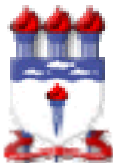

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ANA LÚCIA GUERRA MILITO

SINGING IN ENGLISH – A MOTIVATIONAL APPROACH TO TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGE

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Thesis presented by Ana Lúcia Guerra Milito and submitted to the Programa de Pós-Graduação em Letras e Línguística, da Universidade Federal de Alagoas, in fulfillment of the requirements for the MA degree, under the supervision of Dr. Roseanne Rocha Tavares.

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ANA LÚCIA GUERRA MILITO

Título do trabalho: "SINGING IN ENGLISH – A MOTIVATIONAL APPROACH TO TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGE"

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ABSTRACT

The main purpose of this study is to present recent research on using popular songs in classroom activities in order to increase motivation in teaching and learning a foreign language (in this case, English), as well as highlight the importance of drawing students' attention to motivational factors to language learning and its social cultural aspects. Over the past three decades research in foreign language has confirmed that language learning is indeed enhanced by attention to affect, emotion in that teachers who use humor and create a friendly, supportive and relaxed atmosphere, encouraging the motivational disposition of the learners are most helpful in alleviating foreign language anxiety and facilitating learning. Thus, this study intends to discuss whether motivation can be increased with the teacher's own enthusiasm and commitment and the close links with the learner motivation, since popular music and lyrics seem to help most students relax and become more receptive to the English learning. Thus, the aim of this study is to show that students would benefit from the regular use of pop songs in English in their classroom activities without changing the basic type of material covered. The introduction of songs in the classroom may help in the retention of the English language while producing a mental repetition that may stimulate language acquisition together with the teacher's creativity, creating a positive and relaxing environment in the English language classroom. In short, the present study attempts to capitalize on the student's intrinsic motivation to learn English through the help of popular songs as a creative, motivating way to incorporate music and lyrics to the target language learning.

Key words: motivation, popular songs, intrinsic motivation, classroom activities, teacher's creativity

RESUMO

O objetivo principal deste trabalho é apresentar algumas pesquisas recentes sobre o uso de músicas populares em atividades em sala de aula a fim de aumentar a motivação ao ensino e à aprendizagem de uma língua estrangeira (no caso, o inglês), como também salientar para alunos e alunas a importância dos fatores motivacionais relacionados ao aprendizado da língua e seus aspectos sociais e culturais. Nas últimas três décadas, as pesquisas e estudos sobre línguas estrangeiras têm confirmado algumas hipóteses de que o aprendizado de uma segunda língua é realmente intensificado por sua ligação com o afeto, a emoção e também que professores que usam o humor e que criam uma atmosfera amigável e relaxante, encorajando a atitude motivacional dos(as) alunos(as), são bem mais sucedidos em aliviar a ansiedade provocada pelo encontro com a língua estrangeira, facilitando, assim, o aprendizado. Portanto, este trabalho pretende discutir se a motivação pode ser intensificada com o entusiasmo e o comprometimento do(a) professor(a) e sua estreita relação com a motivação do(a) aprendiz, uma vez que a melodia e as letras das músicas populares ajudam a grande maioria dos(as) alunos(as) a relaxar e a se tornar mais receptivos ao aprendizado da língua inglesa. Assim, o objetivo deste estudo é mostrar que os estudantes poderiam se beneficiar do uso regular de músicas populares em inglês, em suas atividades em sala de aula, sem alterar o procedimento básico do currículo a ser estudado. A introdução da música popular em sala de aula pode ajudar a reter a língua inglesa ao reproduzir uma repetição mental que pode estimular a aquisição da língua, juntamente com a criatividade do(a) professor(a), proporcionando um ambiente tranqüilo e relaxante na sala de aula de língua inglesa.. Em suma, o presente trabalho procura mostrar que é possível tirar proveito da motivação intrínseca dos alunos para aprender inglês com a ajuda de músicas populares como uma abordagem criativa e motivadora de incorporar a música popular ao aprendizado da língua alvo.

Palavras-chave: motivação, músicas populares, motivação intrínseca, atividades em sala de aula, criatividade do (a) professor (a).

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INTRODUCTION

Over the past decades the field of second language acquisition (SLA, or foreign language acquisition/learning) has grown enormously, mainly on account of the methodological developments in language teaching (STERN, 1983; ALMEIDA FILHO, 1991, 1998; BROWN, 1991, 1994, 2001; ELLIS, 1997; CELANI, 1997; LEFFA, 2003; MOITA LOPES, 1996; MURPHEY, 1990, 1992; SKEHAN, 1989; KRAMSCH, 1993, 2000; DÖRNYEI, 1994, 2001). In a general sense, several methods for teaching a foreign language have been tried in one way or another to provide the notion of communication in the target language to learners.

On the one hand, structural-grammar approaches have almost always been concerned with the learning of rules that can be postulated about the English grammatical system. The point of reference is generally referred to abstract rules which guide and control the grammatical system; that is to say, the common goal is to get the students to produce correct sentences, which means evidence of the rule learning. The methodologies associated with the structural grammar approach are teacher-centered (SILVEIRA, 1999). In other words, the teacher is supposed to be responsible for explaining all the rules, providing exemplification, conducting drills and giving the students practice in applying them, and this will ensure the production of grammatically correct sentences – correctness is given great importance in those so-called traditional foreign language classes. Many classroom activities are based on teacher talk and many students' listening routines and these practices seemed to be unlikely to lead students to develop a genuine interest in learning English (STERN, 1983; BROWN, 1994, 2001).

On the other hand, the communicative approach considers language learning as a process of developing the capacity to deal with situational elements of language in use. According to the Communicative Language Teaching theory, the primary units language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse (WIDDOWSON, 1978; SILVEIRA, 1999). The aim of the communicative approach is to convey and adapt actual social uses of language, which are regarded as meaningful discourses

and are examined with reference to contextual features of the real life situations in which they are used. This new perspective on language learning reinforces the dynamics of language beyond the limits of the individual sentences, since the Communicative Language Teaching (CLT) emphasizes finding meaningful tasks that can engage students in real communication and requires the use of such processes as information sharing, negotiation of meaning and interaction.

As Brown (2001) claims, "The late 1980s and 1990s saw the development of approaches that highlighted the fundamentally communicative properties of language, and classrooms were increasingly characterized by authenticity, real-world simulation, and meaningful tasks" (p. 42). Thus, the communicative approach is reflected in methodological terms in task-based activities, in which the teacher does not need to monitor, to control everything as in structural methodologies (ALMEIDA FILHO, 1991; KRAMSCH, 1993; SILVEIRA, 1999, 2001/2002; BROWN, 1994, 2001). The role of the teacher, in this approach, is to explore pedagogical means for real-life communication in the classroom "equipping our students with tools for generating unrehearsed language performance 'out there' when they leave the womb of our classrooms […] looking at learners as partners in a cooperative venture" (BROWN, 2001, p. 42). Trying to "facilitate lifelong language learning" among learners, the teacher is concerned with providing techniques like pair work, group activities, skimming and scanning exercises, in order to ensure the cognitive involvement of the students, their improvements in creativity and confidence, stressing the motivational benefits of problem-solving activities that will engage the learners fully, i.e., activities involving communication such as information sharing, negotiation of meaning, and interaction (WIDDOWSON, 1978; ALMEIDA FILHO, 1991; KRAMSCH, 1993; TAVARES, 2001, 2007; SILVEIRA, 2001/2002; BROWN, 1994, 2001).

