Communicative competence through music in EFL for Japanese middle school students

Yuko Koike

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COMMUNICATIVE COMPETENCE THROUGH MUSIC
IN EFL FOR JAPANESE MIDDLE SCHOOL STUDENTS

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirement for the Degree
Master of Arts
in
Education

by
Yuko Koike
September 1999
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Lynne Diaz-Rico, First Reader

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ABSTRACT

Owing in part to traditional pedagogy, Japanese students emerge from extended English language study barely able to speak and understand spoken English. Although many have passed rigid high school and university entrance examinations, their linguistic skills are not at the level required by international commerce and communication.

Recent learning theories have led to the development of innovative, also more effective and coherent second language teaching methodologies. Cooperative learning group settings and a curriculum which addresses various types of intelligences are examples of methodologies which emphasize communicative competence or the emphasis on meaning and social interaction in acquiring a second language.

This project represents an attempt to design a curriculum unit using music, aimed at third-year English-as-a Foreign-Language students in Japanese public middle schools. This project attempts to design a curriculum unit grounded in theories of communicative competence, while incorporating music to teach English. Six well-known songs which are five American folk songs and one Japanese song translated in English have been selected as texts. Although it may be difficult to get the centralized Ministry of
Education to formally adopt the approaches to learning, this type of unit can be introduced informally by teachers. Such trials would demonstrate whether insights into learning processes developed in one cultural context can be applied cross-culturally.
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TABLE OF CONTENTS

ABSTRACT .................................................... iii
ACKNOWLEDGEMENTS ............................................ v
LIST OF FIGURES ........................................... viii
LIST OF TABLES ................................................ ix
CHAPTER ONE: INTRODUCTION ................................. 1

  The Role of English Education in Japan ............... 1
  Target Level .............................................. 6
  Purpose of the Project .................................. 7
  The Content of the Project .............................. 7
  Significance of the Project ............................. 8

CHAPTER TWO: REVIEW OF LITERATURE ...................... 10

  Introduction ............................................. 10
  Krashen’s Theory of Second Language Acquisition ... 12
  Theory of Multiple Intelligences ..................... 17
  Music as a Language and a Genre ..................... 20
  Music as a Description of the World ................ 21
  Music as a Culture-Bound Phenomena and Artifact ... 24
  Teaching through Music ................................ 27
  Adaptation of English Language Texts and Materials
  to a Different Cultural Context and Environment ... 32
  Communicative Competence ............................ 40

vi
LIST OF FIGURES

Figure 2.1. Idea Web. ........................................ 47
Figure 2.2. KWL Chart. ..................................... 48
Figure 2.3. T-Chart. ......................................... 49
Figure 2.4. Story Sequence Chart. .......................... 49
Figure 2.5. Venn Diagram. ................................... 50
Figure 2.6. Story Element Chart. ............................ 51
Figure 2.7. Main Idea Chart. ................................ 52
Figure 2.8. Character Trait Web. ............................ 52
Figure 2.9. Word Log. ......................................... 53
Figure 3.0 Model Guide. ..................................... 58
Figure 4.0 Lesson Model. ..................................... 70
LIST OF TABLES

Table 1.1. Expected Goals of English Learning in Middle School.................. 2
Table 1.2. Expected Goals of English Learning in High School..................... 4
Table 3.1. The Sound of Silence................................................. 60
Table 3.2. The Nursery Rhyme.................................................... 62
Table 3.3. A Practice Chart of the Song "Let's Go".................................. 64
Table 5.1. Observation-Based Student Assessment: Parents' Version................. 82
CHAPTER ONE: INTRODUCTION

The Role of English Education in Japan

In order for Japan to be included in the global economy it is necessary that many Japanese become fluent English speakers. English is the international language for communication, trade, and commerce. The Japanese people cannot expect others to learn their rather difficult language. Thus, in order for the Japanese to be an integral part of the world market, command of the English language becomes a necessary skill. Also, the increased use of technology and communication via Internet, often requires English writing and speaking skills. Again, the need for English skill becomes a necessity.

The Japanese government has recognized this need by making English a compulsory subject in middle and high schools. Beginning at the junior high school level, at age 13, students embark upon a six-year-program intended to produce fluency in English language reading, writing, listening, speaking and critical thinking. By advancing from simple to more complex grammar structures, students supposedly achieve mastery of English.

A teacher’s manual furnished by the government "Chugakkou Shidousyo Gaikokugohen" (Middle School Guidelines
in Foreign Language) (1988), defines what junior high school students are expected to accomplish (see Table 1.1).

**Table 1.1. Expected Goals of English Learning in Middle School (Middle School Guidelines in Foreign Language)**

<table>
<thead>
<tr>
<th></th>
<th>Expected Goals of English Learning</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Listening to easy English sentences will enable students to understand a speaker’s main ideas and create an active desire to try to understand English.</td>
</tr>
<tr>
<td>2</td>
<td>By using very easy sentences, opinions can be expressed in English.</td>
</tr>
<tr>
<td>3</td>
<td>By reading very easy sentences, a writer’s opinion and aim can be understood. Reading facilitates comprehension of content.</td>
</tr>
<tr>
<td>4</td>
<td>By using very easy sentences, opinions can be written in English.</td>
</tr>
</tbody>
</table>

In senior high school students are not only expected to be able to communicate with others, but also to express their own ideas in English. This practice of expressing one’s ideas is an aspect of the English language curriculum which the Japanese culture discourages. Therefore, attaining this particular goal may be contrary to deep cultural habits.
According to another manual addressed to seniors in high school, "Koutougakkou Shidousyo Gaikokugohen" (High School Guidelines in Foreign Language) (1988), students should achieve these goals described in Table 1.2.
Table 1.2. Expected Goals of English Learning in High School (High School Guidelines in Foreign Language)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Understanding a speaker’s and writer’s opinion will build a basic capacity to be able to express one’s own ideas. An active desire to communicate with others is developed.</td>
</tr>
<tr>
<td>2</td>
<td>Building interpersonal communication skills assists in communicating with others.</td>
</tr>
<tr>
<td>3</td>
<td>Listening to a speaker’s ideas and practicing the expression of one’s own opinions in English will increase active communication.</td>
</tr>
<tr>
<td>4</td>
<td>Developing skills in comprehension will assist in following speakers and promote an active attitude of communication with educated people.</td>
</tr>
<tr>
<td>5</td>
<td>Building oral fluency skills will increase the ability to discuss and organize opinions.</td>
</tr>
<tr>
<td>6</td>
<td>Practice of skills in understanding a writer’s view will promote an active attitude toward understanding English.</td>
</tr>
<tr>
<td>7</td>
<td>Practice of writing styles will permit expression of one’s own ideas.</td>
</tr>
</tbody>
</table>
English language instruction in Japan, however, often produces very different outcomes than desired. Teachers usually begin English language instruction by teaching children the Latin alphabet. They then proceed to drill extensively on grammatical structures. Written texts are chosen because of the grammatical structures they contain. As students advance into the higher grades, they begin to translate written material from English to Japanese. Sometimes students are asked to read aloud, but they rarely hold spontaneous English conversations. As a result, upon graduation, students are often unable to actively use the language that they have been learning. Skills are usually strongest in the area of reading and secondarily in writing. Speaking ability lags far behind.

The emphasis on reading and writing is largely dictated by the need for students to pass high school and university entrance examinations. The Japanese government also offers students an opportunity to voluntarily take an annual official examination in the English language, which includes sections measuring oral skills, on the basis of a grade scale from Level One to Five. High school seniors are expected to pass Level Two.
The examination is set up in such a way that as the level of difficulty of the examination increases, the number of students successfully passing decreases. These results can be attributed not only to students’ difficulties with English structures, but also with their failure to acquire conversational and communication skills.

The premise of this project is that English language pedagogy must improve if students in Japan are to learn English more effectively. Students must receive more comprehensible input which is understanding messages that are a little beyond the acquirer’s current level of competence and be capable of producing output with less anxiety. One way to accomplish this is through the use of music. Music can encourage involvement, can be a subject of conversation, and can provide language material for analysis. Music is appealing to young people, particularly those with musical interests and talents.

**Target Level**

The approach and the lesson plans included in this project are intended for the third-year junior high school English as a Foreign Language (EFL) learner. This age group has been selected because they are not fully indoctrinated in grammar-translation methodology and there is still
possibility for them to adopt new method. These students are also likely to be enthusiastic about their studies and concerned with the future use of the language. As advanced beginners they have not had time to develop deep-rooted anxieties about expressing themselves in English and their fluency is not yet blocked. They are more likely to be sociable and to view language as a means of communication. Finally, they may be willing to speak in English if their teacher encourages them to do so. Music may prove to be attractive and interesting to them.

**Purpose of the Project**

This project demonstrates the use of music to increase communicative competence (language proficiency). Each lesson of the curriculum unit includes use of a graphic organizer as a means of organizing discussion of the song text. The unit is intended as a curriculum to supplement the English instruction that students are already obtaining.

**The Content of the Project**

This project consists of five additional chapters. Chapter Two, a review of the literature, suggests six important ideas such as Krashen’s theory of language acquisition, multiple intelligences, teaching through music, the incorporation of cultural contexts into language
learning, communicative competence, and the use of graphic organizers. Chapter Three presents a theoretical framework that unites the main concepts involved in integrating music in a language learning classroom. Chapter Four describes a model unit of six lessons for which songs and their lyrics are a focal point. Chapter Five indicates how results obtained from teaching this unit can best be assessed. It also provides the argument for developing communicative competence on the part of Japanese English language learners and states the difficulties involved in the immediate application of such a pedagogy. Chapter Six concludes the project. Appendix A contains the curriculum unit.

**Significance of the Project**

The approach used here will be consonant with the language acquisition theory developed by Stephen Krashen. Krashen sees that language is primarily a tool for social communication. This theory includes the notion that the reception of effective input (i.e. that slightly more complex than that already mastered) will lead to increasingly complex output if the language learner is not afraid of or anxious about the learning task at hand. Therefore, students will have communicative competence in language under such an environment. In short, some kinds of
changes are needed for Japanese students to improve communication skills in English.
CHAPTER TWO: REVIEW OF LITERATURE

Introduction

In Japan, most middle school and high school students learn English as their first foreign language, but the pedagogy used is not based on current language learning theory. It is based on the grammar translation method, which entails mainly the translation of text from English to Japanese and translation from Japanese to English. Students study in this way for at least six years. Teachers depend upon students' linguistic abilities by focusing on language learning through translation. This methodology is responsive to the requirements of the Japanese educational system. Most Japanese students study English to pass an examination that emphasizes written language skills. In fact, this learning methodology is consistent with the abilities needed to pass many kinds of exams given in Japan.

Most students in Japan are obliged to learn English regardless of their particular learning propensities and professional plans. In middle and high school students have no choice in selecting a second language. Learning English has been made compulsory by the government. So even though a student may be eager to learn another language, he or she must learn English in school.
Under these circumstances, some students encounter learning difficulties. First, students have to master formalistic lessons. Second, the methods used do not lead to the acquisition of communicative competence. People should be learning a language for communication, not as an academic exercise exclusively. Third, this type of pedagogy leads to unnecessary failure, particularly in students who learn best in other ways and by using other media besides a written text. A student who is good at memorizing words and grammar structures will be most successful in English and others will not be. This limited pedagogy ignores the possibility that students learn in various ways.

A possible EFL curriculum for use in Japanese middle schools would be one based on how individuals best acquire a second language, developed by Stephen Krashen. This theory suggests that people are more likely to acquire second language skills when they receive meaningful messages, or comprehensible input in a low anxiety environment which does not arouse the “affective filter” blocking input or learning (Krashen, 1985).

Students may also learn more effectively if the curriculum is more cognitively appealing, or user friendly to the brain. Howard Gardner (1993) has located seven types
of intelligence as follows: (1) linguistic intelligence; (2) logical/mathematical intelligence; (3) visual/spatial intelligence; (4) musical intelligence; (5) bodily/kinesthetic intelligence; (6) interpersonal intelligence; (7) intrapersonal intelligence. Students may learn more English when intelligences other than linguistic are addressed.

