENING STAGE (45 minutes)

Step 1:

- T plays the song, PP listen.
- T plays again, PP take notes.
- T makes PP discuss what the song is about.

E.A: The song is about a man and a woman who went to a party.

Step 2:

- T shares handouts (see appendix) with some listening comprehension questions on them.
- T plays the song and PP answer the listening comprehension questions. T plays the song two or three times until the pupils have enough listening to do the activity.

-Then the whole class does together the correction

Step 3:

-T shares handouts (see appendix) which contain the story in the song with some blanks to be filled in

-PP read the skeleton paragraph silently and try to fill in the blanks as referring to the answers of the listening comprehension questions.

-T plays the song again and PP finish completing the blanks.

-Then, the whole class does together the correction.

Expected answer: (1) clothes; (2) make-up ; (3) blond; (4) all right; (5) wonderful; (6) party; (7) everyone; (8) beautiful; (9) feels; (10) I feel wonderful tonight; (11) love light; (12) home; (13) aching head; (14) car keys; (15) my darling you were wonderful tonight.

Step 4:

-T gives the following table and instruction:

-Listen to the song and write words of the song in the right columns according to the phonetic symbols. (T should give other words as examples first)

/ ei /	/ /	/ ai /	/ i: /	/ e /	/ au /	/ /
E.A: late	wondering	right	see	yes	around	walking
make	up	i	me	head	how	because
say	brushes	tonight	feel	help	now	all
lady	wonderful	light	we	bed		got
aching	love	eyes		tell		blond
	wonder	realize				
	just	time				
	much					

-T and PP do the correction together.

Step 6: T gives the full lyrics, plays the song again and the class can sing along with the tape.

POST-LISTENING STAGE (20 minutes)

Role- play

<u>Student A:</u> You are organizing a party for your next birthday. Invite your friend (student B) to come. Give details about the date, the time, the place, the fancy dress, etc.	<u>Student B:</u> Your friend has invited you to come to his/her birthday party. Decide whether you accept or refuse the invitation. If you accept, offer to give your help for the preparation. If you refuse give a valuable reason.
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- PP prepare their dialogue and should get ready to perform in front of the class. The teacher can give some rewards for the pair who did the best conversation.

3-4-2- SUGGESTED LESSON PLAN N°2

Class: première, terminale

Duration: 1hour

Didactic materials: CD with a song, CD player, handouts to copy down the lyrics

Aim: At the end of the session the pupils should be able to improve their:

- Predicting skills by means of a small discussion, guessing
- Selecting skills through taking notes, discriminating pronunciation, recognizing individual words
- Inference skills by answering listening comprehension

Song: *yesterday* by The Beatles (see appendix n°5B)

Teaching technique: Taking down the lyrics

PROCEDURE

PRE-LISTENING STAGE (15minutes)

-T makes PP work in pairs and gives the following instructions: “Tell you partner everything that you did yesterday (from the time you got up until you went to bed). Then, tell

if you were happy or sad. Don't forget to use the past tense". Begin with "yesterday, I got up at 5 o'clock in the morning and..."

-T asks for volunteers to tell their partner's story to the class.

-T tells PP that they are going to learn a song and then introduces it.

-T: this song talks about a man who was happy yesterday and now he is sad, do you want to know what happened?

-PP answer

WHILE-LISTENING STAGE (30 minutes)

Step 1:

T plays the songs, PP just listen.

- T shares the handouts and explains that each blank corresponds to one word. They have to fill in the blanks while listening.

-T plays one line and stops. PP write.

-PP compare each other their answers. The teacher does not correct yet.

Step 2:

-T gives the following questions and plays the song again:

- 1) Count the times you hear "yesterday".
- 2) Write down all the verbs in the past tense.
- 3) Write down all the verbs in the present tense
- 4) Write down all the words that rhyme with "yesterday".

-T and PP do the correction together

Expected answers:

- 1) "Yesterday" is repeated 6 times in the song
- 2) Verbs in the past tense: seemed, used, came, had, said, was.
- 3) Verbs in the present tense: looks, are, believe, am, is, don't know, long, need.
- 4) Words that rhyme with "yesterday": away, stay, say, play.

Step 3:

-T gives the following listening comprehension questions, then, plays the song.

Listening comprehension questions

- 1) In this song, yesterday does not mean the day before today. What does it mean?
- 2) Did Henry have problems in the past?
- 3) Does he have problem at the moment?
- 4) Is he happy or sad?
- 5) Why did his girlfriend leave him?
- 6) Did he like his past?
- 7) Was he a serious lover? Why or why not?

-T and PP do the correction together

Step 4:

-T gives the full lyrics, plays the song and PP can sing

POST-LITENING STAGE (15minutes)

Step 1:

-T introduces the structure “**used to**” to the class;

We use **used to** (do something) to talk about something that happened regularly or was the case in the past (past habits), but is not now.

Example: I **used to** smoke but I gave up a couple of years ago.

Step 2:

-T gives the following instructions:

“Think of your past or childhood. Make a list of the things that you used to do or the things that used to happen to you in the past and that don’t happen to you anymore”. Then, write sentences. Begin you sentence with:

When I was a child.....

3-4-3- SUGGESTED LESSON PLAN N°3

Class : terminale

Duration: 1, 5 hours

Didactic materials: CD with a song, CD player, closed lyrics of the song, a world map, first series of pictures (forests, wild animals, clear water...) and second series of pictures (war, people that suffer and starve, polluted areas, forest destruction, garbage....)

Aim: At the end of the session the pupils will be able to improve their:

- predicting skills by talking about related topic (environment), guessing
- selecting skills by recognizing vocabulary words
- inference skills through answering some questions

Song: *Heal the world* by Michael Jackson (see appendix n°5C)

Teaching techniques: using pictures, song dictation, fast song with difficult lyrics

PROCEDURE OF THE LESSON

PRE-LISTENING STAGE (20 minutes)

-T shows the map and asks PP what it is.

-E.A. "it is the world map"

-T shows the first series of pictures and asks PP what they can see on the pictures.

-E.A: "we can see trees, clear water, a mountain."

-T: "In other words, it is the nature. Look at the first picture, is the environment clean or not?"

-E.A: "it is clean."

-T: "Can we still find such nice places today?"

-E.A: "yes, but very few"

-T: "we almost find such places in parks and protected areas but the wild world is almost destroyed"

-T: "Look at the animals, what kind of animals are these?"

-E.A: "these are wild animals"

-T: "What happens to these animals?"

-E.A: "they are hunted and killed"

-T shows the second series of pictures and asks PP what they can see on the pictures.

-E.A: "we can see garbage, smokes of burnt wheels (=air pollution), starved children"

-T: "in your opinion, why do these children starve?"

-E.A: "because they are poor and have no food"

-T: "Give me one word to call all of these?"

-E.A. "environment"

-T: Apart from the parks which are protected areas, what happens to the wildlife, the environment?

-E.A: "The environment is destroyed. Man destroys the environment"

-T: "If the environment is destroyed, what will happen to us?"

-E.A. "We will have no food, no drinking water. We will die from hunger. We will all starve. There will be many incurable diseases."

-T shows a picture of Michael Jackson. The class can have a small background study on the singer's life. Then, T asks them if they know any of Michael Jackson's songs that deal with the environment, the world.

E.A. *heal the world*

-T introduces the song and writes the title on the BB, then asks PP what "to heal" means.

-E.A. to heal means to make healthy again

-T: This means that the world is not healthy. It is sick

- T elicits from PP. It is in the imperative form, it is an order. In your opinion, who does the writer ask to heal the world? Who this song is written for?

-E.A. It is written for every human being (everybody)

-Now, listen to the song and tell me what we need to heal the world

WHILE-LISTENING STAGE (60 minutes)

Step 1: T plays the song once, PP listen. PP just listen

Step 2: T asks PP what words they could catch from the first listening.

Step 3: T reads a line and plays a line. PP do not write anything but just listen and try to understand and recognize what the teacher is saying is indeed what is being sung.

Step 4: T passes out a closed form of the lyrics. T has many options as how much to cloze. T can cloze easy to catch words, or cloze full phrases or every 5th word, or gives only the first two or three words in each line.

T plays the song for the completion. Listening can be repeated if required.

Step 5: T gives the following questions for listening comprehension

Listening comprehension questions

- 1) One important virtue is mentioned in the song; its place is in your heart. What is it?
- 2) When you have it, what kind of feeling don't you need to feel?
- 3) What does it make you care of?
- 4) Who will take benefit from a healthy world?
- 5) What are happening to people at the moment?
- 6) What kind of place and world does the singer want us to make?
- 7) What will you consider all people if the world is better?
- 8) Will there still nations go in wars in that better world?

T and PP continue with the general comprehension of the song as well as vocabulary study. T plays again and PP can sing.

POST-LISTENING STAGE (15 minutes)

T asks the following questions:

- 1) According to the singer what do we need to heal the world?
- 2) In your opinion, what should we do to protect the environment?