Language is a historically produced and intrinsically interactive activity between people, at a certain situation, at a certain time, with a specific purpose, and it makes u se of verbal and visual signs for expression. In fact, as Tavares (2007) claims, "language is a social activity which cannot be studied separately from interaction, from its social context and its historical reality" (p. 17).

Functional language teaching was brought as one of the approaches as a reaction against structural approaches which succeeded in providing structurally competent learners, but failed to produce communicatively competent users of the foreign language. In addition, the teacher's ultimate goal is to guide students to make more informed interpretations by themselves, not to impose the teacher's own interpretation. In reality, as Kramsch (1993) has pointed out, learners cannot become "the authors of their own words beyond just mouthing the sentences from the textbook, imitating the utterances of the teacher" (p. 27), instead of sharing with others, through dialogue, what native and non-native speakers think it is unique to them.

In this way, the learners become more interested in getting the independent achievement of the language behavior that the circumstances of their life require; that is, language learners can start using the foreign language as speakers in their own right. Kramsch (1993) has also stressed that

> in the foreign language classroom, teachers and learners are both participants and observers of a cross-cultural dialogue that takes place in the foreign language across grammatical exercises, communicative activities, and the discussion of texts (p. 29).

In the classroom, learners should have the opportunity to make their own choices about what to pursue, as in a cooperative context. If students "are given the opportunity to *do* language for their own personal reasons of achieving competence[1] and autonomy, surely those learners will have a better chance of success" (BROWN, 1994, p. 39). As Chomsky (1965) expressed it, competence is "the intrinsic tacit knowledge […] that underlies actual performance" (In: STERN, 1983). Thus, the native speaker has an intuitive grasp of the linguistic, cognitive, affective and social meanings expressed by language forms.

[1] The notion of the native's competence introduced by Chomsky (1965) and later reinterpreted by Hymes (1971) and other sociolinguists has been useful in dealing with this question.

Many different attempts have been made to capture the essentials of second language competence (or proficiency) in a variety of ways, such as the capacity to use the language with maximum attention and minimum attention to form, and also as the creativity of language use (CHOMSKY, 1965, p. 140. *In*: STERN, 1983, pp. 342, 343). Based on this assumption, the teacher should be a stimulator and constructive builder of different types of his/her learners' goals. It is the teacher's task to provide an environment in which acquisition of the target language can take place, that is, an atmosphere where students can feel comfortable and eager to perform up their competence with as much freedom as possible.

Interestingly, as Kramsch (2000) argues, there are some debates on the role of the native speaker, the concept of cultural authenticity and also the fact that, "in recent times, the identity as well the authority of the native speaker have been put into question" (p. 79). According to the author, this native speaker, who used to be traditionally given a great prestige as a language teacher, "embodying the authentic use of the language" (*ibid*) – as well as representing its original cultural context – is a myth, an abstraction, "based on arbitrarily selected features of pronunciation, grammar and lexicon" (pp.79, 80) and also on "stereotypical features" of appearance and behavior (p. 80).

Kramsch (2000) stresses that in modern societies it is difficult to classify the boundaries of a particular social group and "the linguistic and cultural identities of its members" (p. 66). The author explains that it is not easy to define group identity based on such ethnic criteria, since "there is no necessary correlation between a given racial characteristic and the use of a given language or variety of language (*ibid*). As Kramsch (2000) points out

> The native speaker is, moreover, a monolingual, monocultural abstraction; he (she) is one who speaks only his/ her (standardized) native tongue and lives by one (standardized) national culture. In reality, most people take partake of various language varieties and live by various cultures and subcultures (p. 80).

In her studies on the close relationship of language and culture, Kramsch (2000) points out that "speakers identify themselves and others through their use of

language; they view their language as a symbol of their social identity" (p. 3). In fact, as she stresses, "language symbolizes cultural reality", since "through all its verbal and non-verbal aspects, language embodies cultural reality" (*ibid)*. According to Kramsch (2000), we use language (a system of signs) to communicate ideas, to express facts, events about our common experience shared with other people, our opinions, attitudes and beliefs that are also of the others. Thus, as members of a social group, we not only express experience, but also create experience through language.

From this perspective, drawing on work of studying contexts of speech and social interaction, Kramsch (1993) also pointed out that Firth, influenced by the work of the anthropologist Malinowski, was the first to include in the context

> not only spoken words, but facial expression, gestures, bodily activities, the whole group of people present during an exchange of utterances, and the part of the environment in which these people are engaged, and to call the totality of these factors 'context of situation' (BERNS, 1990, *apud* KRAMSCH, 1993, p. 37).

In addition, Brown (2001) also argues that another fundamental classroom management concern has to do with the teacher and the messages he/she sends through his/her voice and through his/her body language. The author claims that the teacher's voice is not "the only production mode available" to him/her in the classroom, since nonverbal messages are very powerful (pp. 194,195).

In fact, language is not purely an intellectual matter. Our minds are part of our bodies, and our bodies are linked to our minds. The intellect rarely functions without an element of emotion, yet it is so often just this element which is lacking in teaching materials. Literature, especially songs filled with feeling and literary elements attempt to put back some of this forgotten emotional content into language – and to put the body back, too.

On the other hand, it is not that easy for many teachers to get out of the classical routine of reading a text from a designated textbook followed by comprehension questions; it is not so simple for most students either to change that routine of mechanical output, such as reciting, repeating, copying, reading aloud,

translating sentences, answering multiple-choice questions and so on. Brown (1994) has pointed out that,

> because classroom learning begins with controlled, focal processing, there is no mandate to entirely avoid overt attention to language systems (of grammar, phonology, discourse). However, that attention should stop well short of blocking students from achieving a more automatic, fluent grasp of the language. Therefore, grammatical explanations or exercises dealing with what is sometimes called **usage** have a place in the adult classroom, but you could overwhelm your students with grammar. If they get too heavily centered on the **formal** aspects of language, such processes can block pathways to fluency (p. 17).

Nevertheless, researchers and linguists have never indicated that accuracy usage or teacher-centered activities should be eliminated from the daily practices of the language teacher. It is unquestionable that grammar is indispensable, but knowing the language matter is only part of the communicative proposal. The ground is then cleared for an interactive approach based on the students' needs, on the quantity and quality of their own participation as well as their motivation in classroom interactions by means of a meaningful learning (WIDDOWSON, 1978; KRAMSCH, 1993, 2000; ALMEIDA FILHO, 1991, 1998; BROWN, 1994, 2001).

However, reaching an atmosphere of interest, motivation, enthusiasm in the classroom is not so simple, as it involves both failures and successes and also acceptance of each student's experiences and personality.