This project connects instruction through music to the primary purpose of English language instruction. English teachers are shown ways to encourage verbal input relating to the musically presented material in English lessons. By using a graphic organizer to display concepts embedded in a musical text, students may be able to better grasp English language material being delivered through musical engagement.

Krashen's Theory of Second Language Acquisition

As a basis for understanding second language acquisition and learning, a language processing theory has been developed by Stephen Krashen. This theory consists of five hypotheses, of which four are germane to this project: (1) the acquisition-learning hypothesis; (2) the monitor hypothesis; (3) the input hypothesis; and (4) the affective
filter hypothesis. These concepts can be described as follows (Krashen, 1985).

The Acquisition-Learning Hypothesis

According to Krashen, acquisition and learning are two independent domains in second language mastery. Acquisition is a subconscious learning process that takes place when the student listens to and comprehends the second language. "Learning," in Krashen's terminology, is a conscious process dealing with grammar structures taught and assimilated in the formal classroom. If comprehensible input is supplied to students, classroom learning will complement more informal language acquisition.

The Monitor Hypothesis

When second language learners express their acquired competence and use their formal knowledge, they keep watch on the adequacy of their own language production using an internal "monitor" or editor. They thus prevent themselves from making errors. However, the learners who have a high desire to communicate and who are not afraid to make mistakes may use the monitor less than those who are more self-conscious, regardless of classroom pedagogy.
The Input Hypothesis

People develop second language competence only by receiving messages containing input that they can easily absorb and that is slightly more advanced than that already familiar. Speech "emerges" on its own. If input is understood, and there is enough of it, the necessary grammar to support it is automatically provided through interaction with other people (teacher and learners). The language learner almost automatically becomes the language speaker.

The Affective Filter Hypothesis

An affective filter is a possible mental block that second language speakers have to deal with when they try to comprehend and express themselves in the language they are learning.

The affective filter is "up" when the acquirer is unmotivated, lacking in self-confidence, or anxious, when he or she is "on the defensive" (Stevick, 1976), or when the acquirer feels the language class is a place where his or her weaknesses will be found out. When this filter is raised, the learner does not use or verbalize all the language bits that he or she potentially "knows."

As a result, people best acquire second language structures when they obtain enough comprehensible input, and
when their affective filters are low enough to allow input and output into and from their language processing systems (Díaz-Rico & Weed, 1995).

Providing Comprehensible Input in a Formal Classroom

Krashen (1979) reported that a five-year-old boy made greater progress in learning English than did a thirteen year old boy because the former had received better comprehensible input. Díaz-Rico and Weed (1995) state that “teachers can provide comprehensible input in a number of ways: by making instruction relevant and meaningful; by using shorter and less complex sentences with a subject-verb-object word order, fewer contractions and pronouns, frequent comprehension checks, and variety in intonation, volume, and pitch” (p. 13). Teachers can also do increase meaning by using a modified “language” such as teacher talk or foreigner talk to communicate with students. Teacher talk is a mere simplified version of regular discourse created with the goal of communicating with second language learners. Foreigner talk is the simplified language that native speakers address to non-native speakers whom they assume lack linguistic competence. Both teacher talk and foreigner talk resemble the simplified linguistic codes in which parents speak to their very young children. As such
all three come under the category of what Krashen (1979) calls caretaker speech. He states that "...the relative simplicity of caretaker speech is probably not due to any conscious effort on the part of the caretaker to teach language. Rather, caretakers modify their speech in order to communicate, in order to control behavior, and in order to make learners understand what they are saying" (p. 10).

Krashen (1979) explains that "the use of simple informal codes, on the other hand, generally occurs in situations where the focus is on communication and not form, and where the 'filter' is down or at least much weaker" (p. 15).

Students develop internalized language as they learn; such internalization is called interlanguage (Selinker 1972, 1991). This creative construction combines their knowledge of the first language with forms acquired in the second language. Interlanguage represents a system which the language learner himself or herself creates by using prior knowledge and his or her powers of cognition to create a bridge between the native language and the one to be acquired. According to Díaz-Rico and Weed (1995), the interlanguage produced by second language learners is an intermediate language, which features some combination of constructs carried over from the first language mixed with
elements of the second. Corder (1981) believes that interlanguage is a "language-learner language" which is developed by language learners irrespective of what their native language is. Interlanguage demonstrates the strengths possessed by the learner, making it unnecessary for the teacher to place students in a defensive mode.

Krashen (1976) also indicates "if the child is allowed the necessary input during some critical period, complete competence in the target language (first) appears to be inevitable" (p. 18). As a result, explicit tutelage in the native language is not necessary for the child and acquisition proceeds along quite predictable stages, governed by strategies common to all language acquirers. The second language learner, however, uses mental processes, which are like the child's, but also can benefit from formal language instruction in a classroom.

Theory of Multiple Intelligences

Howard Gardner (1996) defines intelligence as the ability to solve problems or construct products that are of consequence in a particular cultural setting or community. He also adds that there is not only one underlying mental capacity. A variety of intelligences, working in combination, are probably needed to explain how human beings
take on such diverse roles as physicist, farmer, shaman, and dancer (Gardner, 1993). There are seven "multiple intelligences."

**Linguistic Intelligence**

Students with this focus enjoy words, and reading and writing, including such activities as keeping a journal or diary, and creative writing. They are persuasive when using words to convince others. They love puns and telling jokes, as well as playing word games. They have a good memory for words, from reading or listening (Burke, Diaz-Rico, and Young, 1996). These students are responsive to phonology (speech sounds), syntax (grammar), semantics (meaning), and pragmatics (implications and uses of language in various settings) (Gardner, 1996). Gardner also states that linguistic intelligence is evinced by poets, who are keenly attuned to the sound and rich meanings of the language they use (Gardner, 1996).

**Musical Intelligence**

Music intelligence lets people produce and use sound for the purpose of learning and communication. For these learners, music is a language. They tune in to environmental sounds, vocalizations, musical compositions and rhythmic patterns. Instruments, whether percussion,
brass, reed, or string, are their “friends.” They gather meaning from music, whether by listening or composing. Music relaxes and inspires them. They can “hear” harmony and melodies in their mind (Burke et. al., 1996). Gardner notes that unlike linguistic intelligence, which develops to a rather high degree across cultures without formal instruction, high level musical intelligence may require more intensive exposure to music (Gardner, 1996).

Logical-Mathematical Intelligence

Logical learners like abstract thinking and seeing the “big picture.” They like playing games of strategy like chess, Stratego or Risk. They solve puzzles, number sequences, and codes for fun. Abstract symbols and formulas are easy “languages” for them. They like using graphic organizers or other patterns to assist in thinking. Gardner (1996) states that “abstract reasoning begins with exploring and ordering objects. It progresses to manipulating objects and appreciating actions that can be performed on objects, and then, to making propositions about real or possible actions and their interrelationships. Finally, it advances to the appreciation of relationships in the absence of action or objects—pure, abstract thought” (p. 141).
Spatial Intelligence

Students with spatial intelligence have an active imagination and like to see designs, whether in one or two dimensions. They enjoy creating products using design and layout skills. They can easily form mental pictures when they plan. They are sensitive to balance and composition in art. Colors and visual textures give them pleasure. However, this intelligence is independent of visual sensation. People who have lost their sight use this intelligence in constructing a mental image of their homes or figuring out routes to work.

Bodily-Kinesthetic Intelligence

Kinesthetic learners like activities such as dancing, biking, swimming or skating. They imitate others' actions easily, and are skillful in using their body. Their fine motor coordination is good, and they enjoy working with their hands. They gesture often when speaking, can easily read the body language of others, and like sports and games in which they can get "physical."

Music as a Language and a Genre

According to Cullen (1998), music and songs constitute a language in their own right. Music has its own internal structure. This consists of melody, rhythm, thematic
development, instrumentation, dynamics and so on. Scher (1992) states that “the elements of musical composition are pitches, rhythms, instruments, dynamic level, and types of articulation: more elements, in other words, than there are phonemes in any natural language” (p. 48). However, students need not be acquainted with these technicalities to work with a piece of music. Without any technical background they can conjure up images that the music suggests and discuss them with their classmates. Listening to music together often creates a common tie between people.

**Music as a Description of the World**

Music can affect students emotionally in many ways. Powers (1968) says that music is often stated to express or evoke something that might have been conveyed verbally. According to him, “in certain restricted cases, like drum or whistle languages, something like music is even used as a referential coded substitute for language” (p. 39). From Thomas’ (1995) point of view, “language, too, must be derived from the natural sounds produced by our vocal organs, and structured by the ideas imparted to us by our surroundings.” A piece of music calls up varied emotions in the listener such as awe, happiness, peacefulness, anger, fear and other emotions. The emotional reactions of several people
listening to the same piece of music need not be the same. Some western classical music is commonly believed to express a mood. Particular feelings said to have animated the composer are often mentioned in programs which accompany concerts (i.e. The "Ode to Joy" in Beethoven’s Ninth Symphony). Romantic composers were particularly prone to express their feelings in their work. Some composers, such as Claude Debussy ("Le Mer") and Ferdinand Grofé ("Grand Canyon Suite") tried to create images of natural scenes through the use of tone. Popular music is well known for arousing feelings in its audience. Examples are the frenzy into which Michael Jackson throws his teenage female fans and rock concerts where devotees are mesmerized by the beat. The deceased Japanese singer Yutaka Ozaki’s love songs still move teenagers in Japan today; in fact, fresh flowers are always placed beside his grave even though it has been several years since he died. Artists often choreograph dances to particular pieces of music that set the mood for the particular images they wish to create and express.

Dances accompanied by music have a long history. For instance, in Japan the genre of kabuki uses song, dance, and instrumental accompaniment. Thomas (1995) points out that "music and language (together with dance) share a common
principle. Since musical sounds and the gestures of dance have a meaning, like words in poetry, the expression of music and of dance must have the same natural qualities as oratorical elocution” (p. 48).

Music is universally played in a ritualized form such as during a wedding ceremony, funeral, holiday commemoration and so on. Almost all countries have a national anthem. Students learn during their earliest years to identify particular songs or genres with particular occasions (i.e. the wedding march; “Pomp and Circumstances” for Western graduation ceremonies; songs associated with particular clubs and social movements). Songs become a means of expressing group aspirations. For example, the singing of “spirituals” characterized religious meetings in the American black segregated South.

Artists often work in multimedia. An opera, for instance, consists of orchestration, songs, dramatic dialogue and often dance. Le Nozze di Figaro (The Marriage of Figaro) is not only one of Mozart’s finest works, but also one of the greatest of all operas. In many cultures poetry has been set to music: paintings have been described by it (Mussorgsky’s Pictures at an Exhibition); it can be considered a multi-media form.
Some musical pieces deliberately incorporate or imitate natural phenomena. Bird songs or their imitation have been incorporated into musical pieces. According to Thomas (1995), "music is already latent in the sounds of animal-calls and of the wind" (p. 51). The long-running musical Cats elaborates on the sound these animals make. Some poems set to music attempt to familiarize very young children about objects found within their world.

**Music as a Culture-Bound Phenomena and Artifact**

Musical pieces and genres arise in particular societies, belong to particular eras, emerge in particular places and are identified with particular groups. Thomas (1995) states that "melody has always been tied to language and culture; it is for this reason that music continues to affect listeners" (p. 54). Ballads, sea chants, Appalachian "hillbilly" songs (i.e. "Clementine" used in the instructional unit during Lesson 3, see appendix A) and dances, black spirituals, *zydeco* and work songs are all folk genres from the United States. Japan has minyou which are popular songs born of the collective life of the common people. These songs reflect everyday activities. Sugiura and Gillespie (1993) state that "there are various kinds of these songs, including rice-planting songs ("taue uta") sung
when planting rice, tea-picking songs ("chatsumi uta") sung when picking tea, boat songs ("funa uta") sung by sailors while rowing their boat" (p. 30). Folk music brings to mind the people and society whose music it is.