3-4-4- SUGGESTED LESSON PLAN N°4

Class: all levels

Duration: 1hour

Didactic materials: CD of the song, audio-materials, song lyrics, handouts, picture of a mountain

Aims: At the end of the session students will be able to improve their:

- Predicting skills by doing pair work (talking about dreams), guessing
- Selecting skills through gap filling
- Inference skills by means of questions, use of pictures

Song: *The climb* by Miley Cyrus (see appendix n°5D)

Teaching techniques: using pictures, gap filling

PROCEDURE

PRE-LISTENING STAGE (15 min)

-T asks the following questions

Pair work: SS ask each other the following questions and take notes their partners' answers:

- Do you have a dream? What is it?
- Have you ever got your dream realized? (For example, you wanted to be the best in your class or you wanted to become the delegate in class, have you become one?)
- Do you think you'll have your dream realized one day?
- What might be the problems of its fulfillment?

-When the students have finished asking each other these questions, T asks some SS to tell to the class what their partners told them.

-T shows a picture of a mountain and asks: "What can you see in the picture?"

E.A: a mountain

-T: "If you want to be on the top of this mountain, what should you do?"

-E.A: we should climb

-T: "Will it be easy or hard to climb that high mountain?"

-SS answer

-T: "In our life, too, sometimes we feel like climbing mountains when we are confronted with problems. Here is a song in which the singer talks about her dream; she compares the way of achieving her dream as climbing mountains. The title is *the climb*. Do you know the singer?"

-E.A: Miley Cyrus

-T: "Now, listen to the song"

WHILE-LISTENING STAGE (30 min)

Step 1: T plays the song, SS listen.

Step 2: T shares handouts (see appendix) on which the first part of each line is written and SS have to fill in the rest of the line from listening.

-T plays the song again and SS fill in the blanks.

-SS compare one another their answers.

-T plays the song again. T can stop after each verse and repeat the verse if necessary. SS finish filling in the blanks

-T and SS do the correction together.

Step 3: T asks the following questions to check the students' understanding

Listening comprehension questions

- What discourages her to reach her dream?
- What happens to her faith?
- What does she get to keep doing?
- Listen to the chorus and give the words or expressions that show that the way is really hard
- What do the hard moments remind her?

-T plays and stops after each verse, SS answer the questions. Then, the class does the correction afterwards.

- T and SS work on vocabulary studies.

-T hands out the lyrics, plays the song again; SS can sing.

POST-LISTENING STAGE(15 min)

-Step 1: T asks SS: “Write one sentence that best summarize the message of the song”

E.A: In life there are mountains we must climb to reach our dreams and objectives. We should not give up but always keep faith and persevere. At the end, we’ll be winners.

-Step 2: Role-play

Student A	Student B
Your friend is disappointed because he/she has a problem. Encourage him/her	You are disappointed because you have a problem. Decide what problem it is. Then, tell your friend about it

3-4-5- SUGGESTED LESSON PLAN N°5

Class: all levels

Duration: 1hour

Didactic materials: CD of the song, audio-materials, song lyrics, handouts, picture of a happy and sad person (for the pre-listening stage), and pictures for reading faces (for the post-listening stage)

Aims: At the end of the session students will be able to improve their:

- Predicting skills through discussion topic, pictures, and guessing
- Selecting skills by finding mistakes
- Inference skills by means of questions

Song: *Today my life begins* by Bruno Mars (see appendix n°5E)

Teaching techniques: using pictures, finding mistakes

PROCEDURE

PRE-LISTENING STAGE (15 min)

-T shows a picture of a happy and sad person

-T asks what they can see in the picture.

E.A: a person who laughs and cries.

-T: “When you laugh, are you happy or sad?”

E.A: happy

-T: “and when you cry, are you happy or sad?”

E.A: sad

-T: “yes, you’re right, but there are also times when we cry for happiness. In general we cry when we feel sad or bad.”

-Pair work: T makes SS ask each other the following questions

- Have you ever been sick or painful? How did you do to get over it?
- Have you ever been sad and lost faith? How did you do to overcome the problem?

-T asks some SS to answer the questions

-T tells SS: “Now, we are going to learn a song which talks about the same situations as we have seen in the pictures and the previous questions in the pair work. Can you guess what is the song going to be about?”

WHILE-LISTENING STAGE (30 min)

-Step 1: T plays the song once. Ss just listen.

-Step 2: T hands out the lyrics with mistake and asks SS to read through it and try to find what the wrong words are. Then, T plays the song, SS do the activity.

- Step 3: T gives the following questions for listening comprehension. Ss can try to answer them thanks to their short-term memory. Then, T plays the song; SS answer

Listening comprehension questions

- How long has Bruno been working hard?
- What seems to be his only friend?

- What part of him people did wrong?
- What did he wonder would happen again?
- What do never stay the same and always change?
- What does he feel around?
- In the chorus, what will happen after the problems have gone away?
- What happened to yesterday?
- Why did he feel wrong in the past?
- Why shouldn't we have regrets in life?
- What should we try to do instead?

-SS read through the questions first before listening to the song and try to find out what words do not make sense.

-T plays the song and leave time to SS to answer the questions. SS compare one another their answers. Listening can be repeated until SS have finished answering the questions.

-Step 3: T and SS answer the questions together.

-Step 4: T and SS work on vocabulary studies.

-T hands out the song lyrics, plays the song. SS can sing.

POST-LISTENING STAGE(15 min)

-Step 1: T asks SS: "Write one sentence that best summarizes the message of the song."

E.A: Live your present, give your best for today, forget about yesterday because life is too short.

-Step 2: T shares SS pictures (see appendix) and asks SS the following questions:

- How does this person feel?
- What had happened to make her/him feel this way?
- Choose at least two pictures from the eight and write a small story about the person. What had happened before this photo had been taken to make him/her feel this way, and what might happen after.

3-4-6-SUGGESTED LESSON PLAN N°6

Class: second

Duration: 50 minutes

Didactic materials: CD of the song, audio-materials, song lyrics, handouts, pictures of the world map, song cards put in envelopes (for the while-listening stage), and cards of some words taken from the song (for the post-listening stage)

Aims: At the end of the session students will be able to improve their:

- Predicting skills by means of pictures and guessing
- Selecting skills through arranging song cards
- Inference skills by writing the message of the song

Song: *It's a small world*, an English short song (see appendix n°5F)

Teaching techniques: using pictures, drawing the song, song cards

PROCEDURE

PRE-LISTENING STAGE (15 min)

-T shows a world map and asks SS what it is.

E.A: It is a world map.

-T: "Is it big or small?"

E.A: It is small

-T: "Actually is the world big or small? Why?"

-SS answer

-T draws pictures of the sun, the moon, a mountain, the ocean on the board and asks SS to give the names.

-T: "How many suns and moons enlighten the world?"

E.A: one sun and one moon.

-T: "You're right! Though the Earth is big, we all live in the same world. Here is a song which tells us that the world is small. The title is *it's a small world*. Can you guess what the song might talk about?"

-SS answer

WHILE-LISTENING STAGE (20 min)

-Step 1: T plays the song; SS listen.

-Step 2: T shares the song cards on envelopes for pairs.

-T gives one minute to read through the cards and arrange them thanks to the first listening.

-Step 3: T plays a line and stops; SS try to arrange the cards. T continues the same procedure until the song is over.

-Step 4: T and SS do the correction together work on difficult words.

-T plays the song again. SS can sing.

NOTE:

The students must take everything off the table when arranging the song cards in order to avoid the loss of some cards.

POST-LISTENING STAGE (15 min)

Step 1: “write one sentence that best summarizes the message in the song”.

E.A. All people in this Earth undergo the same things: laughter, tears, hopes, fears, and share the same sun and moon. So, they should love one another and be friends.

Step 2: Pair work

-T makes SS work in pairs and shares cards in which one word from the song is written

laughter	tears	hope	fear	world
moon	smile	ocean	sun	mountain

Note

Each student should have the ten cards and give alternately one card to their partner who will give one sentence with the word written on the card.

Example:

Student A gives student B the card in which the word *hope* is written, B must say a sentence using that word or derivate words such as *hopeful, hopeless, hopelessness...*

It should be scored and the amount of time for each sentence should not go beyond 30 seconds. If the student does not give a sentence within 30 seconds, then, the score is for the other student and so on and so forth.

CONCLUSION TO PART THREE

The third part of this work is devoted to experimentations and suggestions. While we wrote our lesson plans we referred to the result of the questionnaire and to the class observations. The teaching techniques and the activities we suggested are meant to help teachers solve their problems when teaching songs as a teaching material. We cannot claim that each suggestion would be perfect. Though we experimented them in some schools, we admit that we faced some difficulties, obstacles and limitations to the use of songs in class. For instance, we had technical problems such as lack of electricity or socket in the classroom. The pupils are not good at listening either; they are more used to reading than listening. In addition to that, many pupils are not familiar with the use of songs in class. Consequently, they tend to have a negative attitude as far as using songs for learning is concerned.

Anyway, we ourselves are not quite used to dealing with that material as we still lack teaching experience. Nevertheless, we can affirm that from our experimentations, we have obtained some positive results. In general, the pupils were very interested and motivated when we used songs in class. Though they had some difficulties in dealing with some activities, they actually listened and tried their best to find the answers to the comprehension questions we gave. We realize that the atmosphere is more relaxed when we use songs. Of course, this climate depends mostly on the kind of activities the pupils are involved in and on the way the teacher acts in the classroom.