Let us consider a few examples. Those interrogative sentences that used to appear on the first pages of most language text books, *"Is this a pen?", "Is this a pencil?" or "Is this an egg or an orange?"* have now disappeared. And why? Not because they were incorrect or meaningless or useless, but because they were unnecessary and inappropriate. If you were talking to a native speaker, and then you took a pen or a pencil out of your pocket and asked him: *"Is this a pen?"*, the question you asked was not understood as a question, but as a provocation, which it was, for you were insulting him/her by suggesting that he/she might not understand the self-evident. It is no less provoking to force the foreign language learner to go through the notions of answering inane questions simply because he /she has problems of

vocabulary which a native speaker does not. It is not the question itself, but the reason why it was asked that is considered being inadequate.

After all, there is structurally no evident difference between *"Is this a pen?"* and Macbeth's[2] famous line *"Is this a dagger which I see before me?"* The difference lies in the feeling. Macbeth asks a question to which he knows the answer and this is true; but he asks the question because he does not want to believe what he sees. He has, then, a strong reason for speaking as he does.

One of the trends in teaching English as a foreign/second language (EFL) is through music, that is, through popular songs that can be presented to the students in their classroom activities by means of multimedia equipments, such as videos, film clips, or DVDs (digital video discs). Music and pop songs have been established as a means for foreign language teaching during the last years in most schools and they have proved to be surprisingly efficient, largely because many students see more sense in working with songs than in "normal" listening comprehension. It has been suggested that pop songs should not only be used for listening comprehension, as some teachers seem to consider, since there are also various other classroom activities in which pop songs can be used. Songs are an effective memory aid and their fields of use range from the introduction of discussion topics to pronunciation training; since they are something students enjoy anyway, some pop songs contain a valuable vocabulary source and they also help students relax and become more receptive to language learning.

Much has been written about the use of popular songs in language teaching as a powerful pedagogical tool (MURPHEY, 1990, 1992; GARZA, 1991; FERREIRA, MARTINS, 2002; MEDINA, 1990, 1993; EKEN D. K., 1996; CULLEN, 1998) and most of those works agree on their purely positive effects.

[2] The tragedy of *Macbeth* is a play by William Shakespeare (1554-1616) about a regicide and its aftermath. It is Shakespeare´s shortest tragedy and is believed to have been written sometime between 1603 and 1607. Over the centuries, the play has attracted some of the greatest actors in the roles of *Macbeth* and *Lady Macbeth.* The play has been adapted to film, television, opera, comic books, video games and other media.

In modern schools and colleges, multimedia equipments provide particular interest to the language learner as an effective classroom teaching device – these audiovisuals can be presented not only as an introduction and sample of authentic language use, but also as an additional material to highlight a chosen task, a pre-reading activity in any interactive classroom activity.

One advantage of these multimedia resources is that they enable students to compare different views of the world, metaphors of the English language, and different types of its pronunciation, such as American, British, Canadian or Australian English, a younger or an older speaker, as well as non-native speakers. Another good advantage of this interactive technique is the “visible speech” – the students can listen and, at the same time, see in print the English sentences. Another benefit of the use of TV is the opportunity it affords for a real close observation of some organs of speech, that is, the position of the lips, teeth and tongue of the native speaker.

In other words, the combination of sound and vision that a film clip has, sometimes, more than a text book, a blackboard, an audio tape or a computer, depicts real life people, real life situations and real life language. An attractive song on a film clip, for example, can fill the gap between passive classroom learning and live communication: the film clip is irresistible, full of seductive appeal which calls the students’ attention and turns them into active viewers, by providing them with stimulating tasks (prepared by teachers) that create response and participation. Some students become anxious and really motivated to decode and understand the given verbal elements of the language and they also desire to identify meaningful clues, such as spelling, intonation, pauses etc. When the topic of a classroom activity is the introduction of a song on a video clip, for instance, the students might become involved in the context created by the interaction itself in such a way that they also incorporate some paralinguistic information, as facial expressions, gestures, social setting etc.

Multimedia technology affords the learner various ways of learning a language from real-life material and it is clear that good pictures can tell much more than many words. Visual aids not only help the learner to understand but also to remember. And here are two of the most important reasons for using multimedia or audiovisual aids:

comprehension and retention. In short, the use of effective audiovisual aids – if they are really vital to the context – increases listening motivation and also motivates the student's creativity. Songs can be used to exploit students' interests, capabilities, and confidence in one domain of knowledge as a means to facilitate growth in other domains.

Garza (1991), assistant professor and coordinator in the Department of Slavic Languages at the University of Texas at Austin, USA, has lectured and conducted teacher development sessions in various countries, such as the United States, Russia, Ukraine, Yugoslavia, Hungary, Armenia, demonstrating the use of authentic broadcast video in foreign language teaching. Although this medium resource may claim responsibility for setting trends in popular music, fashion and culture, it does not often appear in the syllabus of print, audio and video materials used in the development of language skills. And yet, Garza (*1991*) has suggested a positive correlation between the addition of target-language captions to video materials and increased comprehension. He claims that music videos and captioning may serve as a valuable aid in bringing the students to the level of proficiency needed to understand and more fully appreciate the target language. In fact, the music video clip may provide precisely the potent combination of music, lyrics and image which is necessary to unleash the imagination of the learner and promote proficiency in the foreign language.

Even the simplest videotape player allows the user to stop action, freeze frame, view in fast-forward or slow motion, and add or remove the sound track in order to exploit the video material to its fullest advantage. Thus, the teacher can focus on specific points in the video, isolating paralinguistic information, such as gestures, proxemics, or other markers of body language. It is actually the visual text that overlays the lyrics with images and activates the learner's imagination. Once engaged, the imagination can provide unlimited contexts in which the learner can manipulate the acquired linguistic material. In addition, the material selection should be thematically interesting and culturally relevant for the target audience. Also, the selected materials should be multi-layered, that is, they should be motivating in order to maintain the students interested in the face of repeated close viewing; finally, in an

ideal segment the visual images are no less important than the accompanying spoken text, and the two depend on each other for complete comprehension of the text. The products of MTV (cable television's Music Television network, with twenty-four channels broadcasting music videos and related features) may be considered the international format and standard for all music videos produced. Clips are three to four minutes in length, which is considered ideal for video-basic instruction. Many videos contain evocative images thematically linked to the lyrics, and others present a truncated narrative and a cast of characters telling one of the many stories contained within the lyrics. Though the correlation of images to lyrics may not be very high, the effect is to create precisely the environment needed to encourage repeated viewings – that is, repeated exposures to the language and cultural material – and an autonomous interaction of the students with the video.

All these technologies put together with other types of communicative drills, prepared by the teacher – and also the teacher's creativity – constitute an attempt to provide motivation, enthusiasm and interaction in the classroom activities (GARZA, 1991; MURPHEY, 1990, 1992; KANEL, K. 1997; CULLEN, B., 1998; EKEN, D.K., 1996).

Motivation is clearly a highly complex phenomenon and language teachers are well aware of the difficulties of the "problem" of how to interest the students in the language they want to learn. The word "problem" is nearly always attached to motivation, which is a pity – but no doubt it reflects what most teachers feel, and many techniques have been created to generate interest and motivation in language classes. Harmer (1991) has defined motivation as follows:

> some kind of internal drive that encourages somebody to pursue a course of action. If we perceive a goal and that goal is sufficiently attractive, we will be strongly motivated to do whatever is necessary to reach that goal (p. 3).