In 16th century China, songs by "China's idolatrous priests," were considered by Western visitors to be "very tunable," while Chinese music generally was of "very good harmony...very good consonancy," and Chinese plays on the public stage were seen as "very well acted and to the life" (Spence, 1998). In 18th century France, music was viewed as "democratic"; "three avenues of access were open to everyone: printed matter, theaters, and music." (Roche, 1998, p. 661). Roche remarks that "people learned music in many ways: in church choirs, at the Opera’s singing school, in private lessons given by dancing teachers and musicians, at the confraternity of Saint-Julien-des-Menetriers, and from concerts and opera" (p. 656). Music and singing lessons were part of the "proper upbringing" of children.

Musical composers and performers frequently become national figures. For instance, Frederick Chopin is associated with Poland, Tchaikovsky with Russia, Wagner with Germany, and the Beatles with Liverpool, England. In familiarizing students with particular musical creations,
one is the same time introducing them to particular societies, histories, national events and languages. The study of anti-Vietnam protest songs, for instance, could lead to a discussion of the youth, peace and protest movements of the 1960s and American's role as the Big Power of the Western world.

Music becomes personal when it is linked to personal experience. Many a couple becomes nostalgic when they hear a singer singing "their" song. Songs frequently heard in childhood, such as nursery rhymes and lullabies, are seldom forgotten.

Nowadays music forms an ubiquitous part of the commercial world. Like it or not, music is frequently heard in private and public places in the United States, and increasingly in Japan. One irate involuntary listener noted that "the music is everywhere: supermarkets, offices, restaurants, malls, banks, health clubs and ball parks" (Los Angeles Times, June 5, 1999). Commercials help consumers form an intimate connection between themselves, the advertising jingle and the advertised product. Because students are familiar with commercials they can be used as a language teaching tool. In the novel Two Cities, Wideman (1998) has a character comment on a song he has frequently
heard that "you couldn’t help knowing it if you watched TV, listened to the radio" (p. 18). As a matter of fact the man had forgotten whether he had ever known the title of the song. He “didn’t need to know its name to know he’d ever hear it again, be humming it to himself a long time” (p. 18).

Teaching through Music

According to Cullen (1998), music can be used for a teaching tool in the language classroom. He suggests that lyrics can be used as an educational text in the following ways: (1) vocabulary building, (2) learning grammar structures, (3) practicing vocabulary, grammar structures, and pronunciation, (4) dealing with and speaking about particular subject matter, (5) obtaining familiarity with lesson content and for review. Each of these is discusses below.

Vocabulary Building

Especially in a complex text, students may have difficulty understanding what they read, owing to the presence of vocabulary which is new to them. Some phenomena may be foreign to the students and may have to be explained. In more complex song lyrics the writer often resorts to metaphor or simile. Hence the learner must not only
understand the literal meaning of words but the sense that is conveyed by the context.

When reading a text, students may mistakenly regard as similar words that are used distinctly. For instance, “talking” and “speaking” are often regarded as synonyms for comprehension and communication purposes (i.e. “I am talking to you” and “I am speaking to you”). If there are such nuances in a song lyric, they may have to be explained.

However, students should not become so bogged down in trying to understand every single word that they lose the meaning of the whole. Students should be trying to grasp the impression that the entire song has upon the audience.

**Learning grammar structure**

Song lyrics, like any other text, contain grammar structures. For example, “The Sound of Silence” makes use of simple past, present continuous, present perfect, and past continuous tenses. It also contains the active and passive voices.

By looking at particular words, students can see how words are built upon and changed. For instance, when the suffix “-ness” is added to the adjective “dark” one has the noun “darkness.” When the suffix “-less” is added to the noun “rest” it becomes the adjective “restless.”
Practicing Vocabulary, Grammar Structures, and Pronunciation

Students can improve their pronunciation by singing, or perhaps reciting the lyrics of this song over and over again. Particular students might be given responsibility for presenting particular verses of the song. However, it will probably be desirable to deal with vocabulary use and grammar structures away from this immediate context. In this case students can be asked to compose sentences, poems or songs of their own using vocabulary presented in song lyrics, perhaps drawing upon the background of their own environments and lives (i.e. what they dreamed, saw, heard and so on).

Dealing With and Speaking About Particular Subject Matter

Paul Simon, in “The Sound of Silence,” is describing a dream that he had concerning the lack of communication and the possibilities for communication in large modern urban centers. Some students may be living in such an environment; some may have visited there briefly and others have not experienced this type of place at all. Nonetheless students can share with one another how they feel or think that they would feel in such settings. They also could be asked to relate their dreams, to discuss whether a musician
can be seen as a prophet or communicator, or to think about what uses silence has in daily living.

**Obtaining Familiarity with Lesson Content and for Review**

The content, vocabulary, and grammar of some very popular songs are in fact extremely complex and difficult for the beginning or low intermediate learner to understand. Many, however, are widely known and sung in countries such as Japan, despite the fact that many people do not understand the text and its meaning. This notoriety draws and focuses attention. Students may be willing to work harder when dealing with a text that they had assumed they knew.

**Other Instructional Uses of Music**

Grenough (1993) also supports the idea that music can be used in many ways in a classroom. First, teachers can begin, extend, or end a class with music. Second, students can illustrate a particular structure a teacher is introducing through music. Third, music can be reinforcing and reviewing material that a teacher has already taught. Fourth, music can be used as a take-off point for class discussion or for oral presentations by individual students or groups of students. Finally, students can use music as a
lead-in for compositions, essay questions or creative writing.

The Linguistic Appeal of Music

Music can be said to be a "language" in its own right. Music has its own internal structure, which consists of melody, rhythm, thematic development, instrumentation, dynamics and so on (Cullen, 1998). Externally it can affect students' emotions in many ways. Music can imitate the human voice and human movement and convey emotions. People can associate themselves with musical or media-induced experiences. Strong lyrics usually reflect their culture of origin and convey a message (Fung, 1998).

Language consists of sounds, as does music. By concentrating or focussing on linguistic sound as a mnemonic device, vocabulary words can be more easily remembered. According to Richard-Amato (1988), second language students can be exposed to meaningful word/sound play through music. She thinks that "during initial stages of language development, students often have the desire to communicate but do not have the necessary skills" (p. 113).

In benefiting from the sound of words, learning a second language through music might help students to more readily form a bond with native speakers and thus be in a
position to receive more input from them.

Lastly, lessons containing music can be of interest to students whose dominant intelligence is not musical. Given the widespread and almost universal appeal of western popular music culture, songs and lyrics may be the domain of English language material with which many students, including the youngest, may be most familiar.

**Adaptation of English Language Texts and Materials to a Different Cultural Context and Environment**

The term culture relates to many situations and events in everyday life. To Howard (1989), culture is the habitual manner in which human groups organize their behavior and also the ideas behind their actions and reaction. Kabagarama (1997) defines it simply as the way of life of a group of people. Culture can also be seen as a set of symbols that a group of people identifies with. Haviland (1987) calls it a set of rules or standards shared by members of a society when they take action that is within a range those members consider proper and acceptable. According to Kabagarama (1997), “from birth to death, people are constantly faced with cultural messages which may make them feel good or bad about themselves” (p. 18). When it comes to communication, she states that “they bring to the
situation their whole state of being, comprised of sentiments, values, emotions, attitudes, and physical dispositions” (p. 32). As a result, it is important to know as much as possible about the people we are communicating with in order to avoid misinterpretation of the information received from them (Kabagarama, 1997). Good feelings come up when one’s cultural expectations mesh well with those of others. She states that it is also possible for people who are distant geographically to share a common culture (Kabagarama, 1997).

On the other hand, an article in The Los Angeles Times (April 9, 1999) points to a cultural conflict between U.S.-born and Japanese-born members of a Los Angeles community center. Times staff writer Kang observes that “Japanese immigrants are more likely to push their youngsters toward Japanese language, music and art classes than, say, the basketball and volleyball games popular among Japanese Americans” (p. B2). Indeed, there is a language gap between the two Japanese communities. For instance, American-born Japanese prefer to speak in English when they interact with Japanese-born Japanese, even though both of them can communicate in Japanese. American-born Japanese consider themselves to be more American if they do not speak in
Japanese. However, postwar immigrants (war brides, students, professionals and business people) and especially new immigrants, consider learning the Japanese language to be essential for the Japanese-American community to maintain itself. These individuals disagree with those American-born people of Japanese descent who often show disdain for the language. The later arrivals believe that "you must have a basic knowledge of the language-- reading and writing --to appreciate the culture" (p. B2). Yet, many Japanese Americans strongly disagree with this sentiment and claim that the requirement to be fluent in the Japanese language so as to be able to understand the culture is totally outrageous. Kang (1999) reported that a temple employee who has tried to bring American-born and Japanese-born Japanese together at temple services declared that "No matter how much we try to bring them together for combined services, it does not work" (p. B2). He (Kang, 1999) adds, "What separates them is more than language; it's cultural differences, an outlook, a way of living, enjoyment and leisure activities" (p. B2). American-born and Japanese-born people are often considered by outsiders to be a part of the same culture. However, there are problems within that culture when they try to relate to one another.
Japanese students are especially sensitive to cultural "invasion." When they try to use English to communicate with someone who is not Japanese, they enter and face a different culture. Cultural shock occurs in Japanese when they use the English language. Speaking up is not a virtue in Japan, and indeed throughout Asia. For example,

...in Japan, the ideal interaction is not one in which speakers express their wishes or needs adequately and addressees understand and comply, but rather one in which each party understands and anticipates the needs of the other and fills them before any verbal communication becomes necessary. Silence is more highly valued in Japan than in the West; if all is going well, there should be no need for speech.

(Sugiura & Gillespie, 1993, p. 155)

It is obvious that most Japanese have to break this rule of their culture when they communicate in English because silence is not considered desirable in English-speaking countries.

Lado (1988) has noted that "it has long been recognized that language is an integral part of culture. The particular communicative style of a culture arises from shared beliefs about people, how they are like, and how they
should relate to one another; these are important means of perpetuating those beliefs” (p. 49). We have to understand the nature of acculturation, culture shock, and social distance in order to understand what second language learning in an alien target cultural matrix is since culture plays a significant role in affecting second language acquisition.

The Nature of Acculturation

A second language learner must be at least partially sympathetic and empathetic to the underlying target culture least he or she becomes repelled by both culture and the language. Brown (1986) notes that the learning situation is more culturally intense when the second language is learned in the native culture rather than abroad. This is because it is difficult to truly experience the target culture when contact is confined to the classroom alone. Brown phrases the relationship between language and its culture as follows:

Language is more highly structured than its culture, and its rules and units are more precise than those of culture. To organize a beginning language course on the basis of culture would play havoc with the language, but to teach a language as a mathematical
machine without reference to its culture is false in human terms. Language for communication should be taught as language and, as such, must include its cultural dimension. Communication without regards to cultural contexts and meaning is at best incomplete; at worst, it is a sure ticket to miscommunication and misunderstanding. (Brown, 1986, p. 43)

**Culture Shock**

Culture shock relates to feelings aroused in the second language learner such as estrangement, anger, hostility, indecision, frustration, unhappiness, sadness, loneliness, homesickness, and even physical illness. A learner can become frightened if put suddenly in a new cultural world. However, a person aware of the self and equipped with a balanced understanding of the difference between two cultures can slowly and emphatically engage in the learning process. Douglas Brown (1986) describes a teacher’s role in dealing with students experiencing culture shock as follows:

Culture shock cannot be prevented with affective vaccinations. But teachers can play a therapeutic role in helping learners to move through stages of acculturation. If the learner is aided in this process by sensitive and perceptive teachers, he can perhaps
more smoothly increase his chances for succeeding in both second language learning and second culture learning. (p. 35)

Social Distance

Social distance relates to the cognitive and affective proximity of people from two different cultures when they come into contact. For instance, the social distance between Americans and Canadians is closer than it is between Americans and Japanese. Acton (1979) suggests that it is more useful to deal with "perceived social distance" instead of "actual" social distance because it is what the learner perceives that forms his or her reality. Acton (1979) after administering the PDAQ (Professed Difference in Attitude Questionnaire), found out that for learners of English who had been in the United States for four months, there is an "optimal" perceived social distance ratio that typifies the "good" language learner. He concludes that if a learner recognized himself as being either too close to or too distant from either the target culture or the native culture he was at risk as a 'bad' language learner as measured by standard proficiency tests (Acton, 1979). The more successful language learners put themselves in the middle
between both cultures and maintained some distance between themselves and each culture.