It is worth mentioning that the weaknesses we found during the teaching experimentations have led us to write suggested lesson plans. Yet, we know that some of our suggestions still need to be experienced and to be improved. Despite all this, we are sure that they can already be of great help for teachers and that the latter can adapt each activity to suit their own classes and teaching. Moreover, we have given some general suggestions on the use of songs as many teachers have problems about it, not only on teaching listening but also on using songs for other pedagogical purposes. These suggestions aim mostly at chasing away teachers' doubt that we cannot learn from songs and also at persuading them to try to use songs when teaching. In addition to that we tried to propose solutions which we think can solve some of the teachers' problems.

Briefly, we fully recommend the use of songs in the lycées not only for teaching listening but also for any other language skills and language elements that teachers would like

to improve. Students are more receptive and motivated when they learn in a relaxed atmosphere and using songs in class will always create a relaxed atmosphere.

GENERAL

CONCLUSION

GENERAL CONCLUSION

This study is entitled “*Using Songs to Develop Malagasy Lycée Learners’ listening Skills*”.

The general objectives of this study are as follows:

The theoretical study in the first part shows us some background knowledge on the listening skill as well as ideas based on prior research on the use of songs in classrooms. A study on the listening skill is, then, developed in order to have a clear view on how important this skill is in everyday life and especially in language learning. In everyday life this skill represents a great importance in allowing communication to occur. This skill is also important in language teaching and learning since not teaching it means learning and teaching the language in an unnatural way. Being aware of the difficulty of dealing with listening in classes, we have proposed the use of songs as a way to improve the pupils’ listening skill. We have, then, presented some reasons and advantages of using songs, the link between songs and listening skills, the kind of songs that can be used for teaching listening, as well as the how to use these songs to improve the pupils’ listening skill.

In order to find out if songs are used at all to teach listening in Malagasy high schools, we collected data collection in some lycées through the use of questionnaire shared to teachers and pupils. These are followed by classroom observations. The results from these data reveal that teachers rarely teach listening. Consequently, the learners may understand their teachers but they have difficulty in understanding English spoken by native speakers. The analysis of the pupils’ questionnaire, however, has revealed that pupils do not find any drawbacks in learning listening through songs. Most of the teachers, on the other hand, acknowledge the importance of listening but they rarely teach it. So, when doing classroom observations, we noticed that the main reasons why teachers do not use songs to teach listening are: first, they lack technical equipment; second, the preparation needs time; third, they are afraid of disturbing the neighbouring classes.

This reality has led us, in the third part, to experiment some lesson plans using songs to teach listening. The problems we met during our investigations have led us to suggest some lesson plans for the teaching of listening as well as general suggestions on the use of songs. The aims of the suggestions are, on the one hand, to keep the positive points that we have encountered and, on the other hand, to suggest solutions to different problems. The suggestions we have put forward in this study are only samples of lesson plans and activities. But we suppose that teachers can find other ways of using them according to their imagination and creativity. We

have also given solutions to the obstacles and difficulties that teachers face in general when coping with songs.

Actually, this study mainly aims at encouraging teachers to teach listening. Regarding the numerous benefits and advantages that songs can offer, we have proposed them as a way to achieve that goal. We should bear in mind that most of all, songs are relaxing, provide variety and fun which is essential in language learning. Of course, songs are not the perfect tool to teach listening but it is one of the best. So, we think teachers should not hesitate to try using them with their pupils.

Even if our work seems to be as small as a drop in the ocean, we do think that we made a good choice when we have opted for improving the listening skills through the use of songs for Malagasy lycée pupils. For those teachers who have already used songs in class, we would like to encourage them to continue using and exploring them with their pupils in order to improve more and more the pupils' performance in their learning. We would particularly like to invite those teachers who have never taught songs to their classes to try to use them in order to discover by themselves the good advantages songs can offer to improve the pupils' listening skill. It is never too late to try such a good thing and if the teacher has not tried it yet, it is *better late than never* as the proverb says. All in all, we hope that this dissertation will help teachers to improve their teaching of listening in Malagasy lycées.

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APPENDICES

APPENDIX N°1: THE QUESTIONNAIRE FOR TEACHERS

QUESTIONNAIRE FOR TEACHERS

School:

Number of years of teaching:.....

Your answer to these questions will contribute to our research dealing with “Using Songs to Improve Malagasy Lycée Learners’ Listening Skill”.

QUESTION N° 01: Do you teach listening?

- Yes
- No

If “yes”, go to 2

If “no”, is it because:

- a. Time is not enough
- b. You don’t know how to do it
- c. You lack adequate materials
- d. Listening is not tested at the exams (so, it is not necessary)
- e. Other reasons (please, specify)

QUESTION N° 2: How often do you teach listening?

- a. At each session
- b. Once a week
- c. Once a fortnight
- d. Once a month
- e. Now and then

QUESTION N°3: How do you proceed when teaching listening?

- a. You read and the pupils answer listening comprehension questions
- b. You play a tape and the pupils answer listening comprehension questions
- c. You give dictations
- d. Others (please, specify)

QUESTION N°4: what kind of materials do you usually make your pupils listen to?

- a. Short passages
- b. Dialogues
- c. Songs
- d. Others (please, specify)

QUESTION N°5: Do you use materials recorded by native speakers in teaching listening?

- Yes
- No

If “yes”, you use them because:

- a. They arouse the pupils’ interests
- b. They facilitate the teaching of listening
- c. Others, please specify

If “no”, it is because:

- a. You do not like using them
- b. You have no time to use them in class
- c. You lack adequate materials
- d. You think they are too difficult for the pupils
- e. You do not know what to do
- f. Others, please specify

QUESTION N° 6: Have you ever used songs for teaching listening?

- Yes
 No

If “No”, go to question n°13.

If “Yes”, how did you use it?

- a. By playing the song and asking the pupils to write.
- b. By playing the song and asking the pupils to answer comprehension questions.
- c. By playing the song and asking the pupils to fill in blanks
- d. By doing dictation
- e. By singing the song yourself
- f. Others (please specify)

QUESTION N°7: You used songs because:

- a. Songs help you cover the syllabus
- b. Songs motivate your pupils
- c. You just want some fun
- d. You need a filler or a finisher

QUESTION N°8: What kind of songs did you use?

- a. Pop songs
- b. EFL songs
- c. Rock
- d. Country
- e. Others (please specify)

QUESTION N°9: Do you teach one specific song because:

- a. You like the tune or the melody
- b. You like the lyrics
- c. You like the singer
- d. It is a popular song

QUESTION N°10: Which listening sub-skills do you develop the most in your pupils when using songs?

- a. Predicting skill
- b. Selecting skill
- c. inference or interpreting skill

QUESTION N°11: How did you find your pupils' reaction when you used songs in class?

- a. Not interested at all
- b. Rather interested
- c. Interested
- d. Very interested

QUESTION N°12: If you have never used songs in class, is it because.

- a. It requires too much time
- b. You are not familiar with using songs in class, so you don't know what to do
- c. You don't think it is necessary
- d. You lack materials
- e. Others (please, specify)

QUESTION N° 13: Which of these would you use if ever you used songs in class?

- a. Pop songs
- b. EFL songs
- c. Rock
- d. Country songs
- e. Others, please specify

QUESTION N° 14: What might be the main problems with using songs in class? Would you choose and tick the followings?

- a. Administrators, teachers, and students think using songs is not a serious learning activity
- b. Lack of materials
- c. Teaching a song is a waste of time
- d. The pupils just want to listen and are reluctant to do other activities
- e. The pupils' behaviour: they sometimes get too excited
- f. Using songs disturbs neighbouring classes

QUESTION N° 15: How many of these challenges, do you think could be overcome?

- a. All of them
- b. Most of them
- c. Some of them
- d. None of them

QUESTION N°16: Could you suggest some solutions?

QUESTION N° 17: If someone wrote a book on how to use songs for teaching listening, will you be:

- a. Not interested?
- b. Interested?
- c. Very interested?

APPENDIX N°2 : THE QUESTIONNAIRE FOR PUPILS

QUESTIONNAIRE FOR PUPILS

QUESTION N° 1: Does your teacher teach you listening?

- Yes
- No

QUESTION N° 2: What does your teacher do when they teach listening?

- a. He reads a text or a dialogue and you listen.
- b. He plays a tape (cassette or CD) and you listen.
- c. He gives dictation.
- d. Others (please, specify).

QUESTION N° 3: Do you agree that songs can be used to teach listening?

- Yes
- No

QUESTION N° 4: Have you ever learned songs in class?

- Yes
- No

If “no,” go to question n° 8.

QUESTION N° 5: If “yes”, when does your teacher teach you songs?

- a. Before holidays (Christmas or Easter)
- b. Before the end of the school year.
- c. Anytime during class.
- d. Others.

QUESTION N° 6: What does your teacher proceed?

- a. He dictates the song and then you sing altogether.
- b. He plays the song on a tape.
- c. He sings the song himself.