Motivation can result from learning as well as cause it. In a general sense, motivation involves the attitudes and affective states that influence the degree of effort that learners make to learn an additional language.

And how about the majority of Brazilian students and mainly most students from private and public schools and colleges in the State of Alagoas? Are they really interested and motivated to learn a foreign language? Most teachers are aware that a foreign language (L2) is learned not only by direct teaching and instruction in its rules, but also by using the language in meaningful contexts; and this is exactly what happens when the learners' experience, interests and their own knowledge of the world are involved. Students are usually given lots of substantial material about important issues – racism, pollution, nature and its environment, ecology, family life, the changing family, unemployment and poverty, meeting and greeting customs or any other topics that are relevant to their lives. Even so with such material, there is no guarantee of learning success.

In fact, most students complain that they have vocabulary weaknesses which lead to feelings of frustration whenever they are unable to understand the meaning of a given text. (LIMA, 2007; ALMEIDA FILHO, 1991, 1998; MOITA LOPES, 1996). According to Tavares *et al* (2001), it is well known that "most schools still treat the teaching of a foreign language as a traditional and mechanical one, making use of translations and very little oral practice resulting in meaningless learning…" (p.18) and this is due to some negative factors, such as "the teacher's lack of experience and language background, lack of extra materials to work with, equipment, creativity […]" (*ibid*). In fact, most students from Alagoas who study EFL are usually weak in reading, writing, listening and speaking (LIMA, 2007). As Lima claims,

> most of the time, these teenagers come to the English class unmotivated and not wanting to learn English. They would much rather be doing something more interesting or studying some other subject they consider more important than English. […] Due to the lack of motivation, and because these teenagers may also struggle to say or write things in L2 that they do not quite know even in their first language, they present discipline problems, either insisting on speaking L1 (Portuguese) and refusing to speak L2 (p. 95).

So what happens to those students when they try to communicate in a foreign language, that is, in English, which is a language that they are still building? Very few of them manage to convey their messages well; others still find themselves abandoning their ideas in mid-sentence, or avoiding communication for fear of making mistakes, for lack of confidence or even lack of motivation. Another problem is that many teachers feel they are not doing much to help the students to overcome their demotivation. The notion of demotivation – the "dark side" of motivation – will concern specific external forces that reduce or diminish the motivational basis of a behavioural intention or an ongoing action (DÖRNYEI, 2001). According to Dörnyei (2001), a "demotivated" learner is "someone who has lost his or her commitment/interest for some reason" (p.142).

In addition, finding motivational material which is really meaningful to the learners is a turning point that makes most teachers find some trouble whenever they set up a situation of communication in their classes. The teacher's aim is to provide students with practice in using English as a tool for learning and also integrate language development with social communicative skills, creating an adequate and appropriate learning environment. The teachers' goal is that the materials used as well as the tasks performed in their classroom activities should replicate what usually happens beyond the classroom boundaries. The subject matter should be realistic, credible and informative and, if possible, amusing, since humor can be a decisive element, especially in teaching a foreign language.

The initial chapter of this study furnishes some general information on the complex meaning of the term "motivation" with a review of some major works in learning a second or a foreign language and some main challenges of understanding human motivating. A great deal of research focusing on the important involvement of motivation in learning English as an additional language – both as a second language and a foreign language – has been established for some time. Much of the research in SLA on motivation, however, has been from the learner perspective. So this research has focused, on the one hand, on identifying the motivational orientations in learners and the relationship between these orientations and other SLA factors such as needs, age and anxiety; and on the other hand, the focus is also on the learners'

level of proficiency and the actual outcome. As a result, motivation, besides being looked at just as a learner issue, has been considered as an almost static factor in SLA: the learner either has it or does not. The learner, however, is only one player in the language learning process that for the most part takes place in the context of a classroom (BROWN, 2001; DÖRNYEI, 2001). Another important player in this process – whose perspective on motivation has been overlooked in much of the literature – is the teacher. Thus, the second chapter of this study outlines some of the research on motivation from the teacher perspective, that is, the teacher's own enthusiasm and commitment and the close links with student motivation, aiming at encouraging language learners to work harder and how to make language classes more inspiring, interesting and motivating. This means that teachers' decisions, plans, and judgments may be partially influenced by their view on the status of motivation in learning/acquiring an additional language. This idea is based on the assumptions that motivation is part of teachers' beliefs, assumptions and background knowledge (BAK); in addition, this background knowledge is an essential part of the teacher's decision-making process (WOODS, 1996).

From this perspective, the present study is concerned with the teacher's role in student's motivation by determining whether the subject of this study has motivation as part of the teacher's background knowledge and ultimately the teacher's decision-making progress, and if so, how he/she deals with it.

After this general overview, a general discussion of *authentic texts* is presented in chapter three, in relation to language learning; this topic attempts to consider popular songs as authentic texts – that is, the genre song – focusing on the relationship between their lyrics and language learning. Songs are, of course, authentic texts and provide the type of language that will be of personal significance to a great many learners; this will lead to an examination of the *motivational* aspect of popular songs, their appeal to learners and, therefore, the importance of this valuable resource to the second/foreign language teacher.

That is why some enthusiastic teachers propose the use of authentic materials and authentic texts in their classroom activities. These teachers' aim is closely related to cultural aspects of language: they provide their students with some information

about the native speaker's culture, so that the students can examine other cultural perspectives, other cultural values, historical events etc.

Also in chapter three the focus of this study is narrowed down to the role of motivation in L2 learning by exploring the use of popular songs in the language classroom of SLA. Consequently, the aim is to search the improvement of a language teaching/learning context in which popular songs have been used regularly, in order to connect the power of their positive learning environment to the learning of a foreign language, in particular the English language. This leads to the findings of an intervention concerned with the application of popular songs to the English language learning which has led me to research the literature to find out the answers to a few questions, such as:

1- Is language learning truly enhanced in incorporating pop songs? In short, can pop music enhance the acquisition of a foreign language in the language classroom?

2- Do popular songs have the power to motivate students and create a positive and relaxing environment in the language classroom?

3- Can pop songs possibly be used for instructional purposes in a foreign language classroom to assist students in acquiring new vocabulary required in a year of language learning?

These questions have led me to research the literature of language learning as well to consider a number of pop songs themselves. I began my search for these answers a few years ago during my English classes to students from the English Language Course of the Federal University of Alagoas, UFAL. Since that time I have been thinking about popular songs and how fast my students memorize songs and their lyrics. When I played a song from a CD in class, they quickly joined in on the chorus. The more repetitive the rhythm and the words, the quicker the song seemed to "stick" in their minds. Since then I have been thinking about the efforts that have been made on how we are teaching English and what methodological approaches characterize our classrooms and then I have reinforced my feeling that popular songs can be a powerful pedagogical tool in a foreign language learning and teaching. I have chosen popular songs in English because I like to sing and I noticed that most of my students were fascinated with pop songs and stars as well as I have also been

interested in the use of cultural manifestations in foreign language teaching and learning[3].