Pragmatics is an important sub-field of second language acquisition. As Bialystok and Hakuta (1994) point out, "there is a relationship between the forms of language and how they are used to express meanings and intentions in appropriate ways" (p. 162).

Research by Rubin (1980) states that "one of the more important communicative tasks that confronts a traveler is the recognition of when a speaker has said 'no'" (p. 73). In fact, she says that "in many encounters it is clear that there has been a refusal once one knows how to read the appropriate signals" (p. 73). For instance, in Korea younger men may not refuse when older men offer food to them. In Taiwan, the closer a relative is, the easier it is to say "no." Silence may mean "no" in one culture, but "maybe" in another. Therefore, a second language learner needs to learn not only the language itself but when and to whom it is appropriate to use a particular form and gesture which means "no." That is to say, this sort of information is absorbed when learning the proper use of the language and its underlying culture (Rubin, 1980). As Rubin concludes,
Saying "no" is not simply finding the proper form-function relation. Rather, that is only the tip of the iceberg and a visitor to an unfamiliar country needs to probe more deeply if he or she is to express himself or herself adequately and if he or she is to interpret messages sent by a native. (Rubin, 1980, p. 77)

As teachers of language, we cannot ignore the influence of the cultural and educational backgrounds of students because teaching is essentially the sharing of knowledge and experience with those who have lesser knowledge and experience about a given subject. A teacher's interest in teaching comes from the excitement of helping students who know less about what is being taught to discover and learn what is new to them.

**Communicative Competence**

The goal of learning English, or any language, is to communicate. If students have to work energetically at mastering English, they need to know that one day they will be able to use it freely and fluently. As students practice interacting with one another in English, their skills and vocabulary in that language will increase. With practice most people can attain some degree of fluency in a second language. Communicative competence can be defined as the
ability to use a language in response to a given social situation. According to Finegan and Besnier (1989), "it enables speakers to weave utterances together into conversations, apologies, requests, directions, descriptions, sermons, scolding, or jokes, and to do the myriad things we do with language when it is appropriate to do them" (p. 7). Finegan and Besnier (1989) claim that ideally "knowing a language--being a fluent speaker--presumes both communicative competence and grammatical competence" (p. 8). A sentence can be grammatically correct without being appropriate in meaning. For instance, a student was asked where the campus bookstore was and answered how hard foreign language learning was. He used perfect grammar. However, he failed in communicative competence. It is possible to be understood using imperfectly grammatical constructions while a response can also be grammatically correct, but inappropriate in meaning (as the student who responded in grammatically correct sentences that language learning is difficult to a query as to where the bookstore was located). Of course it is best when both grammatical and communicative competence are possessed.
From Grammar Translation to Audio-Lingual

Most traditional second language programs in Japan do not emphasize communicative competence. For instance, in the grammar translation method, vocabulary and grammar are emphasized so that students need primarily to learn grammar rules and the vocabulary of the target language (Larsen-Freeman, 1986). Much less attention is paid to speaking and listening skills which lend themselves to real communication. Students basically translate a written text from the target language into their native language. The text gives students a focus on new vocabulary and grammatical structures. In the audio-lingual method, students overlearn the target language. In other words, they learn to use it automatically without stopping to think about a choice of words or structures. As a result, students start forming new habits in the target language, overcoming the old habits ingrained in their native languages. Imitation and repetition can help students learn dialogs. In an audio-lingual classroom, grammar structures are less focused upon than are the examples in the dialogs. Students' output is not spontaneous but based on the dialogs they have been practicing.
Other Methods

Other more innovative methods, rarely used in Japan, rely even less than Krashen upon verbal input to generate communicative competence. For instance, in the Silent Way (Gattegno, 1982) students learn language through exposure to basic sounds, introduced through a language-specific sound-color chart. Colors are intended to help learn the orthography corresponding to a sound and to pronounce words appropriately. In the direct method (Richard-Amato, 1988) translation from and into the native language is forbidden. The meaning of words in the target language is demonstrated through pictures, realia or pantomime. In the Total Physical Response method (Asher, 1982), meaning is also initially conveyed through gestures but the communicative emphasis is on the issuance of commands which students then perform. Krashen and Terrell’s Natural Approach (1983) combines many features of TPR to promote language acquisition. In both these methods students are supposed to acquire communicative competence. However, what they can say is very much limited to what they have been exposed to in the classroom with a limited possibility of trying to say anything else.
According to Krashen (1985), acquisition that takes place through target language exposure that is understandable; this leads to competence in communication. School-based learning should further language acquisition. What students need is the possibility of applying their knowledge of the target language within a social context. Therefore, the goal of target language learning should be focused on communication all the time.

**Translating Music Input into Language Learning, Practice, and Assessment**

One type of psychological tool that is becoming more widely used to increase reading comprehension is the graphic organizer. Using a diagram or chart information that has been presented through words is changed into a pictorial representation which demonstrates the logical connection of ideas.

A graphic organizer helps students to understand concepts visually. According to Jones, Pierce, and Hunter (1989), graphic representations illustrate concrete sets of questions or categories that are fundamental to understanding a given topic. They also state that graphic organizers are often used in everyday life for instance, flow charts, pie charts, and family trees. Many graphic
organizers deal with questions or categories that are fundamental to understanding material (Jones et al., 1989). Van Patten, Dvorak, and Lee (1987) state that it is important to use graphic organizers in a classroom because they help the learner to comprehend, summarize, and synthesize complex ideas. Constructing a graphic organizer can help students to think how information is related and classified (Heimlich & Pittelman, 1986). Additionally, reading with an appropriate graphic organizer at hand can help students isolate important ideas and details at the same time that they look for missing information and unexplained relations (Jones et al., 1989). As a result of using this device, students can become more actively involved in a classroom.

If there is a text (for instance, a song or ballad), students can summarize the text before or while filling in their graphic organizer. Students can read a text and then to select the graphic forms by which relationships between concepts in the text can be clearly shown. However, as one is dealing with middle school students who are learning what is essentially for them an unfamiliar second language, it is more likely that they will be asked to fill in a graphic organizer already prepared for them by the teacher.
Graphic organizers and outlines can inculcate skilled thinking because they can be used to highlight information and present opportunities for analysis that reading alone and linear outlining cannot provide. In other words, applying graphic organizers in a classroom can help students to better understanding the concepts in and lyrics of the songs themselves.

Types of Graphic Organizers

Numerous forms of graphic organizers have been used in classroom activities. The type chosen usually reflect the concepts, relationships, structures, analyses and skills that teachers wish to stress. In music, save for songs and ballads, there is no concrete verbal text at hand. Hence the forms that will be most useful are those which can make order in respect to the output that language learners produce when describing their experience of a non-verbal media or genre. Some types of graphic organizers and their uses are as follows.
Idea Web. In brainstorming activities, students produce the words they know about a topic. Idea Web can be used to organize ideas into groups of circles with subtopics added around the central circle. This form may be particularly useful when students articulate their musical experience in words. The Idea Web can be used to help students understand the central idea of a song along with supporting details (see Figure 2.1).

Figure 2.1. Idea Web (Parks & Black, 1990).
**KWL Chart.** The KWL Charts can be used to introduce a theme, a lesson, or a reading. It can help generate students' interest in a topic and help students use their prior knowledge as they read or speak. Students can complete the chart at the end of the unit or. This can also be used for students to express their prior knowledge and interest toward a topic, then to evaluate what they have learned lesson (see Figure 2.2).

<table>
<thead>
<tr>
<th>What we know</th>
<th>What we want to know</th>
<th>What we have learned</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.2. KWL Chart (Parks & Black, 1990).
T-Chart. This chart can be used to help students see relationships between information. It can be used to list causes (left column) with effects (right column) or to list words associated with a topic, feeling, song character or refrain. This is also useful in a song with a narrative in order to track the actions of characters (see Figure 2.3).

<table>
<thead>
<tr>
<th>Causes</th>
<th>Effect</th>
</tr>
</thead>
</table>

Figure 2.3. T-Chart (Parks & Black, 1990).

Story Sequence Chart. In this chart, students can list the beginning, middle, and end of a story and gain a sense of story structure. This form may be particularly useful in analyzing ballads which have a story line (see Figure 2.4).

Figure 2.4. Story Sequence Chart (Parks & Black, 1990).
Venn Diagram. This can be used to help students understand comparisons and contrasts in a text. It can be used when the question asks, "How are two things alike?" or "How are they different?" It can also be used to compare present with past or two songs with a similar theme (see Figure 2.5).

![Venn Diagram](image)

Figure 2.5. Venn Diagram (Parks & Black, 1990).
**Story Elements Chart.** In this chart, students list the main elements of stories or ballads, including setting, characters, problems, and important events. This is useful in a song with a complex narrative (see Figure 2.6).

![Story Element Chart](Parks & Black, 1990)

Figure 2.6. Story Element Chart (Parks & Black, 1990).
Main Idea chart. Students see and chart main ideas and supporting details using the Main Idea Chart. This is useful when students need to organize the details of a narrative under its main theme (see Figure 2.7).

![Main Idea Chart](image)

Figure 2.7. Main Idea Chart (Parks & Black, 1990).

Character Trait Web. In this chart, students can list the important qualities of characters in stories and how the characters' actions reveal their qualities (see Figure 2.8).

![Character Trait Web](image)

Figure 2.8. Character Trait Web (Parks & Black, 1990).
Word Log. Students can use this log to list important words found in the text that they are reading or describing or to list new vocabulary that they want to learn. It is particularly useful for second language learners to keep a record of new words that they encounter in a song (see Figure 2.9).

<table>
<thead>
<tr>
<th>Dates</th>
<th>Words I Learned</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.9. Word Log (Parks & Black, 1990).

Because a graphic organizer is possibly able to indicate the keys to students, constructing and analyzing a graphic organizer assists students to become more actively involved into a text and class.

Conclusion

Traditional foreign language teaching methodology has focussed, especially in Asian countries, on imparting grammar structures, text translation and the memorization of accompanying vocabulary. As a result, what Krashen has termed "language acquisition" has become detached from classroom "language learning." Students' verbal
intelligence, rather than the entire spectrum of intelligences, is what is usually addressed.

Educators have begun to appreciate that there are many approaches to teaching a foreign (second) language, especially to children. An understanding of students' cultural backgrounds and assumptions is important as is the student’s relationship to the second language’s cultural settings and its implications.

It is also necessary to involve students actively in learning and in classroom activities. Music can reach out emotionally to students with limited English language competence as, at this stage of their linguistic development, words alone cannot.

Of course it should not be forgotten that students are learning a language. Therefore the response that music provokes should be used as a vehicle for language acquisition. The classroom use of such learning devices as graphic organizers assists both teacher and students toward this end.

It must always be kept in mind that ultimately a language, first, second, or otherwise, is a means of communication. It is more preferable that students feel
confident in attempting to produce comprehensible output than that such output always be grammatically correct.
CHAPTER THREE: THEORETICAL FRAMEWORK

The literature review in the previous chapter has pointed to six factors or concepts, which should be taken into account in the development of a language learning approach and its practical application in a classroom setting. First, a second language is most effectively "acquired" in a relaxed small group cooperative learning setting. Second, multiple intelligences should be addressed by the instruction and through a curriculum. In this project, musical intelligence is chosen as a chief means of language learning. Third, music is a possible vehicle for English language instruction. Fourth, the cultural context supplied by both student and the target language will affect the success of target language learning and instruction. Fifth, a curriculum should aim at and promote communicative competence. Finally, graphic organizers can assist students in making sense and order out of the material that they are given.