QUESTION N° 7: Does your teacher teach you songs to improve your listening or just for fun?

- For listening
- For fun

QUESTION N° 8: Does listening to English songs help you appreciate English more?

- Yes
- No

QUESTION N° 9: Has learning songs brought some changes in your English learning?

- a. No change at all
- b. A little change

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- c. A big change
- d. A very big change.

QUESTION N° 10: If you have never learned songs in class, would you like to learn English through songs?

- Yes
- No

QUESTION N° 11: Why would you like to learn English through songs? Is it because:

- a. You like English songs?
- b. Songs are easy to learn?
- c. Listening to songs is much easier than listening to a passage or a dialogue.
- d. Others (please specify)

QUESTION N° 12: How would you like to improve your listening, with or without a tape?

Thank you very much for your collaboration!

**APPENDIX N°3: SCRIPTS OF THE EXPERIMENTED
LESSON PLANS**

EXPERIMENTATION NUMBER ONE

Date: April 01st, 2010

School: Lycée J.J.Rabearivelo

Class: Première A1

Number of students: 40

Duration: 30 minutes

Didactic materials: song on a CD, a laptop

Song: *lean on me* by Michael Bolton (see appendix n°4A)

Aims: At the end of the session the pupils should be able to improve their:

- predicting skills through guessing exercises
- selecting skills by gap-filling, recognizing vocabulary items
- inference skills by decoding the message in the song

Teaching technique: cloze passage

PROCEDURE

PRE-LISTENING STAGE (5 minutes)

-T: Do you like songs?

-PP: “Y-E-S”

-T: “So, today we are going to learn a song. The title is ‘*lean on me*’. The singer is Michael Bolton. Do you know the singer and the song?”

-PP: “No”

-T shares the clozed lyrics.

-T reads the lyrics and PP follow.

-T: “Have you got an idea of what the song is about?”

- PP: “no”

-T: "Now, read it again for one minute and try to understand the general idea of the song".

After reading:

-T: "Now, do you understand the song?"

-PP hesitate

-T: "Who can explain?"

-PP (no answer)

-T: "Look at the title. What does '*lean on me mean*'? Say it in French or Malagasy."

-PP (no answer)

-T: "ok! Come here Nanou. (T does the gestures). Now, I'm leaning on Nanou. So, what does it mean?"

-PP: "*miankina*"

-T: "good! (T gives the general message of the song). In our lives, we all need a friend or our family to lean on, to help us. We are not totally independent in every single thing we do".

WHILE-LISTENING STAGE (15 minutes)

Step 1: T plays the song. PP listen and try to complete the blanks.

After the listening, T asks PP how many blanks they could fill in.

-PP: nothing

Step 2: T plays again, and PP continue to fill in blanks.

After the listening, T asks PP to compare their answers to their partner.

Step 3: T plays the song a third time

-T: "This is the last listening before we correct. So, try to listen carefully to the words you have missed".

-PP listen and try to complete.

POST-LISTENING STAGE (10 minutes)

Step 1: T and PP do the correction together. PP have missed the words: *sorrow, wise, somebody, problem, brother.*

Step 2: T explains difficult words such as *pain, sorrow, wise, to carry on, swallow, pride, load, and bear.*

T uses different techniques to explain the vocabulary, by:

- Giving the synonym:
 - *to carry on= to continue;*
 - *sorrow(noun)<adj:sorrowful=very sad*
- Giving the definition and example:
 - *Pride(noun)<adj: proud, when you feel that you are better or more important than other people. Example: She was so proud that she refused to listen to other people's ideas.*
- Doing the gestures: *swallow, bear a load*
- Translating:
 - *Wise:sage*
 - *Pain: peine*

Step 3:

After all the activities, T plays the song again for the correction.

-T plays the song again and asks PP to stand up and make gestures while singing.

- The bell rang, PP clap their hands and say goodbye.

EXPERIMENTATION NUMBER TWO

Date: June 10th, 2011

School: Lycée Saint Michel Itaosy

Class: Première S3

Number of students: 55

Duration: 1hour (3pm-4pm)

Didactic materials: CD player, TV set, strips of songs in envelopes

Song: *If tomorrow never comes* by Ronan Keating (see appendix n°4B)

Aims: At the end of the session the pupils should be able to improve their:

- Predicting skills through answering related questions
- Selecting skills by arranging strips of papers
- Inference skills by answering some comprehension questions

Teaching technique: strip songs

PROCEDURE

PRE-LISTENING STAGE (15 minutes)

-T: we are going to learn a song today, but before that take down these questions. T writes the questions on the blackboard.

- 1) Have you ever had sleepless nights? What happened?
- 2) What did you think of when you didn't sleep at night?
- 3) Have you ever thought of what might happen tomorrow?

-Before answering the questions one student asked what *sleepless* means.

-T: There are two words in that word. What are they?

-SS: *sleep* and *less*

-T: ok! *Sleepless* is an adjective derivative from the verb *sleep*. *Less* means without, so *sleepless* means without sleep. What is the opposite of *less*?

-SS: full

-T: yes! It means with. For example, we can combine *hope* with *full* and *less* and we have derivative form such as *hopeful* and *hopeless*. Do you understand?

-SS: yes!

-After a few minutes, T asks for a volunteer to answer the questions.

-S (Andry): I had a sleepless night because I had a toothache.

-T: "what did you do?"

-S: "I cried because it hurt real bad"

-T: "have you ever thought of what might happen tomorrow?"

-S: "yes, I thought of going to the doctor and taking it off"

-T: "thank you!" Other volunteer?

Ss hesitate

-T: ok! Let's listen to this song. This song tells us about what happen to a man when he has sleepless nights. Do you know what song it is?

-SS: no!

-T: ok!listen!

WHILE-LISTENING STAGE (30 minutes)

-T plays the song. Then asks what song it is;

-SS: if tomorrow never comes.

-T shares envelopes with the strips of papers (one for each bench i.e. for two or three students).
SS try to arrange the strips.

-T plays the song again and SS continue arranging the papers. SS compare each other their response.

Some SS have lost some strips of papers, so they had little problem in having a coherent lyric.

-T and SS do the correction together.

Now T teacher asks SS to put the strips in the envelopes and take down the following questions for comprehension. Let's suppose that the man is called "John"

- 1) Does John always stay awake all night?
- 2) What does he do when he doesn't sleep?
- 3) What is his wife doing?
- 4) Does he put the light on when he doesn't sleep?
- 5) What does he think about?
- 6) Does he love his wife?

- 7) Why did he make a promise to himself?
- 8) What promise did he make?
- 9) What does the singer want you to do?

-SS read the questions and write some answers

-T plays the song and SS answer

After five minutes, T asks the SS to stop and do the correction because time is not enough. SS could answer the *yes or no* questions but they had difficulty in answering the *wh-questions*, so, T had to complete their response.

Answers

- 1) No he doesn't, only sometimes.
- 2) He watches his wife sleeping when he doesn't sleep.
- 3) His wife is sleeping.
- 4) No, he doesn't. He turns it out.
- 5) He thinks about tomorrow and his wife's feelings.
- 6) Yes, he does.
- 7) He made a promise because he had lost loved ones in his life.
- 8) He promised to say each day how much his wife means to him.
- 9) The singer wants us to tell the person that we love what we think about them in order to avoid regrets if tomorrow never comes.

-T shares the lyrics, plays the song, SS sing.

POST-LISTENING STAGE (15minutes)

T writes on the board:

If+ (present)..... (I) will.....

-T asks SS: "which conditional is it?"

-SS: "conditional type I"

-T: now, write three sentences of your own using it, in the affirmative, negative, and interrogative forms.

-The bell rang.

EXPERIMENTATION NUMBER THREE

Date: June 17th, 2011

School: Lycée Saint Michel Itaosy

Class: Première L2

Number of students: 50

Duration: 1hour

Didactic materials: song on a CD, CD player, handouts of the song lyrics

Song: *If I were a boy* by Beyoncé (see appendix n°4C)

Aims: At the end of the session the pupils should be able to improve their:

- Predicting skills by guessing exercises
- Selecting skills by gap-filling, and ordering
- Inference skills through topic discussion

Teaching techniques: cloze passage, gap filling, ordering scrambled sentences

PROCEDURE

PRE-LISTENING STAGE (5 minutes)

-T makes some review on the conditional type two and writes on the blackboard:

“If I were... I would”

-T asks PP if they know that structure and how it is called.

-T: Do you know that structure? How do we call it?

-PP: conditional type two

-T: Does it talk about real or unreal situation?

-PP no answer

-T: For example, “If I were the president of Madagascar, I would increase taxes”. Am I the president of Madagascar?

-PP: no

-T: so, is it a real or unreal situation?

-PP: unreal

-T: ok, so the conditional type two is used to talk about unreal situation, in other words, we use it to express our dream or wish.

-T: now, give me examples using that structure. *If I were... I would or could*

- P(one boy answered): If I were a bird I could fly.

-T: Now we are going to listen to a song that talks about unreal situation. Do you know what song is it going to be?

-PP: *If I were a boy.*

-T: yes! Do you like that song? Give me one sentence in the song.