The value of popular songs in motivating students to learn English and enhancing their involvement is widely acknowledged by many teachers and researchers (MURPHEY, 1990, 1992; EKEN, 1996; MEDINA, 1990, 1993; CULLEN, 1998; MORA, 2000), and I agree with this approach. That is why I have adopted some pop songs in my English classes which generally take up the whole class period instead of only being used as warm-up activities, time-fillers or games. Some popular songs have touched my life and as well as the students' lives and have grown out of their natural experiences and interests so that they seem to have a good and strong motivation to be involved in their classroom activities. It appears to me that whether the use of songs is being introduced into an ESL classroom as a means to widen the aim of learning a foreign language by taking the motivational element such as the use of song and music related activities, this approach may provide English language learners with material which is described, understood and enjoyed.

From this perspective, this work also intends to make the concept of motivation more education-friendly, so that abstract theories are replaced by a few motivational strategies to be used in classroom activities (shown in chapter four) especially with popular songs in English, with the help of some multimedia resources. A few strategies and activities to motivate learners are presented in the fourth chapter, drawing partly on my own experience as a teacher of English and mainly on findings in educational psychological research, especially a starter set of simple strategies dealing with the role of pop songs as a motivational activity in a classroom environment. The selected songs (see list of the songs in Appendix A), contain simplified language, are normally written in the first person, use natural rhythm, stress, intonation and contractions.[3]

Some slang, colloquial English, idioms, authentic material and communicative repetition found in songs serve both to build and improve vocabulary and other language structures in a more indirect and stress-free way. Therefore, the unique

[3] In this work, the expression "foreign language learning and teaching" refers to the formal study of a foreign language in a classroom setting.

magic of songs in the English language learning classroom was explored, with emphasis on research that came from using pop songs regularly. The goal was to determine how and to what degree the use of English and American popular songs have influenced the English language learning, in comparison to the usual regular methods of instruction. Also, as with any other teaching method for song-based activities to gain legitimacy, it must be demonstrated that they are as effective as conventional activities. I also refer here to an attempt to capitalize on the student's intrinsic motivation to learn English through the help of popular songs as a creative, motivating way to incorporate music and lyrics to language teaching.

Students' behavior and response where pop music has been used in a classroom context and also the reported benefits which have been linked in with this work so far are also reported (see Appendices B, C and D, for the post class questionnaire and a discourse analysis of songs conducted by Murphey, in1990, which was discussed in class with the students).

There is, indeed, a need for much further research on L2 motivation since this work is intended to be only a small part of a discussion that will hopefully result in a more defined and elaborate assumption of the use of motivation in foreign language learning and teaching[3]. I hope this work will not so much provide an overview, but rather provide issues to ponder, to delve more deeply into our profession, and some added perspectives on foreign-language teaching and learning. This study is based on the findings of researchers, educators and theorists, such as Stern (1983), Skehan (1989), Brown (1994, 2001), Clément, Dörnyei & Noels (1994), Ellis (1997), Cullen (1998), Dörnyei (2001), Kramsch (1993, 2000), Krashen (1982), Murphey (1990, 1992), Crookes and Schmidt (1991), Deci *et al*. (1975), Oxford and Shearin (1994), Kanel, K. (1997), Almeida Filho (1991,1998), Moita Lopes (1996), Celani, M. A. (1997), among others, who have dedicated some of time reflecting upon the motivational element in the study of EFLT.

CHAPTER ONE – THEORETICAL PERSPECTIVES ON MOTIVATION IN EFLT

1.1 SOME MAJOR WORKS ON MOTIVATION IN THE AREA OF SECOND (OR FOREIGN) LANGUAGE LEARNING AND TEACHING

Motivation is one of the main determinants of second /foreign language (L2) learning achievement and, accordingly, the last three decades have seen a considerable amount of research that investigates the nature and the role of motivation in the L2 learning process (BROWN, 1991, 1994, 2001; GARDNER, 1985; 1988; GARDNER & LAMBERT, 1972; ALMEIDA FILHO, 1998; CELANI, 1997; CROOKES & SCHMIDT, 1991; MURPHEY, 1990, 1992; ELLIS, 1997; DÖRNYEI, 2001). The systematic study of how learners acquire a second language is a fairly recent phenomenon, belonging to the second half of the twentieth century. Second language acquisition can be defined as the way in which people learn a language other than their mother tongue, inside or outside the classroom, and the study of this process is called Second Language Acquisition (SLA). One of the main goals of SLA is to improve language teaching, the role of learning strategies and their impact on L2 learning. Teachers say that a student is motivated when he /she does study, or at least is engaged in teacher-desired behavior in the classroom and possibly outside the classroom environment. In general, as Ellis (1997) stresses, “it is probably fair to say that teachers would describe a student as motivated if he or she becomes productively engaged in learning tasks, and sustains that engagement, without the need for continual encouragement or direction” (p. 115). In fact, most researchers claim that motivation, by definition, concerns the *direction* and *magnitude* of human behavior, such as: 1) the choice of a particular action; 2) the *persistence* with it; 3) the *effort* expended on it. In other words, in many learning situations, motivation is responsible for: a) why people decide to do something; b) how long they are willing to sustain the activity; c) how hard they are going to pursue it.

In fact, motivation could be defined as “the extent to which you make choices about goals to pursue and the effort you will devote to that pursuit” (BROWN, 2001, p.72). It is true that, given the great relevance of motivation and its important involvement in learning an additional or a foreign language, motivation theories attempt to explain nothing less than why people behave and think as they do, and

human nature being as complex as it is, there are simply no cut and dried answers to be examined.

The exact nature of the social and pragmatic dimensions of L2 motivation is always dependent on **who** learns **what** languages and **where**. Thus, the study of student motivation is a particularly fertile ground for analyzing social motivation, because for average school students, school represents primarily a social arena and not the scene of academic work. The learners are at school because they have to be there rather than because they want to perform tasks, and they are often more interested in issues such as love, personal image or social standing than the mastery of school subjects. Student motivation therefore lends itself to analysis from a series of perspectives with a strong social emphasis, and this social relevance is well demonstrated in various research projects. In most of these research projects, there are some parenting factors which have been traditionally identified as significantly shaping student motivation: 1) developmentally appropriate timing of achievement demands/pressure; 2) high confidence in one's learning abilities; 3) a supportive affective family climate; 4) highly motivated role models.

Dörnyei (2001), in his view of motivation research, argues that parents, teachers, the learner's peer group and the school play a significant role in shaping student motivation in general. In addition, the teachers' role in shaping student motivation is just as complex as that of the parents. In fact, "teachers also act as key figures, or authorities, who affect the motivational quality of the learning process by providing mentoring, guidance, nurturance, support and limit setting" (p. 35). Dörnyei (2001) also claims that everyone would agree that teachers are "powerful *motivational socialisers"*, since they are considered the officially designated leaders within the classroom, that is, the ones who "embody group conscience, symbolize the group's unity and identity, and serve as a model or a reference/standard". Simply speaking, to lead means to direct and energize, that is, to motivate.