The model unit of this project is based on the validity of Krashen's contention that formal classroom instruction is most effective when formal classroom instruction facilitates and increases the more informal acquisition process by supplying learners with comprehensible input.
Music is a useful learning device because it is active and involving not only to children who have a pronounced musical aptitude, but also to those who do not.

In Japan, as in other countries, music is becoming more and more ubiquitous. Students are usually very aware of what is being played and sung, which ranges from television and radio commercials to traditional folk tunes and the latest popular hits. As much of this material is presented in English, young people may know the themes and even lyrics of popular songs without understanding precisely what is being sung.

**A Model for the Use of Music in EFL**

The curriculum unit has been designed to promote communicative competence using small group cooperative learning activities, to appeal to students' prior knowledge and interest, and to encourage cross-cultural understanding, and active participation in classroom activities. This combination of factors can be viewed in the form of a model that guides the design of instruction (Figure 3.1).

During each lesson, students listen to music and look at new vocabulary, and then together with group mates complete a set of tasks. Furthermore, through lyrics of a song, students are presented with grammar points and
Figure 3.0. Model Guide for the Use of Music to Achieve Communicative Competence

Communicative Competence

Pronunciation — Singing

Grammar Points — Lyrics

Practice & Review

Culture

Vocabulary Building

Music

Groups

Student — Student

Output

Role of teacher

Emotion
culture. By means of singing, students can enhance their pronunciation and also through classroom activities, practice and review concepts which the music and its lyrics contain. It is hoped that by exposure to songs, small-group discussions and the performance of classroom activities, students will begin to produce English language output and freely increase their communicative competence.

Teaching a Song Lyric

The Sound of Silence

As indicated, song lyrics can be used for vocabulary building and learning grammar structures, for practice of the above and of pronunciation, for holding conversations about particular subjects, and for review.

The possible uses of song lyrics in English language instruction can be demonstrated through an examination of the song, "The Sound of Silence" (Lesson 6) (See Table 3.1). Paul Simon, the composer of this song, is a world-famous songwriter and musician. He is also one of the most popular singers in Japan. In this song, Simon describes the loneliness many people feel living in today's big cities.

The vocabulary in this song can be quite complex so that students might be confused by the phrase "the Sound of
Table 3.1. The Sound of Silence

<table>
<thead>
<tr>
<th>The Sound of Silence (Paul Simon)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Hello darkness, my old friend.</td>
</tr>
<tr>
<td>I've come to talk with you again</td>
</tr>
<tr>
<td>because a vision softly creeping</td>
</tr>
<tr>
<td>left its seeds while I was sleeping.</td>
</tr>
<tr>
<td>And the vision that was planted in my brain still</td>
</tr>
<tr>
<td>remains-- within the sound of silence.</td>
</tr>
<tr>
<td>2. In restless dreams I walked alone</td>
</tr>
<tr>
<td>narrow streets of cobblestone.</td>
</tr>
<tr>
<td>'Neath the halo of a street lamp,</td>
</tr>
<tr>
<td>I turned my collar to the cold and damp</td>
</tr>
<tr>
<td>When my eyes were stabbed by the flash of a neon</td>
</tr>
<tr>
<td>light</td>
</tr>
<tr>
<td>That split the night-- and touched the sound of</td>
</tr>
<tr>
<td>silence.</td>
</tr>
<tr>
<td>3. And in the naked light I saw</td>
</tr>
<tr>
<td>ten thousand people, maybe more.</td>
</tr>
<tr>
<td>People talking without speaking,</td>
</tr>
<tr>
<td>people hearing without listening,</td>
</tr>
<tr>
<td>People writing songs that voices never shared and no</td>
</tr>
<tr>
<td>one dared-- disturb the sound of silence.</td>
</tr>
<tr>
<td>4. &quot;Fools!&quot; said I, &quot;You do not know--</td>
</tr>
<tr>
<td>silence like a cancer grows.</td>
</tr>
<tr>
<td>Hear my words that I might teach you,</td>
</tr>
<tr>
<td>take my arms that I might reach you.&quot;</td>
</tr>
<tr>
<td>But my words like silent raindrops fell, -- and</td>
</tr>
<tr>
<td>echoed in the wells of silence.</td>
</tr>
<tr>
<td>5. And the people bowed and prayed</td>
</tr>
<tr>
<td>to the neon god they made.</td>
</tr>
<tr>
<td>And the sign flashed out its warning</td>
</tr>
<tr>
<td>in the words that it was forming.</td>
</tr>
<tr>
<td>And the sign said, &quot;The words of the prophets are</td>
</tr>
<tr>
<td>written</td>
</tr>
<tr>
<td>On the subway walls and tenement halls-- and</td>
</tr>
<tr>
<td>whispered in the sound of silence.&quot;</td>
</tr>
</tbody>
</table>
Silence." How can silence, which indicates the lack of sound, be said to have a sound? Vocabulary in the song also consists of words which Japanese students rarely encounter. They probably have not run into "creep," "vision," and "tenement" before. They most certainly cannot actively use them in a sentence. Simon is a poet who set his poetry to music. Students should be trying at first to absorb the feeling that the entire song has made upon them rather than to try to understand every word. This writer often resorts to metaphor and simile. Understanding of these lyrics requires comprehension not only of the literal meaning of words but also how they are used in this context.

"The Sound of Silence" contains various tenses: simple past ("I walked"); present continuous ("people writing songs"); present perfect ("I've come"); and past continuous ("I was sleeping"). It uses both the active and passive voices. It is possible for students to increase their vocabulary by seeing how words can be built upon, and their meaning changed ("dark" becoming "darkness" and "rest" becoming "restless"). By reciting the lyrics as a poem, students can improve their pronunciation.

The theme of "The Sound of Silence" concerns loneliness befalling people who live in large cities. Some Japanese
students may live in such environments and some may not. Nonetheless it is likely that students will be able to pick up the frustrations experienced by the singer; this is an universal message.

The Nursery Rhyme "Mary had a Little Lamb"

This exercise involves the adaptation of a nursery rhyme ("Mary had a Little Lamb") with which younger students may be familiar. It uses two grammar structures; "Let’s go" (to the zoo, the store, the park etc) and "they see" (the elephant, the tiger etc). In singing the song, students can change destinations and also the items which they see in order to personalize the song (Table 3.2).

Table 3.2. The Nursery Rhyme

<table>
<thead>
<tr>
<th>Let’s Go (sung to the tune of “Mary had a Little Lamb”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Danella says, “Come on, let’s go. Come on, let’s go. Come on, let’s go.”</td>
</tr>
<tr>
<td>Danella says, “Come on, let’s go. To the zoo on Friday.”</td>
</tr>
<tr>
<td>Hung an-swers, “That’s fine with me. Fine with me.”</td>
</tr>
<tr>
<td>Hung an-swers, “That’s fine with me. Let’s go to the zoo on Friday.”</td>
</tr>
<tr>
<td>2. First they see the el-e-phants. First they see the el-e-phants.</td>
</tr>
<tr>
<td>In the mud-dy waters.</td>
</tr>
</tbody>
</table>
According to Roche (1998), songs with repeated stanzas and refrains are easy to remember. The conversational imperatives, "come on" and "let's go" appear throughout the song (see Table 3.2). The student learns through repetition. This repetition may be enhanced by use of a practice chart (see Table 3.3).
Table 3.3. A Practice Chart of the Song "Let's Go"

<table>
<thead>
<tr>
<th>Let's go</th>
<th>to the zoo</th>
<th>At the zoo, we see...</th>
<th>Tiger</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Elephant</td>
</tr>
<tr>
<td>to the movie</td>
<td></td>
<td></td>
<td>The film</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>My friend</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Many people</td>
</tr>
<tr>
<td>to the store</td>
<td></td>
<td></td>
<td>Bread</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>??????</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>??????</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>??????</td>
</tr>
<tr>
<td>to the ???</td>
<td></td>
<td></td>
<td>??????</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>??????</td>
</tr>
</tbody>
</table>

As an example, in the song "Let's go," the teacher can use Total Physical Response (Asher, 1982) to introduce new vocabulary which students act out or the lyrics themselves may be acted out by the use of role play.

This practice chart can be used to help students see
the grammar structures and their elaboration more clearly. Such graphic organizers are also useful for review and to help students to demonstrate mastery of the structures taught.

Teachers must be careful that the songs used are appropriate to students’ age level as well as their language competency level. Younger students for example, could find Paul Simon’s song beyond their understanding, while older students might consider a nursery rhyme too childish to be learned. The correct matching of students to song may require experimentation.

Why Use Music in an ESL Classroom?

Richard-Amato (1988) points out that music can reduce anxiety and inhibition in second language students. If there is any anxiety or fear in learning, the affective filter, which is a mental block, prevents students from getting input. In addition to adding cultural relevance, singing can help building students’ confidence by letting them enjoy a degree of fluency in English before they have achieved it by freely producing output. Richard-Amato states that “it is a great motivator in that lyrics are often fraught with meaningful input” (p. 118). Music can lead students to expand their vocabularies and catalyze
speech by bringing students into touch with their own feelings and experience.
CHAPTER FOUR: CURRICULUM DESIGN

The curriculum designed for this project addresses Japanese English learners who are completing their third and final year in middle school. It is assumed that students will be familiar in general with most of these songs that originate or are associated with English-speaking countries and which range from folk tunes to universal "hits."

The Goal of the Curriculum Unit

As has been indicated throughout this project, the goal of instruction is to encourage communicative competence, a usually neglected aspect of the English language curriculum in Japan. One must be aware that rewards for acquiring English language listening, oral comprehension, and speaking skills within the Japanese educational system are still not very great. Conversational skills are tested during the optional English language competency tests offered by the Ministry of Education at Levels Three and below. However, few students take these examinations, not only because they are progressively more difficult, but also because the results are considered only for admission to private secondary schools and universities, which many students cannot afford. Nonetheless it can be argued that the ability to comprehend and speak a target language provides a
strong incentive for continued mastery of that language wherever it might be used.

The Target Teaching Level

This model unit has been designed to be presented to ninth grade middle school students who are studying English for at least their third year and are about fifteen years of age. As such, they have already had wide exposure to English language grammar structures, which allows for work with diverse material. However, at this level, the curriculum is centrally prescribed with little latitude for experimentation. It is therefore acknowledged that institutional boundaries will circumscribe all efforts at practical implementation. Nonetheless it should be pointed out that middle schoolers are extremely fond of music. Many, and especially the females, identify with and admire singers, have their favorite songs often heard at favorite times and places, and believe that particular lyrics say what they themselves have thought. Singing and dancing relax the inhibitions which have kept them shy and silent. They may become less reluctant to express their ideas and thoughts.
Goals of Teaching EFL through Music

This unit has been designed to promote communicative competence, small group cooperative learning, to appeal to students' prior knowledge and interest, to increase cross-cultural understanding, and to encourage active participation in classroom activities.

The song featured in each lesson serves as the focal point and has accompanying activities (see Lesson Model, Figure 4.0). Each song is played to the entire class before students are given the opportunity to work with it. Once heard, the song is firstly analyzed in small groups for its content, vocabulary, grammar points, and themes.

The teacher must explain both the overall vocabulary that is presented in the lyrics and the subset of vocabulary selected for activity purposes in classroom communication. Some of the words designed as activity vocabulary can also be illustrative of grammar points (colors, ordinal and cardinal numbers, action verbs, gerunds, etc.). Once students have been exposed to and have dealt with this vocabulary, they are in a position to try to use it in oral and written communication along with words they already know.
Figure 4.0. General Music Curriculum Lesson Model

1. Teacher play song

2. Students read lyrics individually

3. Students read lyrics in group: Teacher defines new words

4. Whole class goes over lyrics

5. Teacher introduces grammar point

6. Students work with lyrics

7. Whole class sings a song for final time
Krashen (1979) claims that students are more disposed to attempt output production in small groups in which they can feel relaxed. In a peer-oriented culture such as in Japan, students may be more prepared to contribute to a collective product than to distinguish themselves as individuals. Moreover they are often inclined to help one another rather than to subject a friend to public embarrassment and shame.