-PP: *If I were a boy, I think I could understand.*

-T: she wishes to be a boy, that’s why we use this structure. So, let’s start our activities. T shares handouts. The handouts were not enough for each pupil, so, they had to work in three.

WHILE-LISTENING STAGE (40minutes)

-T plays the song once before all activities

Activities 1- T asks PP to listen to the first part of the song and fill in the blanks with the words in the box

Chase, confronted, day, stick up, beer, bed, wanted

If I were a boy

Even just for a.....

I’d roll out of.....in the morning

And throw on what I.....and go

Drink..... with the guys



Andafter girls
I'd kick it with who I.....
And I'd never getfor it
Cause they'd.....for me

-T plays the first part twice and PP do the activity

-T and PP complete together

-T asks PP what the singer wants to talk about in the first verse

-Expected answer: In the first verse the singer tells about the activities that an ordinary boy does and she would do if she were a boy.

-T and PP work on vocabulary in the first verse such as *to roll out bed, throw something on, kick*.

Activity 2- T asks PP to put the verses in the correct order

If I were a boy I swear I' d be a better man When you lose the one you wanted And everything you had got destroyed Cause he's taken you for granted Cause I know how it hurts How it feels to love girl I'd listen to her I think I could understand
--

-T plays twice and PP do the activity

-T and PP deal with vocabulary in the second verse such as *to take somebody for granted*

Activity 3- T asks PP to put the verbs in brackets in the right tense

If I were a boy
I (turn off) my phone
Tell everyone that it's broken
So they..... (think)

That I (sleep) alone
 I(put) myself first
 And(make) the rules as I go
 Cause I know she.....(be) faithful
(wait for) me to come home

-T asks PP to do the activity before listening. Then after the activity T plays the song and the listening is to check the answers.

-T and PP deal with vocabulary study in the third verse.

Activity 4- T asks PP to put the words in bold in the right column according to their pronunciation

It's a little **too late** for **you** to **come back**

Say it's **just** a **mistake**

Think I forgive you like **that**

If you **thought** I would **wait** for you

You thought wrong

/u:/	/ /	/ei/	/ /	/ae/
E.A: too you	Just come	Late Say wait	thought	Back that

-T explains the activity and reads the phonetic symbols

-PP asked for example with / / and / ae/. T gives examples such as *bus, cat*.

-PP do the activity before listening. Then T and PP correct together. T plays the whole song after.

POST-LISTENING STAGE (5minutes)

The last verse of the song is used for discussion activity.

Activity 5- T asks PP to read the following verses and asks if the message of the song is sexist.

But you are just a boy
 You don't understand
 How it feels to love a girl
 Someday you'll wish you were a better man
 You don't listen to her
 You don't care how it hurts

Until you lose the one you wanted
Cause you've taken her for granted
And everything you had got destroyed
But you are just a boy

-T explains the word *sexist* and compares it with *racist*. If you are *racist* you don't like the person because of the colour of her skin but if you are *sexist* you don't like her because of her sex.

-PP, still working in group of three, have difficulty to answer this question.

-E.A: The song is especially written for men, so that they change their bad behaviour and realize what women expect from them.

-Listen and sing for fun

EXPERIMENTATION NUMBER FOUR

Date: June 18th, 2011

School: Lycée J.J.Rabearivelo

Class: Seconde 11

Number of students: 45

Duration: 1hour (9 to 10 a .m)

Didactic materials: song on a CD, CD player, lyrics of the song

Song: *you've got a friend* by Carol King (see appendix n°4D)

Aims: At the end of the session the students should be able to improve their:

- Predicting skills through discussion topic (friendship)
- Selecting skills through correcting mistakes
- Inference skills through answering questions

Teaching technique: finding mistakes

PROCEDURE

PRE-LISTENING STAGE (15minutes)

-T: "Today, we are going to learn a song but before that, I'd like you to ask your friend these questions and then write the answers in a paragraph."

- 1) Have you got a best friend? A boy or a girl?
- 2) How and where did you meet?
- 3) How did your friendship begin?
- 4) Do you enjoy your relationship?
- 5) What do you do together?
- 6) When and how often do you help him/ her or vice versa?
- 7) In your opinion, what should a good friend do?

Some SS do not do the activity especially the boys in the back. Some SS do not ask their friend but write their own story.

After five minutes, T asks, SS have not finished yet. The SS are too slow

After another five minutes, T asks for a volunteer. After waiting for a while, a girl raised her hand. But she asked T to look at her writing first and correct it before she reads it to the class.

Here is her answer:

-S: I have a friend (a girl). We began to be friends when we were at the primary school. We go to school, to church, shopping together. We help each other in doing our homework and when there is a problem.

T does not ask for more volunteers but continue with the next stage.

-T: Do you have a song which talks about friendship?

-SS:no!

-T: ok! Listen to this song.

WHILE-LISTENING STAGE (30minutes)

-T plays the song. SS listen

-T plays again and asks SS to take notes. Then, SS compare each other their answers.

Actually, only few SS could catch some words.

-T hands out the lyrics with mistakes. SS read through.

-T plays the song, SS do the activity.

-SS compare each other their answers.

-T plays the song again, SS finish the activity.

POST-LISTENING STAGE (15minutes)

-T and SS do the correction and study vocabulary words such as:

-to be down: you are sad and desperate

-to brighten up: make brighter

-dark: example: the night is dark. The opposite is light.

-blow: example: the wind is blowing the flag and the leaves of the tree.

-keep your head together: be strong, don't be upset

-knock: T does the gesture

-T plays the song, SS sing. Many don't sing.

-T wrote the following on the board.

1) "It is often said that it is not possible for a man and a woman to stay friends". Do you agree or disagree? Tell your reasons.

2)" Which is good, having a friend of the same or the opposite sex? "Tell your reasons.

3) "Which one do you prefer, having a best friend or many friends? Why?

-The bell rang

EXPERIMENTATION NUMBER FIVE

Date: June 21st, 2011

School: Lycée J.J.Rabearivelo

Class: Première L6

Number of students: 43

Duration: 1hour (3 to 4p.m)

Didactic materials: song on a CD, CD player, lyrics of the song

Song: *Heal the world* by Michael Jackson (see appendix n°5C)

Aims: At the end of the session the students should be able to improve their:

- predicting skills through guessing
- selecting skills through taking notes
- inference skills through finding the message in the song

Teaching techniques: fast song with difficult lyrics, song dictation

PROCEDURE

PRE-LISTENING STAGE (5minutes)

-T prepares the materials

-T: Today we are going to learn one song by Michael Jackson. Can you guess what song is it?

-PP: *heal the world*

-T: Does everybody know that song?

-PP: y-e-s

-T: Who knows the lyric until the end?

-PP (nobody knows it apart from the chorus)

-T: What does *to heal* mean?

-PP (no answer)

-T: When somebody is injured or sick you use some medicine to heal that person. Do you understand?

-PP: no

-T: For example, you've cut yourself with a knife (gesture) there is blood and you need alcohol and other medicine to heal you. So what is it, in French or Malagasy?

-PP: *manasitrana*

-T: yes. So, in your opinion, why is this title *Heal the world*? Is the world injured or sick?

-PP (no answer)

-T: Is the world in good health?

-PP: no

-T: Our world is injured, it is sick. So, we need something to make it healthy. Listen and tell me the medicine we need to heal it. Ready?

-PP: yes

WHILE-LISTENING STAGE (40minutes)

Step 1: T plays the song once, PP listen.

Step 2: T asks PP what words they could catch from the first listening.

Here PP said that they did not recognize a word apart from the chorus.

Step 3: T plays a line or two and stops. Then asks PP what it was. PP answer and then T gives the correct answer, PP write down.

Step 4: After listening, T and PP try to understand the meaning of the song each verse as well as study difficult words. Here time was not enough, so, we had not much time to deal with the study of individual words, but at once tried to have a general understanding of each verse.

POST-LISTENING STAGE (5minutes)

-T: What is the general message of song? What do we need to heal the world?

-PP (no answer)

Even after dealing with the explanation of each verse, PP could not still answer our question. So, we immediately gave the answer:

Message: To heal the world, we need love. If we have love in our hearts, we will stop doing bad things to our surroundings or environments, to others and also to ourselves. This song, then, reminds us that the world will be healed and we will all be happy and have a good future if we love each other.

-We asked PP to take down the last sentence of our explanation so that they would remember better the song.

-Listening and singing for fun.

3-1-4-EXPERIMENTATION NUMBER SIX

Date: June 23rd, 2011

School: Lycée J.J.Rabearivelo

Class: Seconde 8

Number of students: 46

Duration: 1hour (10 to 11a.m)

Didactic materials: song on a CD, CD player, lyrics of the song

Song: *Knowing me, knowing you* by Abba (see appendix n°4E)

Aims: At the end of the session the students should be able to improve their:

- predicting skills through guessing
- selecting skills through writing down the words of a song
- inference skills through discussing topic (divorce)

Teaching techniques: taking down the lyrics, song dictation

PROCEDURE

PRE-LISTENING STAGE (5minutes)

-T writes these words on the board: *silence, tears, goodbye, breaking-up, memories, and emptiness.*

-T: Do you know all these words?