Referring to the complexity of student motivation, Weiner (1984, *apud* DÖRNYEI, 2001) points out that

> it will have to include many concepts and their interrelationships. Any theory based on a single

> concept, whether that concept is reinforcement, self-worth, optimal motivation or something else, will be insufficient to deal with the complexity of classroom activities (p.18).

The dominant psychological theory of the 1950s and 1960s was a behaviorist learning theory. Behaviorism, also called the learning perspective – where any physical action is a behavior – is a philosophy of psychology based on the proposition that all things that organisms do, including acting, thinking and feeling, can and should be regarded as behaviors (SILVEIRA, 1999). Skinner B. F. (March 20, 1904 – August 18, 1990) was an American psychologist, inventor, author, social philosopher and poet who innovated his own philosophy of science called *Radical Behaviorism* and founded his own school of experimental research psychology – the *Experimental analysis of behavior (EAB)*. Skinner asserted that positive reinforcement is more effective at changing and establishing behavior than punishment and he also suggested that the main thing people learn from being punished is how to avoid punishment.

His work *Verbal Behavior* (1957) – his analysis of human behavior – was considered by Skinner as his main contribution to knowledge. The book *Verbal Behavior* was the focus of many controversies and gave origin to a large number of investigations. Skinner's theory is based upon the idea that learning is a function of change in overt behavior. Changes in behavior are the result of an individual's response to events (stimuli) that occur in the environment. A response produces a consequence such as defining a word, hitting a ball, or solving a math problem. When a particular Stimulus-Response (S-R) pattern is reinforced (or rewarded), the individual is conditioned to response. Reinforcement is the key element in Skinner's S-R theory. A reinforce is anything that strengthens the desired response: it could be verbal praise, a good grade or a feeling of increased accomplishment or satisfaction. The theory also covers negative reinforcers – any stimulus that results in the increased frequency of a response when it is withdrawn (different from adversive stimuli – punishment – which result in reduced responses).

Skinner explained drive (motivation) in terms of deprivation and reinforcement schedules. According to this theory, language learning is like any other kind of

learning in that it involves habit formation. “Habits are formed when learners respond to stimuli in the environment and subsequently have their responses reinforced so that they are remembered. Thus, a habit is a stimulus-response connection” (ELLIS, 1997, p. 31). As the author stresses,

> It was believed that all behaviour, including the kind of complex behaviour found in language acquisition, could be explained in terms of habits. Learning took place where learners had the opportunity to practice making the correct response to a given stimulus. Learners imitate models of correct language (i.e. stimuli) and received positive reinforcement if they were correct and negative reinforcement if they were incorrect (*ibid*).

In addition, according to Brown (2001), a behaviorist would define motivation as “the anticipation of reinforcement” (p. 73). That is why what we do is motivated by an anticipated reward. It appears, therefore, as Brown (1994) points out, that learners “pursue goals in order to receive externally administered rewards: praise, gold stars, grades, certificates, diplomas, scholarships, careers, financial independence, and ultimately, happiness” (p. 35).

However, it is hard to believe that until the mid-1990’s there had been no serious attempts in the L2 literature to design appropriate strategies in order to motivate students in classroom application. Since the educational shift in L2 motivation research in the first half of the 1990’s, a growing number of studies dealing with motivational techniques have been published (BROWN, 1994, 2001; DÖRNYEI, 1994, 2001; MURPHEY, 1990, 1992; OXFORD and SHEARIN, 1994; WILLIAMS and BURDEN, 1997; KANEL, 1997), but the amount of research focusing on the question of motivating learners has still been rather meager in comparison to the total amount of research on L2 motivation.

Skehan (1989) – a lecturer in education and also a researcher in second language learning – has pointed out Corder’s phrase: “given motivation, anyone can learn a language” (*apud* SKEHAN, p. 49). In sum, it is said that motivation is the difference between success and failure – if the students are motivated they will learn;

and if not, they will not learn (BROWN, 2001). But it is clear that this is not so simple. Are we language teachers really aware of our students' feelings and expectations? Can motivation be acquired or taught?

The fact is that it is highly unlikely that everyone can be motivated to learn anything. Yet, Dörnyei (2001), in view of this complex study, stresses that most students' motivation can be worked on and increased. In his works, he examines and demonstrates "the variety of different ways by which human achievement behaviour can be promoted" (p. 119), in order to provide a practical framework of motivational strategies.

As early as 1959, two Canadian psychologists, Robert Gardner and Wallace Lambert (1972) observed that achievement in a second language (L2) was, in addition to language aptitude, closely related to motivation. Ellis (1997) claims that language aptitude is "the special ability that people have, in varying degrees, for learning an L2" (p. 140). Much of the study on motivation has been initiated and inspired by Gardner and Lambert (1972) who, together with their colleagues and students, grounded motivation research in a social psychological framework. Gardner and his associates also established scientific research procedures and introduced standardized assessment techniques and instruments, thus setting high research standards and bringing L2 motivation research to maturity. Gardner and Lambert (1972) were particularly sensitive to the social dimension of L2 motivation, and we also have to consider the fact that the majority of nations in the world are multicultural so that we cannot fail to appreciate the immense social relevance of language learning worldwide. If we focus on sociopolitical and geographical issues, we have to draw attention on where English teaching is taking place and what effects geographical differences have on our teaching. Besides, there are lots of bilingual speakers of Portuguese and English as well as French, Spanish and German in our Language Department at the Federal University of Alagoas.

Thus, the current spirit in motivational psychology is characterized by a cognitive approach, attempting at a relationship between affect and second language performance (STERN, 1983; ELLIS, 1997; ALMEIDA FILHO, 1998; BROWN, 1994, 2001; DÖRNYEI, 2001). As Stern (1983) stresses, "any language teacher – and for

that matter, any learner – can testify that language learning often involves strong positive or negative emotions. Moreover, learners declare their feelings and intentions […] when they opt for, or turn away from, language classes." (p. 375). Motivation is no longer seen as a reflection of some inner forces, such as instincts, drives, emotional states, and physical energy; nor is it explained in strictly behavioral terms as a function of stimuli and reinforcement. Rather, some recent cognitive approaches place the focus of motivation on the individual's thoughts, beliefs, and interpretational processes that are transformed into action. Nevertheless there is no doubt that emotional experiences – anger, pride, gratitude, shame or anxiety – play a very important role in shaping human behavior, and most comprehensive overviews of motivation consider this influence (STERN, 1983; BROWN, 1994, 2001; DÖRNYEI, 2001; ALMEIDA FILHO, 1998). Yet, the two perspectives have been examined independently, separating emotional processes from cognitive or behaviorist constructs.