As indicated, music is very much a part of teenage life. Some of the music appearing in this unit (i.e. "The Twelve Days of Christmas," "Clementine," and "Deep in the Heart of Texas") are also part of English and American folk tradition. Other songs (i.e. "What a Wonderful World" and "The Sound of Silence") have been shown to have a universal global appeal. "Sukiyaki," on the other hand, is a Japanese song that has been translated often into English.

The mere singing of a song with a set text might be seen as no more actively participatory than the reading aloud of a poem or story. In order to ensure active learning, students are presented with exercises such as transforming lyrics (Lessons One and Three), changing rhythms (Lesson Three) and playing recognition and other games (Lessons Two and Five). In these lessons, they are
also asked to reach into themselves and role-play such as pretending the role of a deserted sweetheart. Finally they are asked to write a short poem of their own which might be set to music (Lesson Six).

Although music is more central to this unit than those that Grenough (1993) probably had in mind, all five of Grenough's suggested uses have been incorporated into these lesson plans. As can be readily observed, a similar sequential pattern has been used in designing all lessons in this unit. Lessons begin with a review of some subjects presented during the previous lesson, and a general introduction, and examination (by the teacher and the entire class) of the coming lesson. The featured song is then played on a tape recorder for the first time.

Students then divide into small cooperative learning groups in which they collectively define all vocabulary words with which they are unfamiliar, appealing to other groups and, at last resort, to the teacher for words that they have not been able to define.

The teacher also takes on the responsibility for explaining the grammar point (or points) embedded in the lyrics. But instead of having students practice the structure through material unrelated to the text, students
in their work groups are asked to use, alter, or transform the text itself.

At this point, students have the opportunity to express their imagination on subjects suggested by the songs. For instance, they can see if their mood or feelings change if the tempo, tense, or delivery of a song changes. They can deal with a song as if it were a personal message (Lesson Four) or a poem (Lesson Six) and attempt to write (in English) a "musical" stanza of their own.

Each lesson is not designed to occupy only one class period. Therefore it is intended that activities should last as long as students are involved and learning something from them.

**Materials**

Materials for carrying out this unit are very simple. Foremost, a recording of each song must be prepared, along with an altered or alternative rendition for each song. Focus sheets contain material and data that students can use for reference when performing activities. A full version of the lyrics themselves is also needed. Students can use the work sheets to work out their responses and also to write out a final product. Lessons One and Five use sheets and present exercises to be performed. Pictures useable for
activities in Lesson One and Lesson Two can be clipped from magazines. They allow students to exercise their imagination unimpeded by words and address themes raised by the song (i.e. what Texas is really like and why the world is an interesting place).

Role of the Teacher

The pedagogy suggested here is contrary to many of the functions and actions undertaken by traditional English language teachers in Japan. Instruction in Japan is usually teacher centered. Teachers are assumed to possess knowledge that students need to know. Most students are respectful and trusting of authority. They are accustomed to being passive in whole class settings which are not broken down into groups. Teachers teach to examinations. They do not focus on intangible learning factors such as creativity, self-esteem, and interpersonal cooperation.

To teach this unit the teacher cannot stand statically in front of the classroom. He or she must move about between individuals and work groups, allowing students sufficient space to come up with ideas and answers, and serving largely as a facilitator and a resource.

The pattern of activity is from the bottom upward. Students are only briefly presented with directly-taught
material in a whole class setting. For input and an audience, students rely primarily on their work groups. The teacher must be supportive of students' efforts, encouraging output, offering constructive suggestions, and correcting only the most important mistakes.

In short, the teacher should develop a trustful relationship with students which will culminate in a final teacher/student conference at which student's progress will be assessed and communicated. Suggestions as to improvements needed should be positively phrased. Students should be encouraged to do their best possible work.

Role of the Student

The introduction of this pedagogy also requires changes in students' behavior. Students must be motivated to study not only for a grade or to please the teacher, but also to learn the English language for itself. They must overcome fears of committing errors, of shyness before the group, or of shaming themselves before the teacher and their peers.

They must become more in touch with their feelings and more expressive of these feelings with people they may not know very well. They must be able to cooperate and share with others and allow themselves to accept suggestions from
the teacher and from other students without feelings of inferiority.

**Conclusion**

It is possible that methods developed in the United States and the West are not transplantable to an entirely different cultural setting. However, Japanese English learners are less fluent speakers and communicators than they might be after all their years of target language instruction. A loosening up of the pedagogy used, as already done in after-school tutoring program, might reduce the gap between language "learned" and language "acquired" which currently exists.
CHAPTER FIVE: ASSESSMENT

Purpose of Assessment

Students should be learning English for purpose of communication. However, they have to be assessed in some way because English learning is still in a public school curriculum. Díaz-Rico & Weed (1995) state that “assessment is a process for determining the current level of a learner’s performance or knowledge” (p. 176). They also add that “the results of the assessment are then used to modify or improve the learner’s performance or knowledge” (p. 176). Assessment is also useful for the teacher to determine in which areas teaching has been more or less effective.

In sum, the purpose of assessment is to view how students’ learning and teachers’ teaching are progressing: what should be kept, updated, or changed. These judgements differ from grading which is a measure of student performance (achievement).

In Japan, there is a contradiction between an extremely grade-conscious society in which perfection is rewarded, and the communicative competence orientation suggested by this unit, which encourages cooperation and risk-taking withoutconcertedly penalizing error.
Unfortunately, many of the activities and much of the output generated in a cooperative learning and expressive classroom cannot be effectively measured or graded. In fact, to do so may favor the wrong attributes (caution, insincerity, and talents such as singing and drawing that are unrelated to English language mastery) for output production.

On the other hand, if grading in its traditional sense is not used, it may be difficult for students and parents to take the instruction seriously since it does not appear to count for anything. Students and parents may even demand that traditional assessments be carried out in all circumstances.

The most benign solution to this dilemma is to treat the communicative competence approach as an “enrichment” of the normal curriculum required by the Ministry of Education. The inclusion of grammar points into the unit can be seen as a bridge between the formal, required curriculum and the pedagogy now being introduced.

Nonetheless a means must be found by which the teacher can make judgements in respect to the progress of each student, and to convey this judgement to the student and
perhaps to his or her parents. There is no formal vehicle for doing so in the current system in Japan.

As a result, it is suggested that the teacher maintain a running log of observations in respect to the students under his or her care, and to use this log to fill out an unofficial assessment sheet to be shown to students in informal conferences at the end of the term. This sheet can be sent home with students to be shown to parents, and signed by them as proof that parents have indeed seen it. An informal conference can be scheduled with interested parents upon request.

**Teacher Observation and Evaluation**

Teacher observation of student activity is the most appropriate means of assessing classes with a communicative competence orientation. As Díaz-Rico & Weed (1995) state,

Teachers are in the best position to observe and evaluate students on an ongoing basis. Moreover, teachers are responsible for communicating students' progress to administrators, parents, and students themselves. Documenting student progress and diagnosing student needs are two major purposes of teacher evaluation. Much of this data can be obtained as teachers ...observe students as they learn. (p. 182)
The teacher can select categories which might be attended to such as a student's motivation, verbal output, cooperation with peers, general behavior, participation in activities, attentiveness to detail, and/or creativity. Notes relating to each student can be made on an ad hoc basis. At the end of the term, an Evaluation Sheet (Table 5) can be completed, which lists, for each category, the student's strengths and areas which may require further work. This is the sheet that parents sign.

Using information, the teacher can improve subsequent instruction by motivation, output, behavior, cooperation, participation, attentiveness, and creativity. Furthermore, the parents have a chance to assess their child's progress in English learning and to participate in subsequent instructional modification.

Any such evaluation would in Japan at this point need be unofficial. An English teacher would still have to give numerical grades. Therefore, although not of concern to this project, some classroom activities would still have to be quantitatively assessed. As a result, the tension affecting middle school students trying to gain entrance to highly competitive high schools (which also motivate
enrollment in cram schools at an early age) will not necessarily be dispelled.

The limited possibility of lowering the "affective filter" in Japanese classrooms where tension is a product of the system points to the difficulties of applying learning theory developed in one culture to environments in another. It will be some time before Krashen's insights can be fully implemented in Japan.
Table 5.0. Observation-Based Student Assessment:
Parents' Version

<table>
<thead>
<tr>
<th>Components</th>
<th>Students' Strengths</th>
<th>Areas for Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motivation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Output</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Behavior</td>
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<tr>
<td>Cooperation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attentiveness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>creativity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Parent Signature

Date
CHAPTER SIX: CONCLUSION

Currently English is the foremost language used in Japan for international trade, commerce, and communication. Despite the many years that many students study English, however, they are unable to communicate and effectively function with it and in it. As is the case with many other Asian countries, a major reason for this gap between language "learning" and "acquisition" lies in the rigid and excessively formal manner in which instruction is delivered. Curricula in middle schools are centrally designed. Pedagogy is teacher centered and the focus is on grammar structures, grammar translations and audio-lingual dialogues. The grade achieved is more important than the underlying competence supposedly justifying this assessment. Aside from certain voluntary examinations (which fewer and fewer students take as they become more advanced), target language speaking ability and understanding are not particularly rewarded. Teachers are regarded as authorities and teach authoritatively. They rarely develop rapport or relationships with students. Tensions in the classroom are aggravated by the fact that students feel compelled to turn
in excellent performances so that they can be admitted to prestigious high schools and universities.

Krashen has observed that students learn best in a completely opposite environment. He favors small group settings, cooperative learning activities, comprehensible input slightly more advanced than that which students have already mastered, a relaxed atmosphere that does not arouse students’ anxieties and the production of output when students feel prepared to speak. Gardner also affirms that people have various kinds of intelligence and that learning is most effective when at least several of these intelligences are addressed.

This project has been an attempt to design an instructional unit using Krashen’s and Gardner’s insights as a base. Music has been selected as a major vehicle for instruction, namely the use of songs with which many Japanese are familiar or which are significant to the culture of English-speaking countries. It is assumed that middle school students, fifteen years old or thereabouts, are attracted to music, and will respond to it emotionally. It is also assumed that at the beginning of their third year of English language study they will have internalized a sufficient repertory of grammar structures to enable them to
work with this type of text. A pedagogical emphasis has been placed on participatory, small group and whole class activities. However, each lesson in the unit also involves exposure to and use of new vocabulary and the introduction of a grammar structure contained with the lyrics. In order to dispel some of the stress involved in language learning, no formal testing of student accomplishments has been included in this project. Rather the teacher takes note of activity on the part of students and summarizes this in a final "assessment" discussed with students and signed by parents, presented in such a manner as to bolster self-esteem and pointing to areas in which improvement might be merited.

At the present time, prospects for the implementation of even modest reforms in Japanese public schools are rather limited. First of all, middle school curricula, from which Japanese students derive their introduction to English language instruction, are centrally prescribed. Second, it really matters in the lives of students and to their parents whether students succeed in getting admitted to competitive high schools and universities or if they do not. Third, in Japan grades and performance are widely accepted as measures of student worth and progress. It is far less important
that student "enjoy" their lessons, feel "good about
themselves" or express their personal feelings or
creativity. The gap between the acquired and learned
language, in fact, will not be felt by learners for many
years until they attempt to use the language studied for so
long and find that they cannot do so easily.

However, it is still possible for individual middle
school teachers acquainted with contemporary learning theory
to introduce this type of unit, approach and activity into
their classrooms as an enrichment program. A schedule can be
developed by which the required curriculum is still covered
and taught while leaving room for the activities depicted.