-PP: yes

-T asks PP what each word means in order to make sure that they really know them.

-T: Now, we are going to listen to a song which contains all these words. It is ABBA's song. The title is *knowing me, knowing you*. Do you know that song?

-PP: no

-T: Do you know other song of ABBA?

-PP: *chiquitita*

-T: Good! In your opinion, is it going to be a happy or sad song?

-PP: sad

-T: yes, because it tells about the end of a marriage life between a man and a woman. Do you want to know what really happened?

-PP: yes

-T: ok! Now, listen.

WHILE-LISTENING STAGE (40 minutes)

Step one:

-T plays the song once and PP listen.

After the listening, T asks PP if they could catch some words while listening.

Step two:

-T: Now, listen again and try to write down what you can hear.

Step three:

-T: Now I'm going to play the song again but this time I play a line and I stop and you write what you can hear. Ok?

-PP: no, teacher.

-T: It is not difficult. You'll see all these words in the song. (T plays a line and stops, PP write)

After each verse T repeats the same procedure.

Step four:

-T: Now, compare with your partner's answers

After that, T and PP correct together. While correcting T repeats again the same procedure i.e. play a line and stop. In general, PP recognize individual words but could not tell the whole line or the sentence.

-After the correction, T plays the song again and PP sing.

POST-LISTENING STAGE (5 minutes)

T asks a question

In your opinion, what happened in the composer's life to make him write this song?

-PP: nisaraka

-T: Is divorce a good or bad thing?

-PP: bad

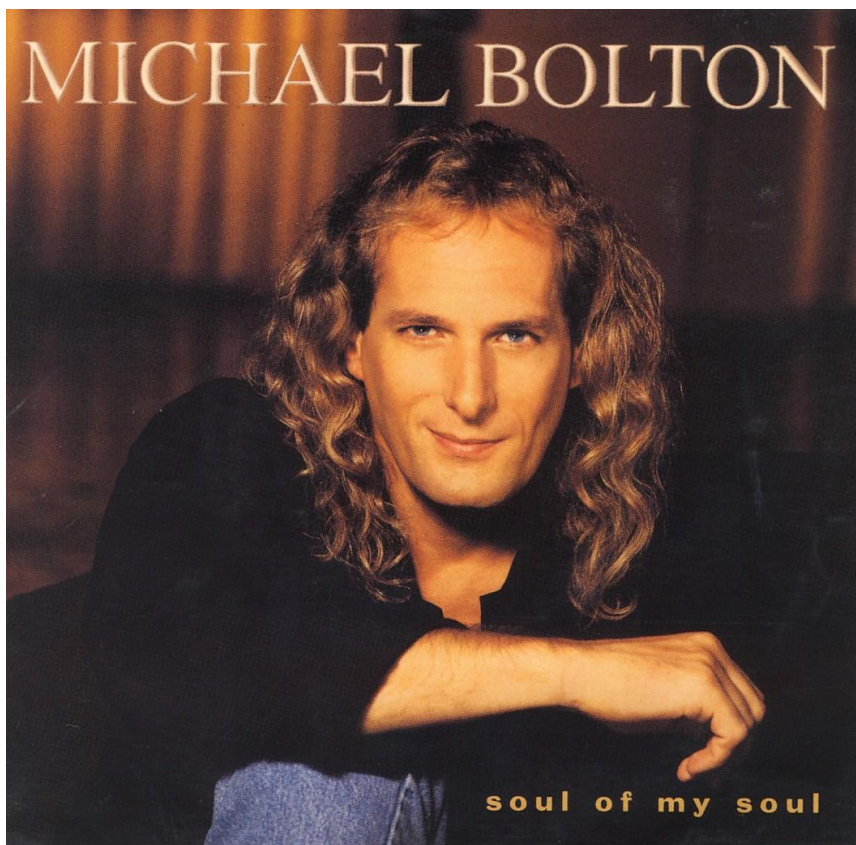
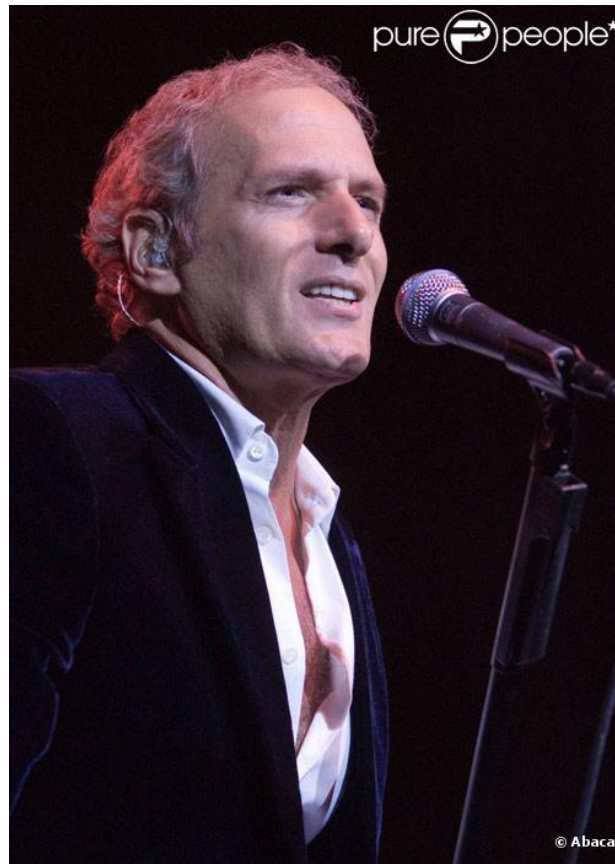
-T: What are the advantages and disadvantages of divorce?

PP were embarrassed to answer because we didn't ask them to discuss and exchange their ideas. After a while, some answered in a low voice. They answered in Malagasy.

- Advantages: tsy miady intsony
- Disadvantages: lasa any amin'ny mamakely, lasa marary fo

**APPENDIX N°4: SOME DIDACTIC MATERIALS USED
DURING THE EXPERIMENTATION**

APPENDIX N°4A



HANDOUTS

Lean on me (by Michael Bolton)

Sometimes in our lives

We all have...(1)..... , we all have ...(2).....

But if we are(3)....., we know that

There is always.....(4).....

Chorus 1: Lean on me when you're not(5).....

I'll be your(6)..... , I'll help you carry on

For it won't be long till I'm gonna need

.....(7).....to lean on

Please, swallow your pride

If I have things you(8)..... to borrow

For no one can fill those of your needs

That you won't let show

Chorus 2: Just call on me ...(9).....when you need a hand

We all need somebody to lean on

I just might have a.....(10)..... that you'll understand

We all need ...(11)..... to lean on

Chorus 1 and 2.....

If there is a load you have to bear

That you can't ...(12)..... I'm right up the road

I'll share your load if you just.....(13).....

Call me (7) if you need a(14).....

Call me (7)

Chorus 1.....

Lean on, lean on me

You can lean on me if you need a friend

Call me

You can lean on me

Lean on, lean on me

You can lean on me

Lean on, lean on me

SONG LYRICS

Lean on me (by Michael Bolton)

Sometimes in our life we all have pain

We all have sorrow

But if we are wise

We know that there's always tomorrow

Lean on me when you're not strong

I'll be your friend I'll help you carry on

For it won't be long

That I'm gonna need

Somebody to lean on

Please swallow your pride

If I have things

You need to borrow

For no one can feel

Those of your need

That you won't let show

Just call on me brother

If you need a hand

We all need somebody to lean on

I just might have a problem

That you'll understand

We all need somebody to lean on

If there is a load

You have to bear

That you can't carry

I'm down of the road

I'll share your load if you call me

Call me; call me if you need a friend

APPENDIX N°4B



HANDOUTS (the teacher should cut the lyrics into strips)

If tomorrow never comes (by Ronan Keating)

Sometimes late at night

I lay awake and watch her sleeping

She's lost in peaceful dreams

So I turn out the light lay there in the dark

And a thought crosses my mind

If I never wake in the morning

Will she ever doubt the way I feel about her in my heart

If tomorrow never comes

Will she know how much I love her?

Did I try in every way to show her every day?

She's my only one

And if my time on earth were through

She must face this world without me

Is the love I gave her in the past gonna be enough to last

If tomorrow never comes

Cause I've lost loved ones in my life

Who never knew how much I loved them

Now I live with the regret that

My true feelings for them never were revealed

So I made a promise to myself

To say each day how much she means to me

And avoid that circumstance when there's no second chance

To tell her how I feel

If tomorrow never comes

Will she know how much I love her?

Did I try in every way to show her every day?