Although Gardner's (1972) motivation construct did not go unchallenged over the years, it was not until the early 1990's that a marked shift in thought appeared in papers on L2 motivation as researchers tried to reopen the research agenda in order to shed new light on the subject. The main problem with Gardner's social psychological approach appeared to be, ironically, that it was too influential. In Crookes and Schmidt's (1991) words it was "so dominant that alternative concepts have not been seriously considered" (*apud* DÖRNYEI, 2001, p. 501). This resulted in an unbalanced picture, involving a conception that was – as Skehan (1989) put it in his work *Individual Differences in Second-Language Learning* (*apud* DÖRNYEI*)* – "limited compared to the range of possible influences that exist" (p. 280). While acknowledging unanimously the fundamental importance of Gardner's (1972) social psychological model, researchers were also calling for a more pragmatic, education-centered approach to motivation research, which would be consistent with the perceptions of practicing teachers and which would be also in line with the current results of mainstream educational psychological research.

However, the main emphasis in Gardner's (1972) model is on general motivational components grounded in the social milieu rather than in the foreign

language classroom. Social conditions influence the opportunities that learners have to hear and to speak the language and the attitudes they develop towards it. Finally, Gardner's motivation construct does not include details on cognitive aspects of motivation to learn, whereas this is the direction in which educational psychological research on motivation has been moving during the last thirty years.

According to Dörnyei (2001), the question of how to *motivate* students is an area on which L2 motivation research has not placed sufficient emphasis in the past. However, Dörnyei (2001) stresses that Gardner's theory has profoundly influenced his thinking on the subject of motivation and motivating in the foreign language; in addition, the author himself shares Oxford and Shearin's (1994) assertion that these current authors

> do not intend to overturn the ideas nor denigrate the major contributions of researchers such as Gardner, Lambert, Lalonde, and others, who powerfully brought motivational issues to the attention of the L2 field. We want to maintain the best of the existing L2 learning motivation theory and push its parameters outward (*apud* DÖRNYEI, p.13.)

In fact, it must be noted that there is an attempt in Oxford and Shearin's (1994) work to integrate the social psychological constructs postulated by Gardner (1972), and other researchers and their associates into a proposed framework of L2 motivation.

Some of the most important developments in L2 motivation research have been associated with an increased educational focus: L2 is a learnable school subject in that some elements of the communication code can be taught explicitly. Thus, the results of studies on academic achievement motivation are quite relevant when they are concerned with the mastery of an L2. But knowing how to speak a foreign language is not merely an education issue; it is also a social event that requires the incorporation of a wide range of elements of the L2 culture, as it is clear the notion that language is also socially and culturally bound, and serves as the primary channel of social organization in society (ALMEIDA FILHO, 1998; KRAMSCH, 1993, 2000; ELLIS, 1997; BROWN, 1994, 2001). In view of this complexity, it is quite clear that

there has been a considerable diversity of theories and approaches in the study of the motivational determinants of SLA and use.

1. 2. INTEGRATIVENESS AND INSTRUMENTALITY

Although the majority of past research has tended to focus on the social and pragmatic dimensions of L2 motivation, some studies have attempted to extend Gardner's (1972) construct by adding new components, such as intrinsic/extrinsic motivation, intellectual curiosity, attribution about past successes /failures, need for achievement, self-confidence, and classroom goal structures, as well as various motives related to learning situation-specific variables, such as classroom events and tasks, classroom climate and group cohesion, course content and teaching materials, teacher feedback, grades and rewards (BROWN, 1994, 2001; ELLIS, 1997; ALMEIDA FILHO, 1993). Previous research showed that motivation was at least as important a factor as an aptitude in determining achievement in L2 learning (GARDNER, 1985). In his work *Social Psychology and Second Language Learning: The Role of Attitudes and Motivation (1985)*, Gardner has identified two types of motivation: integrative motivation and instrumental motivation. One is said to be integratively motivated when one learns the language because of a favorable interest in other aspects of the language community, such as the culture. One is said to be instrumentally motivated when one studies the language for external rewards, such as getting a better job, passing an examination, or because of the fear of punishment. Gardner's motivation construct has often been understood as the interplay of two components, integrative and instrumental motivations. The former is associated with a positive disposition toward the L2 group and the desire to interact with and even become similar to valued members of that community. The latter is related to the potential pragmatic gains of L2 proficiency, such as getting a better job or a higher salary.

As Gardner and MacIntyre (1991) stress, the important matter is that motivation itself is dynamic, since the old characterization of motivation in terms of integrative vs. instrumental orientations can be considered too static and restricted.

As these authors concluded, it is simplistic not to recognize explicitly the fact that sociocultural context has an overriding effect on all aspects of the L2 learning process, including motivation. It is argued that integratively oriented individuals may tend to be more successful in learning the target language. Gardner observed that a desire to learn a language concerned with a positive affect toward a community of its speakers is called integrative orientation and it is more strongly linked to success in learning a L2 than an instrumental orientation.

Although Gardner's (1985) finding regarding the importance of integrative motivation as being more influential in providing learning opportunities than other kinds of motivational orientations is well taken, his approach has been characterized as having some limitations. The first issue to be pointed out is in relation to learning **a foreign language** (that is, learning a language in an environment other than that of the target language) as opposed to learning **a second language** (that is, learning a language in the environment where the target language is the dominant language). As Dörnyei (1994) has suggested, in the case of learning a foreign language it may not be so adequate to talk about integrative motivation since the learners have no or little chance of being exposed to the target language and values. The second issue to be considered is that, even within an ESL context, the relationship between different factors and motivation on the one hand, and language learning, on the other, cannot be generalized since they may change from one context, individual, and learning tasks to the other. Brown (2001) points out that a teacher should think of himself/herself "not so much as a teacher who must constantly deliver information to your students, but more as a **facilitator** of learning" (p. 81). In this way, the teacher's job is to initiate the stage for learning, to "start the wheels turning inside the heads" of the students, to "turn them on to their own abilities", as well as helping tune their abilities in fruitful directions (*ibid*). As Ellis (1997) stresses,

> Motivation is dynamic; it is not something that a learner has or does not have but rather something that varies from one moment to the next depending on the learning context or task (p. 76)

As both teachers and learners of foreign languages, we have observed that different individuals learn an additional language for different reasons. Furthermore, they differ in learning styles. As a result, they respond differently to different tasks within different contexts.

The third issue to be considered – as Crookes and Schmidt (1991) have pointed out – is that not everyone who values another community positively will necessarily want to learn its language and vice versa. These concerns put Gardner's (1985) approach to motivation as a basis for interpreting language development from a motivational perspective into questions. The final criticism of Gardner's (1985) model is that it does not furnish any room for the teacher as someone who could, for better or worse, influence learner's motivational orientation.

Investigating young adult learners in a foreign language learning situation in Hungary, Dörnyei (2001) identified three loosely related dimensions of a broadly conceived integrative motivational subsystem: 1) *interest in foreign languages, cultures, and people*; 2) *desire to broaden one's view and avoid provincialism*; and 3) *desire for new stimuli and challenges*. A fourth dimension, the *desire to integrate into a new community*, overlapped with the instrumental motivational subsystem.

In another foreign language learning context among American high school students learning Japanese, Oxford and Shearin (1994) also found that in addition to integrative and instrumental orientations, the learners had a number of other reasons for learning the language, ranging from "enjoying the elitism of taking a difficult language" to "having a private code that parents would not know" (*apud* DÖRNYEI, 2001, p. 12).