This development, however, will rest on the exposure,
interest, and willingness of individual teachers. It might
also be useful that the results of any such experiments be
objectively assessed. It would be of interest for educators
to discover whether a supposedly universal learning theory
developed in one setting applies to another whose core
values are entirely different.
APPENDIX A: UNIT PLAN

Lesson 1: What a Wonderful World
Lesson 2: Deep in the Heart of Texas
Lesson 3: Clementine
Lesson 4: Sukiyaki
Lesson 5: The Twelve Days of Christmas
Lesson 6: The Sound of Silence
Lesson Plan 1

What a Wonderful World

Objectives

1. To look at what songs and music do for people
2. To understand and sing in English "What a Wonderful World"
3. To learn the names of various colors and use them in the song

Vocabulary

green, red, bloom, blue, cloud, white, bright, sacred, rainbow, grow

Materials

Tape recording of song "What a Wonderful World," Focus Sheet 1-1, Focus Sheet 1-2, Focus Sheet 1-3-a, Focus Sheet 1-3-b Work Sheet 1-1-a, Work sheet 1-1-b, Work Sheet 1-2.

Involving Students' Background, Interest, and Prior Knowledge (Warm Up)

1. Have students brainstorm as to why people all over the world write and sing songs.
2. Play the song "What a Wonderful World" for the first time. Ask how it makes students feel?

Task Chain 1: Presenting the Song

1. Distribute lyrics.
2. Have students read lyrics briefly by themselves while playing the song again.
3. Have students form workgroups.
4. Students read lyrics in group, noting unknown vocabulary words and trying to guess what they mean.
5. Each group presents its list of still undefined vocabulary words to the whole class.
6. Groups knowing these words give their definition.
7. Lastly teacher defines still unknown words by pointing to them in lyrics and writing them on the board, using them in a sentence and pointing out the active vocabulary.

8. Whole class paraphrases what lyrics are trying to say, teacher giving active vocabulary to class.

**Task Chain 2: Colors**

1. Distribute Focus Sheet 1-2.
2. Teacher goes over names of color in English noting which sound the same in Japanese.
3. Work Sheet 1-1-a and 1-1-b distributed to groups and group mates work together to paste appropriate colored circles into blank circles.
4. Result reviewed by whole class.
5. Have students point out colors found in lyrics.
6. Groups volunteer to say or sing song substituting a different color for colors in lyrics.

**Task Chain 3: It’s a Wonderful World**

1. Focus Sheet 1-3-a and 1-3-b distributed to groups (one per group).
2. Groups write short sentences suggested to them by picture.
3. Students, in performing exercise, write on Work Sheet 1-2 as if it is scratch paper.
4. Each group shows its picture and shares sentences with entire class which can question and comment.
5. Teacher by combining students’ sentences, writes short paragraph as why world is wonderful and someone (student or teacher) reads paragraph aloud to class.

**Task Chain 4: The Whole Class sings**

1. Play the tape again and have whole class sing and dance.
Assessment

Teacher observation of individual and group performance of exercises.
What a Wonderful World

1. I see trees of green, red roses too.
   I see them bloom for me and you,
   And I think to myself,
   "What a wonderful world."

2. I see skies of blue and clouds of white, the bright blessed day, the dark sacred night,
   And I think to myself,
   "What a wonderful world."

   BRIDGE: I see the colors of the rainbow, so pretty in the sky, also on the faces of people passin' by.
   I see friends shakin' hands, sayin',
   "How do you do!"
   but they’re really sayin',
   "I love you."

3. I hear babies cry, I watch them grow.
   They’ll learn much more than I’ll ever know and I think to myself,
   "What a wonderful world."
   Yes, I think to myself,
   "What a wonderful world."
Focus Sheet 1-2

1. Red
2. Pink
3. Orange
4. Yellow
5. Green
6. Blue
7. Purple
8. Black
9. White
10. Gray
11. Brown
12. Beige
13. Light Green
14. Dark Green
15. Navy Blue
16. Turquoise
17. Hot Pink
18. Neon Green
19. Silver
20. Gold
Work Sheet 1-1-a

Cut and paste into Work Sheet 1-1-b!
1. Red
2. Pink
3. Orange
4. Yellow
5. Green
6. Blue
7. Purple
8. Black
9. White
10. Gray
11. Brown
12. Beige
13. Light Green
14. Dark Green
15. Navy Blue
16. Turquoise
17. Hot Pink
18. Neon Green
19. Silver
20. Gold
hope
Work Sheet 1-2
It’s a Wonderful World!

Look at Focus Sheet 1-3-a and Focus Sheet 1-3-b. Choose one to discuss.

What makes this world wonderful?

*  
*  
*  

What kind of feeling do you get from the picture?

*  
*  
*  

97
Lesson Plan 2
Deep in the Heart of Texas

Objectives

1. To review the names of various colors
2. To look at how songs can express ideas about one’s home town and country
3. To understand and sing “Deep in the Heart of Texas”
4. To learn action verbs

Vocabulary

prairie, sage, perfume, coyote, wail, trail, rush, bush, cowboy, bawl

Materials

Tape recording of song “Deep in the Heart of Texas,” Focus sheet 2-1, Focus Sheet 2-2-a, Focus Sheet 2-2-b, Focus Sheet 2-3-a, Focus Sheet 2-3-b, Work Sheet 2-1.

Involving Students’ Background, Interest, and Prior Knowledge (Warm Up):

1. Direct teaching; review the name of various colors.
2. Ask students if they know of songs which deal with the United States.
3. Teacher plays without explanation 2 or 3 other songs dealing with American cities, other countries etc.
4. Have students brainstorm as to what song deal with Japan and other countries.
5. Play the song “Deep in the Heart of Texas” for the first time and ask students if they know of a song about their home town.

Task Chain 1: Presenting the Song

1. Distribute lyrics.
2. Have students read lyrics briefly by themselves while playing the song again.
3. Have students form workgroups.
4. Students read lyrics in group noting unknown vocabulary words and trying to guess what they mean.
5. Each group presents its list of still undefined vocabulary words to the whole class.
6. Groups knowing these words give their definition.
7. Lastly teacher defines still unknown words by pointing to them in lyrics and writing them on the board, using them in sentence.
8. Whole class paraphrases what lyrics are trying to say, teacher giving active vocabulary to class.

Task Chain 2: Learning Active Words

1. Have students look at the lyrics.
2. Direct teaching; Explain about an active verb with the lyrics “Deep in the Heart of Texas.”
3. Have students pick the active verbs from the lyrics and circle them on Focus Sheet 1.
4. Have a few volunteer to present active verbs in the song on the board.
5. Students take out Focus Sheet 1-1 from previous lesson and find active verbs in lyrics “What a Wonderful World” then write on Work Sheet 2-1.
6. Volunteers write active verbs on the board, using them in another sentence unrelated to song text.

Task Chain 3: “Deep in the Heart of Texas”

1. Students as whole group brainstorm as to what they think the state of Texas is like.
2. Students divided into two groups, city people and country people. Country people are given pictures (Focus Sheet 2-2-a & Focus Sheet 2-2-b) of Texas in which state resembles place in song. Country people describe to city people the Texas they see. City people also are given two pictures (Focus Sheet 2-3-a & Focus Sheet 2-3-b), but of Texas cities’. City people tell country people what they see in the pictures they have.
3. Whole class then describes what students think Texas is like.

**Task Chain 4: The Whole Class Sings**

1. Play the tape “Deep in the Heart of Texas” again and have whole class sing.

**Assessment**

Teacher observation of individual and group performance.
Deep In the Heart of Texas

1. The stars at night are big and bright, x x x x x deep in the heart of Texas!

   The prairie sky is wide and high. x x x x x deep in the heart of Texas!

2. The sage in bloom is like perfume, x x x x x deep in the heart of Texas!

   Remind me of the one I love, x x x x x deep in the heart of Texas!

3. The coyotes wail along the trail, x x x x x deep in the heart of Texas!

   The rabbits rush around the bush, x x x x x deep in the heart of Texas!

4. The cowboys cry "Ki-yip-pee-yi," x x x x x deep in the heart of Texas!

   The dogies bawl and bawl and bawl, x x x x x deep in the heart of Texas!

   x*: clap your hands once each time you see an "x."
Work Sheet 2-1
Active Verbs

Write any active verbs from the lyrics reviewed from the previous lesson "What a Wonderful World." With the verb, make a sentence that is unrelated to the song text.
Focus Sheet 2-2-b
Old Texas
Focus Sheet 2-3-a
Dallas in Texas
Focus Sheet 2-3-b
Dallas Air Port in Texas
Lesson Plan 3
Clementine

Objectives

1. To review action verbs
2. To show how the same song can convey various emotions depending upon how it is sung
3. To understand and sing and dance “Clementine”
4. To be able to change tenses of the song

Vocabulary

cavern, mine, fairy, stub, form, brine, lip, peak, pine, miss

Materials

Tape recording of song “Clementine,” Focus Sheet 3-1, Work Sheet 3-1.

Involving Students’ Background, Interest, and Prior Knowledge (Warm Up):

1. Direct teaching; review of action verbs.
2. Direct teaching; teacher points out that the way in which a song is sung affects its meaning and that the same story can be told in different tenses.
3. Have students listen to the song for the first time and ask how the song makes students feel.

Task Chain 1: Presenting the Song

1. Distribute lyrics.
2. Have students read lyrics briefly by themselves while playing the song again.
3. Have students form workgroups.
4. Students read lyrics in group noting unknown vocabulary words and trying to guess what they mean.
5. Each group presents its list of still undefined vocabulary words to the whole class.
6. Groups knowing these words give their definition.
7. Lastly teacher defines still unknown words by pointing to them in lyrics and writing them on the board, using them in sentence and pointing into the active vocabulary.
8. Whole class paraphrases what lyrics are trying to say, teacher presenting active vocabulary to class.

Task Chain 2: Various Ways to Understand a Song

1. Teacher plays recording of the song in three modes: comic as written, tragic, and as a melody without words.
2. Students in groups brainstorm about their impressions of song after each rendition.
3. Each groups shares thoughts aloud with the rest of the class. Teacher checks whether there are similar reactions.

Task Chain 3: Narrative Tenses

1. Students return to the copy of lyrics on Focus Sheet 3-1.
2. Students take turns reading text aloud in given tense that is in past.
3. Two workgroups volunteer to transcribe text into present and present continuous tense when possible to do this.
4. The class comments as to whether this change in tenses alters their feelings about the story.

Task Chain 4: The Whole Class is Singing and Dancing

1. Play the tape again and have whole class sing and dance.
2. Teacher observation of individual and group performance.

Assessment

1. Teacher observation of individuals and groups performing exercises and activities.
Focus Sheet 3-1

Clementine

1. In a cavern in a canyon, excavating for a mine,
   Lived a miner, forty-niner, and his daughter Clementine.

   CHORUS: Oh, my darlin', oh, my darlin',
   Oh, my darlin' Clementine!
   You are lost and gone forever,
   Dreadful sorry, Clementine.

2. She was light and like a fairy and her shoes were number nine.
   Herring boxes without topses were sandals for Clementine. CHORUS

3. She drove duckling to the water every morning just at nine,
   Stubbed her toe against a splinter, fell into the foaming brine. CHORUS

4. Ruby lips above the water blowing bubbles soft and fine,
   But, alas, I was no swimmer so I lost my Clementine. CHORUS

5. Then the miner, forty-niner, soon began to peak and pine,
   Thought he ought to join his daughter.
   Now he's with his Clementine. CHORUS

6. How I missed her, how I missed her,
   how I missed my Clementine!
   Until I kissed her baby sister and forgot my Clementine. CHORUS

109
Work Sheet 3-1
Role Play

Write how you feel from each presentation modes.

Change a tense from past into present and present continuous when possible.
Lesson Plan 4
Sukiyaki

Objectives

1. To review song moods and narratives
2. To understand and sing “Sukiyaki”
3. To experience how songs appeal to and influence emotions

Vocabulary

tear, lonely, sadness, wind, darkness, alone, pretend, hide, moment, memory

Materials


Involving Students’ Background, Interests, and Prior Knowledge (Warm Up)

1. Direct teaching; Review how various songs and even the same song can be written and performed to express a variety of moods and feelings.
2. Have students brainstorm in groups as to how they feel when reacting to each song they have heard up to now.
3. Play song “Sukiyaki” and ask students, whether they understand the lyrics or they don’t, if the song makes them feel sad and when they feel sad.