She's my only one

And if my time on earth were through

She must face this world without me

Is the love I gave her in the past gonna be enough to last

If tomorrow never comes

So tell that someone that you love

Just what you're thinking of

If tomorrow never comes

SONG LYRICS

If tomorrow never comes (by Ronan Keating)

Sometimes late at night
I lay awake and watch her sleeping
She's lost in peaceful dreams
So I turn out the light lay there in the dark
And a thought crosses my mind
If I never wake in the morning
Will she ever doubt the way I feel about her in my heart

Chorus: If tomorrow never comes

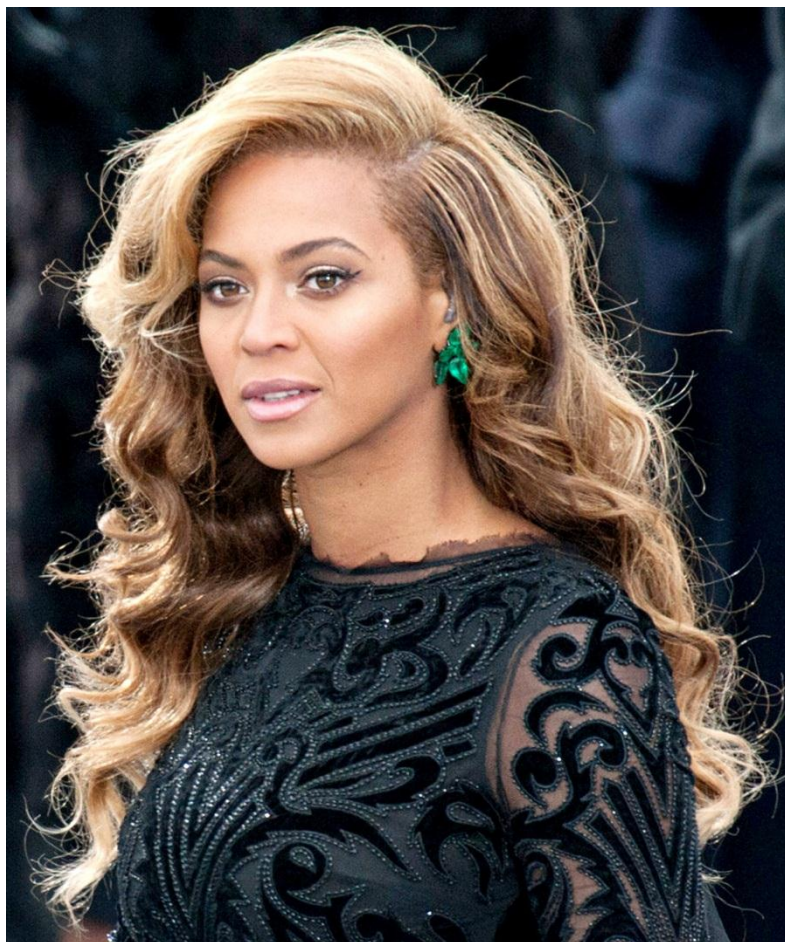
Will she know how much I love her?
Did I try in every way to show her every day?
She's my only one
And if my time on earth were through
She must face this world without me
Is the love I gave her in the past gonna be enough to last
If tomorrow never comes

Cause I've lost loved ones in my life
Who never knew how much I loved them
Now I live with the regret that
My true feelings for them never were revealed
So I made a promise to myself
To say each day how much she means to me
And avoid that circumstance when there's no second chance
To tell her how I feel

Chorus:.....

So tell that someone that you love
Just what you're thinking of
If tomorrow never comes

APPENDIX N°4C



HANDOUTS

If I were a boy (by Beyoncé)

<p>Activity 1- Listen to the first part of the song and fill in the blanks with the words in the box</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;"> Chase, confronted, day, stick up, beer, bed, wanted </div> <p>If I were a boy Even just for a..... I'd roll out of.....in the morning And throw on what I.....and go Drink..... with the guys Andafter girls I'd kick it with who I..... And I'd never getfor it Cause they'd.....for me</p>	<p>Activity 3- Put the verbs in brackets in the right tense</p> <p>If I were a boy I (turn off) my phone Tell everyone that it's broken So they..... (think) That I (sleep) alone I(put) myself first And(make) the rules as I go Cause I know she.....(be) faithful (wait for) me to come home</p>										
<p>Activity 2- Put the verses in the correct order</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;"> If I were a boy I swear I' d be a better man When you lose the one you wanted And everything you had got destroyed Cause he's taken you for granted Cause I know how it hurts How it feels to love girl I'd listen to her I think I could understand </div>	<p>Activity 4- Put the words in bold in the right column according to their pronunciation</p> <p>It's a little too late for you to come back Say it's just a mistake Think I forgive you like that If you thought I would wait for you You thought wrong</p> <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <tr> <td style="width: 20%;">/u:/</td> <td style="width: 20%;">/ /</td> <td style="width: 20%;">/ei/</td> <td style="width: 20%;">/ /</td> <td style="width: 20%;">/ae/</td> </tr> <tr> <td style="height: 50px;"> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </table>	/u:/	/ /	/ei/	/ /	/ae/					
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SONG LYRICS

If I were a boy (by Beyoncé)

If I were a boy even just for a day
I'd roll out of bed in the morning
And throw on what I wanted
And go drink beer with the guys
And chase after girls
I'd kick it with who I wanted
And I'd never get confronted for it
'Cause they stick up for me

Chorus: If I were a boy
I think I could understand
How it feels to love a girl
I swear I'd be a better man
I'd listen to her
'Cause I know how it hurts
When you lose the one you wanted
Cause he's taking you for granted
And everything you had got destroyed

If I were a boy
I would turn off my phone
Tell everyone it's broken
So, they'd think that I was sleeping alone
I'd put myself first
And make the rules as I go
'Cause I know that she'd be faithful
Waiting for me to come home, to come home

Chorus:.....
It's a little too late for you to come back
Say it's just a mistake
Think I'd forgive you like that
If you thought I would wait for you
You thought wrong
But you're just a boy
You don't understand
How it feels to love a girl
Someday you wish you were a better man
You don't listen to her
You don't care how it hurts
Until you lose the one you wanted
'Cause you're taking her for granted
And everything you had got destroyed
But you're just a boy

APPENDIX N°4D



HANDOUTS

You've got a friend (by Carol King)

When you're up and troubled and you bring a helping hand

And nothing nothing is going wrong

Open your eyes and think of him and soon he will be there

To brighten up even your darkest hours

Chorus: You just cry out my name

And you know whatever I am

I'll come flying to hear you again

Winter, spring, summer, or fall

All you have to do is cry

And I'll be there, yeah

You've got a friend

If the clouds above you should turn light and full of sun

And that old south should begin to blow

Keep your feet together and call my mum out loud now

Soon, I'll be standing upon your door

Chorus: You just cry out my name

And you know whatever I am

I'll come flying to hear you again

Winter, spring, summer, or fall

All you have to do is cry

And I'll be there, yeah

You've got a friend

Ain't it nice to know that you've got someone?

People can be so good; they'll hurt you and leave you

Well, they'll steal your soul if you let them

Oh, yeah don't you let them

SONG LYRICS

You've got a friend (by Carol King)

When you're down and troubled and you need a helping hand

And nothing nothing is going right

Close your eyes and think of me and soon I will be there

To brighten up even your darkest night

Chorus: You just call out my name

And you know wherever I am

I'll come running to see you again

Winter, spring, summer, or fall

All you got to do is call

And I'll be there, yeah

You've got a friend

If the sky above you should turn dark and full of clouds

And that old north should begin to blow

Keep your head together and call my name out loud now

Soon, I'll be knocking upon your door

Chorus: You just call out my name

And you know wherever I am

I'll come running to see you again

Winter, spring, summer, or fall

All you got to do is call

And I'll be there, yeah

You've got a friend

Ain't it good to know that you've got a friend?

People can be so cold; they'll hurt you and desert you

Well, they'll take your soul if you let them

Oh, yeah don't you let them

APPENDIX N°4E



SONG LYRICS

Knowing me, knowing you (ABBA)

No more carefree, laughter

Silence ever after

Walking through an empty house, tears in my eyes

Here is where the story ends, this is goodbye

Chorus:

Knowing me, knowing you (ah-haa)

There is nothing we can do

Knowing me, knowing you (ah-haa)

We just have to face it this time we're through

(This time we're through)

(This time we're through, we're really through)

Breaking up is never easy I know but I have to go

Knowing me knowing you

It's the best I can do

Mem'ries (mem'ries), good days (good days)

Bad days (bad days)

They'll be (they'll be), with me (with me), always (always)

In these old familiar rooms children would play

Now, there's only emptiness, nothing to say

**APPENDIX N° 5: SOME DIDACTIC MATERIALS FOR THE
SUGGESTED LESSON PLANS**

APPENDIX N°5A



HANDOUTS 1

Listening comprehension questions

Choose the one correct answer

- | | |
|---|---|
| <p>1)a- John and Anna are father and daughter
b- John and Anna are husband and wife.
c- John and Anna are brother and sister.</p> <p>2) They were getting ready for:
a- a party?
b- church?
c- a show?</p> <p>3) It started
a- early in the evening
b- late in the evening
c- at midnight</p> <p>4) When they got there
a- there were two or three other people
b- there were many people</p> <p>5)a- John thought Anna was very pretty but didn't say anything
b- Anna thought that she was beautiful
c- John told Anna that she was wonderful</p> | <p>6) How did John feel?
a- worried
b- angry
c- happy</p> <p>7) He felt so because
a- he saw his old friend there
b- he saw a new light in the sky
c- he saw the love light in her eyes</p> <p>8) At the end John didn't feel well because
a- he had a toothache
b- he had an headache
c- he had a stomachache</p> <p>9) When they went home
a- they lost the car keys
b- John drove the car
c- Anna drove the car</p> <p>10) Before going to bed
a- John had another drink
b- they had another dance
c- John slept at once</p> |
|---|---|

HANDOUTS 2

At home a husband and a wife got ready for a party. The woman hesitated on what(1).....to wear. After dressing herself, she put on her.....(2).....and then brushes her long.....(3).....hair. When ready, she asked her husband if she looks.....(4).....He answered that she was.....(5).....Then, they left home and went to a.....(6).....When they arrived at the party.....(7).....turns to see her because she was.....(8).....She asked her husband if he.....(9).....all right. He answered “yes,.....(10).....”He feels wonderful because he sees the.....(11).....in her eyes. It was time to go(12).....and he got an.....(13).....So, he gave her the.....(14).....and let her drive. Arriving at home, he still told her”.....(15).....”

SONG LYRICS

Wonderful tonight (by Eric Clapton)

It's late in the evening
She's wondering what clothes to wear
She's put on her make up
Then, brushes her long blond hair
And then she asks me "do I look all right?"
And I say "yes, you are wonderful tonight"

We go to a party
And everyone turns to see
This beautiful lady
That's walking around with me
And then she asks me "do you feel all right?"
And I say "yes, I feel wonderful"

I feel wonderful because I see the love light in your eyes
And the wonder of it all is that you just don't realize
How much I love you

It's time to go home now
And I've got an aching head
So, I give her the car keys
She helps me to bed
And then I tell her as I turn out the light
I say my darling you were wonderful tonight

APPENDIX N°5B



Photo by Bruce McBroom / © Apple Corps Ltd.

HANDOUTS

Yesterday (by the Beatles)

-----, ----- '-----

-----,

----- '-----

----- '-----

-----,

SONG LYRICS

Yesterday (by the Beatles)

Yesterday all my troubles seemed so far away

Now, it looks as though they're here to stay

Oh I believe in yesterday

Suddenly I 'm not half the man I used to be

There's a shadow hanging over me

Oh yesterday came suddenly

Why she had to go I don't know

She wouldn't say

I said something wrong

How I long for yesterday

Yesterday love was such an easy game to play

Now I need a place to hide away

Oh, I believe in yesterday

APPENDIX N°5C





Educational Table Mats

Wild Animals



Giraffe

Lion

Raccoon

Hedgehog

Chimpanzee

Anteater

Fox

Hyena

Bear

Rhinoceros

Hippopotamus





SONG LYRICS: Heal the world (Michael Jackson)

There's a place in your heart and I know that it is love
And this place could be much brighter than tomorrow
And if you really try you'll find there's no need to cry
In this place you'll feel there's no hurt to sorrow
There are ways to get there if you care enough for the living
Make a little space, make a better place

Chorus: Heal the world, make it a better place

For you and for me and the entire human race
There are people dying if you care enough for the living
Make a better place for you and for me

If you want to know why there's a love that cannot lie
Love is strong it only cares for joyful giving
If we try we shall see in this place we cannot feel fear or dread
We stop existing and start living
Then it feels that always love's enough for us growing
So, make a better world, make a better world

Chorus:.....

And the dreams we were conceived in will reveal a joyful face
And the world we once believed in will shine again in grace
Then why do we keep strangling life; won't this earth crucify its soul
Though it's plain to see, this world is heavenly be God's glow

We could fly so high let our spirits never die
In my heart I feel you are all my brothers
Create a world with no fear, together we'll cry happy tears
See the nations turn their swords into plowshares
We could really get there if you cared enough for the living
Make a little space to make a better place

APPENDIX N°5D



MILEY
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HANDOUTS

The climb (by Miley Cyrus)

I can almost.....
That dream I'm.....
But there's a voice inside.....
You'll never.....
Every step.....
Every move.....
Fells lost with.....
My faith is.....
But I gotta.....
Gotta keep my head.....

Chorus:

There's always gonna be
I'm always gonna, wanna
Always gonna be an.....
Sometimes I'm gonna
Ain't about how fast.....
Ain't about what's waiting.....
It's the climb.

The struggles
The chances.....
Sometimes might
But no I'm not.....
I may not.....
But these are the.....
That I'm gonna
I've just gotta.....
And I gotta be.....
Just keep.....

Chorus.....

SONG LYRICS

The climb (by Miley Cyrus)

I can almost see it
That dream I'm dreaming
But there's a voice inside my head saying
You'll never reach it
Every step I'm taking
Every move I'm making
Fells lost with no direction
My faith is shaking
But I gotta keep trying
Gotta keep my head held high

Chorus:

There's always gonna be another mountain
I'm always gonna , wanna make it move
Always gonna be an uphill battle
Sometimes I'm gonna have to lose
Ain't about how fast I get there
Ain't about what's waiting on the other side
It's the climb

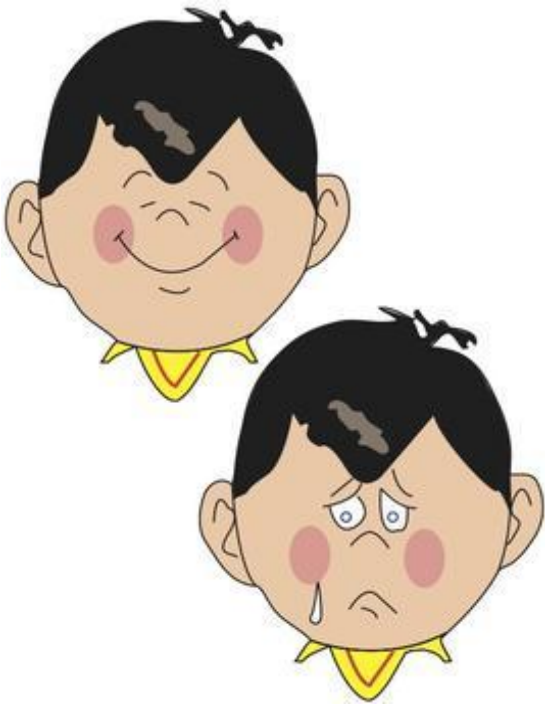
The struggles I'm facing
The chances I'm taking
Sometimes might knock me down
But no I'm not breaking
I may not know it
But these are the moments
That I'm gonna remember most
I've just gotta keep going
And I've gotta be strong
Just keep pushing on
But.....

Chorus.....

APPENDIX N°5E



HANDOUTS (pictures reading faces)



HANDOUTS

Today my life begins (by Bruno Mars)

I've been working hard so strong
Seems like peace has been my only friend
My fragile head's been done so wrong
I wondered if I'd ever hear again

Bridge:

Ohh just like all the scissors never stay the same
All around me I can feel a train (ohh)

chorus:

I will break these chains that bind me, loneliness will find me
Leave the part behind me, today my life begins
A whole new world is working it's mine for the taking
I know I can make it, today my life begins

Yesterday has coming go
And I've learnt how to leave it how it is
And I see that I was long
For ever doubting I could kill

Life's too old to have regrets
So I'm learning now to leave it in the past and try to forget
Only have one life to drink
So you better make the best of it

SONG LYRICS

Today my life begins (by Bruno Mars)

I've been working hard so long
Seems like pay has been my only friend
My fragile heart's been done so wrong
I wondered if I'd ever heal again

Bridge:

Ohh just like all the seasons never stay the same
All around me I can feel a change (ohh)

Chorus:

I will break these chains that bind me, happiness will find me
Leave the past behind me, today my life begins
A whole new world is waiting it's mine for the taking
I know I can make it, today my life begins

Yesterday has come and gone
And I've learnt how to leave it where it is
And I see that I was wrong
For ever doubting I could win

bridge + chorus.....

Life's too short to have regrets
So I'm learning now to leave it in the past and try to forget
Only have one life to live
So you better make the best of it

APPENDIX N°5F



HANDOUTS (song cards)

It's a small world (an English short song)

it's a world of	laughter	a world of
tears	it's a world of	hopes
a world of	fears	there's so much
that we share	that's it's time	we're aware
it's a small world	after all	it's a small world
after all	it's a small world	there's just
one moon and	one golden sun	and a smile
means friendship	to everyone	though the
mountains	divide and	the oceans
are wide	it's a small world	after all

SONG LYRICS

It's a small world



It's a world of laugh - ter and world of tears, It's a world of
hopes and a world of fears, There's so much that we share, that It's
time we're a - ware, It's a small world af - ter all.
It's a small world af - ter all, It's a
small world af - ter all, It's a small world
af - ter all, It's a small small world

It's a world of laughter, a world of tears.
It's a world of hopes, a world of fears.
There's so much that we share,
That it's time we're aware,
It's a small world after all.

It's a small world after all.
It's a small world after all.
It's a small world after all.
It's a small world.

There's just one moon and one golden sun,
And a smile means friendship to everyone.
Though the mountains divide,
And the oceans are wide,
It's a small world after all.

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