Task Chain 1: Presenting the Song

1. Distribute lyrics.
2. Have students read the lyrics briefly by themselves while playing the song again.
3. Have students form work groups.
4. Students read lyrics in their group, noting unknown vocabulary words and trying to guess what they mean.
5. Each group presents its list of still undefined vocabulary words to whole class for definition.
6. Groups knowing these words give their definition.
7. Teacher defines still unknown words by pointing to them in lyrics and writing them on board, using them in a sentence.
8. Whole class paraphrases what lyrics are trying to say, teacher gives active vocabulary to class.

Task Chain 2: Songs and Emotions

1. Teacher plays all songs heard to date by class.
2. After each song is played, students write their emotional response to songs on Work Sheet 4-2.
3. After hearing “Sukiyaki”, students fill out Work Sheet 4-2.
4. Students share their responses on Work Sheet 4-1 and 4-2 in their workgroups.
5. Workgroups then share their responses with entire class.
6. Teacher writes on the board those responses that seem to be held in common.

Task Chain 3: Love Letters

1. Students in work groups read at the lyrics once again as a love letter.
2. Each group chooses to be either a boy or girl, and using the lyrics as a basic reference, writes a love letter to a person of the opposite gender.
3. “Letters” shared with whole class and teacher with grammar corrections kept to a minimum.

Task Chain 4: The Whole Class Sings

1. Play the tape again and have whole class sing or dance.

Assessment

2. Teacher observation of individuals and groups performing exercises and activities.
3. Teacher corrects group “Love Letters” in detail to return to students at next lesson.
Sukiyaki

1. I'll hold my head up high, looking to the sky so they won't see all the tears that are in my eyes. No one will know I'm going through my first lonely night without you.

2. I know the night will hide the sadness I feel inside. No one will know for the smile on my lips won't tell them. I'm losing you and going through my first lonely night without you.

BRIDGE: As I walk alone the lonely winds seem to say: From this darkness on all your nights will be this way.

3. So I'll go on alone, pretending you're not gone, but I can't hide all the moments of love we knew; mem'ries of you as I go through my first lonely night without you.
### Work Sheet 4-1
#### Feeling from Music

How do these songs and music make you feel?

<table>
<thead>
<tr>
<th>Type of Music</th>
<th>Sad? Happy? Tired? Shocked? Jealous?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What a Wonderful World</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Deep in the Heart of Texas</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Clementine</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Sukiyaki</strong></td>
<td></td>
</tr>
</tbody>
</table>
Work Sheet 4-2
Idea Web

When do you feel sad?
Lesson Plan 5
The Twelve Days of Christmas

Objectives

1. To review the expression of feeling through songs
2. To look at the use of song during holidays
3. To understand and sing “The Twelve Days of Christmas”
4. To learn cardinal and ordinal numbers as used in the song

Vocabulary

Partridge, pear, dove, French, hen, geese, swan, golden, ring

Materials

Tape recording of song “The Twelve Days of Christmas,” Focus Sheet 5-1-a, Focus Sheet 5-1-b, Focus Sheet 5-2, Focus Sheet 5-3, Focus Sheet 5-4, Focus Sheet 5-5, Work Sheet 5-1, Work Sheet 5-2, Home Work Sheet 5-1-a, Home Work Sheet 5-1-b.

Involving Students’ Background, Interest, and Prior Knowledge (Warm Up):

1. Direct teaching; review expression of feelings through songs.
2. Explain that songs often accompany holiday celebrations. What songs do students know that one associated with particular holidays in Japan or elsewhere?
3. Play song “The Twelve Days of Christmas” for the first time. How does it make students feel?

Task Chain 1: Presenting the Song

1. Distribute lyrics.
2. Have students read lyrics briefly by themselves while playing the song again.
3. Have students form workgroup.
4. Students read lyrics in groups noting unknown vocabulary words and trying to guess what they mean.
5. Each group presents its list of still undefined vocabulary to class.
6. Groups knowing these words supply their definition.
7. Teacher defines still unknown words by pointing to them in lyrics and writing them on board, using them in sentences.
8. Whole class paraphrases what lyrics are trying to say, teacher giving active vocabulary to class.

Task Chain 2: Ordinal and Cardinal Numbers

1. Focus Sheet 5-2 is distributed to class, still sitting in workgroups.
2. Direct teaching; teacher explains concepts of cardinal and ordinal numbers, reading from chart and writing numbers from 1 to 12 and from first to twelfth on board. Students looking at the Focus Sheet repeat after teacher.
3. Teacher then reads Focus Sheets 5-4 and 5-5 explaining how these are formed and writing numbers on board. Again students pronounce numbers after teacher. Teacher points out that higher numbers will be dealt with further at a later lesson. Class is now really concerned with from 1 to 12 as used in the song.
4. Students in groups fill in blanks in Work Sheet 5-1. The work sheet is reviewed with teacher in whole class setting with groups volunteering to report results of their work.
5. Returning to song lyrics, individual volunteer to recite day and number for each gift.

Task Chain 3: Ordinal and Cardinal Numbers Filled in the Blanks

1. Work Sheet 5-2 passed out to students sitting in groups.
2. Students fill out the work sheet individually and share their answers with their group mates.
3. Representative of groups writes answers to Work Sheet 5-2 on the board so that a master sheet can be created by each student.

**Task Chain 4: Numbers Game**

1. Class is divided into two teams
2. Teacher presents team's player at the head of the line with index card (picture). Showing day, gift and number (for instance, 2nd day and two turtle doves). A student must identify aloud day, gift and number (in English). Not all index cards will have correct day joined to correct number and type of gift. If information is wrong (for instance, six turtle doves), a student must correct card. If student answers correctly, he or she remains in game. If not he or she takes his or her seat and the opportunity to answer passes to head student on the opposite team.
3. Game continues until all cards are used. Team with larger number of remaining players wins or that which has members still in the game.

**Task Chain 5: The Whole Class Sings**

1. Play the tape again and have whole class sing, possibly round robin.

**Assessment**

1. Teacher observation of individual and group exercises and activities.
2. Correction of Home Work Sheet 5-1-a and 5-1-b.
The Twelve Days of Christmas

1. On the first day of Christmas, my true love gave to me a partridge in a pear tree.

2. On the second day of Christmas, my true love gave to me two turtle doves and a partridge in a pear tree.

3. On the third day of Christmas, my true love gave to me three French hens, two turtle doves, and a partridge in a pear tree.

4. On the fourth day of Christmas, my true love gave to me four calling birds, three French hens, two turtle doves, and a partridge in a pear tree.

5. On the fifth day of Christmas, my true love gave to me

   CHORUS: Five golden rings, four calling birds, three French hens, two turtle doves, and a partridge in a pear tree.

6. On the sixth day of Christmas, my true love gave to me six geese a-laying, CHORUS

7. On the seventh day of Christmas, my true love gave to me seven swans a-swimming, six geese a-laying, CHORUS
8. On the eighth day of Christmas, my true love gave to me eight maids a-milking-etc.

9. On the ninth day of Christmas, my true love gave to me nine ladies dancing-etc.

10. On the tenth day of Christmas, my true love gave me ten lords a-leaping-etc.

11. On the eleventh day of Christmas, my true love gave to me eleven pipers piping-etc.

12. On the twelfth day of Christmas, my true love gave to me twelve drummers drumming-etc.

etc.: et cetera= and so forth
Focus Sheet 5-2
Ordinal and Cardinal Numbers

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</tr>
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122
Focus sheet 5-3
Christmas Gifts: Cardinal and Ordinal Numbers

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<tr>
<td>9th</td>
<td>9</td>
<td>Nine ladies dancing</td>
</tr>
<tr>
<td>10th</td>
<td>10</td>
<td>Ten lords a-leaping</td>
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<tr>
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<td>11</td>
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123
Focus Sheet 5-4
Ordinal Numbers

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Work Sheet 5-1
Fill in the Blanks

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Work Sheet 5-2
Fill in the Blanks

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fun & games
# Home Work Sheet 5-1-a

## Cardinal Numbers

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128
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**Ordinal Numbers**

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Lesson Plan 6
The Sound of Silence

Objectives

1. To review cardinal and ordinal numbers
2. To look at song lyrics as poetry
3. To understand and sing “The Sound of Silence”
4. To learn gerunds and imperatives

Vocabulary

vision, remain, narrow, naked, echo, bow, warn, prophet, subway, tenement

Materials

Tape recording of song “The Sound of Silence,” Focus Sheet 6-1-a, Focus Sheet 6-1-b, Work Sheet 6-1, Home Work Sheet 6-1.

Involving Students’ Background, Interest, and Prior Knowledge (Warm Up)

1. Direct teaching; review cardinal and ordinal numbers.
2. Direct teaching; tell students that this song can be read as a poem without music.
3. Have students listen to the song for the first time. The teacher also reads the lyrics without music.

Task Chain 1: Presenting the Song

1. Distribute lyrics.
2. Have students read lyrics briefly by themselves while playing the song again.
3. Have students form workgroups
4. Students read lyrics in groups noting unknown vocabulary words and trying to guess what they mean.
5. Each group presents its list of still undefined vocabulary to class.
6. Groups knowing these words supply their definition.
7. Teacher defines still unknown words by pointing to them in lyrics and writing them on board, using them in sentences.
8. Whole class paraphrases what lyrics are trying to say, teacher giving active vocabulary to class.

Task Chain 2: Song as a Poem

1. Direct teaching; Tell students that the lyrics of some songs can be seen as poetry.
2. Have students read these lyrics as if they were a poem.
3. Have students work on Work Sheet 6-1, "What kind of images and impressions does this song convey?" in workgroups.
4. Students discuss in workgroups the main idea of the song (loneliness). They brainstorm as to whether loneliness is a problem in Japan as it is in America's largest cities.
5. Have two or three volunteers to present aloud to share with classmates what they have discussed in workgroups.

Task Chain 3: Gerunds and Imperatives in a Poem

1. Direct teaching; tell students there are gerunds and imperatives used in this poem. Teacher discusses how to form and use these structures.
2. Have students look for gerunds and imperatives in the lyrics and share with group mates what they have found.
3. Have students discuss how these gerunds and imperatives work in the poem.
4. Students volunteer to present their work to the entire class.

Task Chain 4: The Whole Class Sings

1. Play the tape again and have the whole class sing.
2. Pass out Home Work Sheet 6-1 which asks students to write a simple one verse poem that perhaps could be put to music.

Assessment

1. Teacher observation of individual and group performance of exercises.
2. Teacher corrects poems handed on Home Work Sheet 6-1.
Focus Sheet 6-1-a

The Sound of Silence

1. Hello darkness, my old friend. I've come to talk with you again because a vision softly creeping left its seeds while I was sleeping. And the vision that was planted in my brain still remains-- within the sound of silence.

2. In restless dreams I walked alone narrow streets of cobblestone. 'Neath the halo of a street lamp, I turned my collar to the cold and damp When my eyes were stabbed by the flash of a neon light That split the night-- and touched the sound of silence.

3. And in the naked light I saw ten thousand people, maybe more. People talking without speaking, people hearing without listening, people writing songs that voices never shared and no one dared-- disturb the sound of silence.

4. "Fools!" said I, "You do not know silence like a cancer grows. Hear my words that I might teach you, take my arms that I might reach you." But my words like silent raindrops fell, -- and echoed in the wells of silence.
5. And the people bowed and prayed to the neon god they made. And the sign flashed out its warning in the words that it was forming. And the sign said, "The words of the prophets are written on the subway walls and tenement halls-- and whispered in the sound of silence."
What kind of images and impressions does this song convey?
Create your own poem which can be put to music!
REFERENCES