1. 3. INTRINSIC MOTIVATION VERSUS EXTRINSIC MOTIVATION

Another subcategorization of motivation comprises intrinsic and extrinsic motivation (DECI, 1975; OXFORD, 1990; VAN LIER, 1991; BROWN, 1994, 2001), and both represent one of the most general and well-known distinctions in motivation theories. *Intrinsic* motivation is present when one does something, as learning an additional (or a foreign) language for the fun of it, intellectual stimulation, or even presents the tasks properly, in a positive, enthusiastic manner, appealing to a feeling

of competence and self-determination. One is said to be *extrinsically* motivated when he/she learns the language for the sake of external rewards, such as getting a better job or passing an exam, or even the fear of punishment. Thus, from this perspective, extrinsic motivation includes both integrative and instrumental types of motivation. It has been argued that although instrumental and integrative types of motivation have their important place in language learning, it is the intrinsic motivation that creates the most profitable learning opportunities (KRASHEN, 1982; VAN LIER, 1991; BROWN, 2001). In other words, those learners who are intrinsically motivated – as opposed to those who are extrinsically motivated – may tend to become more proficient in the target language. With intrinsically motivated behaviors the rewards are internal – that is, the joy of doing a particular activity or satisfying one's curiosity.

Nevertheless, there is a serious issue that needs to be addressed in relation to this claim. Stating that intrinsically motivated individuals will become better learners of the target language implies that those who are extrinsically motivated may not achieve a high level of proficiency. This claim does not only apply to hundreds of thousands of people who study English as a foreign language for external reasons, such as finding a better job, entering universities and doing business with other countries. In fact, some learners study a language as a second language, for example Canadian newcomers, who do not necessarily have "fun" with studying English, but they just have to do it because knowing English, both in Canada and elsewhere, is the key to social goods. We have to respect the fact that there are many people who do many things, not just learning a language, simply because they have to do to make a living or to pass a university exam and so forth, and many of them are very good at what they do without being intrinsically motivated.

Deci and Ryan (1985, *apud* DÖRNYEI, 2001) argue that intrinsic motivation (which concerns behavior performed for its own sake in order to experience pleasure and satisfaction) is potentially a central motivator of the educational process:

> Intrinsic motivation is in evidence whenever students' natural curiosity and interest energize their learning. When the educational environment provides optimal challenges, rich sources of stimulation, and a context of autonomy, this motivational wellspring in learning is likely to flourish (p. 245).

This can be related to some sources of stimulation – like songs or any other interactional activities – which spark intrinsic motivation and, in turn, intrinsic motivation raises student's natural curiosity and interest which promotes learning. In fact, numerous researchers believe that those who learn intrinsically gain superior understanding of the target language (CROOKES and SCHMIDT, 1991; BROWN, 1994, 2001). In short, an activity-based approach to language learning seems not only to promote intrinsic motivation, but the resulting intrinsic motivation appears to promote a better understanding of the language in the long run. For example, the social activity of pop music in the classroom, which promotes intrinsic motivation, can also foster several positive emotional responses. However it is difficult to determine whether positive emotion promotes intrinsic motivation or if intrinsic motivation sparks positive emotion. Thus it might be safe to say that positive emotion and intrinsic motivation are mutually reinforcing.

Extrinsic motivation has traditionally been seen as something that can undermine intrinsic motivation: several studies have confirmed that students will lose their natural intrinsic interest in an activity if they have to do it in order to meet some extrinsic requirement, such as compulsory readings at school, for example.

Brown (1994) argues that traditional school settings with their teacher domination, grades and tests, as well as "a host of institutional constraints that glorify content, product, correctness, competitiveness" tend to cultivate extrinsic motivation and "fail to bring the learner into a collaborative process of competence building" (p. 388). The author, on the importance of intrinsic motivation in the L2 classroom, also claims that:

> Traditionally, elementary and secondary schools are fraught with extrinsically motivated behavior […] schools all too often teach students to play the 'game' of pleasing teachers and authorities rather than developing an internalized thirst for knowledge and experience […] Over the long haul, such dependency focuses students too exclusively on the material or monetary rewards of an education rather than instilling an appreciation for creativity and for satisfying some of the more basic drives for knowledge and exploration […]The notion here is that intrinsically oriented school

> can begin to transfer itself into a more positive, affirming environment […The result: an appreciation of love, intimacy, and respect for the wisdom of age (pp. 39 – 41).

In addition, as Deci (1975) stresses, intrinsically motivated activities:

> are ones for which there is no apparent reward except the activity itself. People seem to engage in the activities for their own sake and not because they lead to an extrinsic reward […] Intrinsically motivated behaviours are aimed at bringing about certain internally rewarding consequences, namely, feelings of **competence** and **self-determination** (*apud* BROWN, 2001, p.76).

Recent research on intrinsic and extrinsic motivation has pointed out that under certain circumstances – if they are sufficiently *self-determined* and *internalized* – extrinsic rewards can be combined with intrinsic motivation, or even lead to it. The *self-determination theory* was introduced by Deci and Ryan (1985) as an elaboration of the intrinsic/extrinsic construct. Self-determination – that is to say, autonomy – is seen as a prerequisite for any behavior to be intrinsically rewarding. In the light of this theory, extrinsic motivation is no longer regarded as an antagonistic counterpart of intrinsic motivation, but has been divided into four types along a continuum between self-determined and controlled forms of motivation, such as: 1) *External regulation* – refers to the least self-determined form of extrinsic motivation, involving actions for which the locus of initiation is external to the person, such as rewards or threats (e.g., teacher's praise or parental confrontation); 2) *Introjected regulation* – refers to externally imposed rules that the learner accepts as rules that pressure him or her to behave (e.g., "I must be at school on time", or "I should have prepared my homework"); 3) *Identified regulation* – occurs when the person has come to identify with and accept the regulation seeing its usefulness; 4) *Integrated regulation* – is the most developmentally advanced form of extrinsic motivation and involves norms that are fully assimilated with the individual's other values, needs and identities.

Motives traditionally mentioned under instrumental motivation in the L2 literature are supposed to fall under one of the last two categories – identified regulation or integrated regulation – depending on how important the learner

considers the goal of learning a foreign language in terms of a valued personal outcome.

Oxford and Shearin (1994) point out that many students do not have an initial belief in their self-efficacy and feel lost in the language class. Therefore, teachers can – and should – help their students develop a sense of self-efficacy by providing meaningful, achievable, and successful language tasks. A growing body of literature developed by Clément (1994) and associates have established that a closely related construct, *linguistic self-confidence*, is an important component of second/foreign language motivation. However, self-efficacy and self-confidence are not synonymous; as Dörnyei (2001) points out, "self-efficacy is always specific to a concrete task whereas self-confidence is usually used to refer to a generalized perception of one's coping potentials, relevant to a range of tasks and subject domains" (p. 56).

Self-confidence refers to the belief that a person has the ability to produce results, accomplish goals or perform tasks competently. It is an important dimension to self-concept and it seems to be akin to self-efficacy, but used in a more general sense. The term self-confidence was first introduced in L2 literature by Clément, in 1980, in order to describe a secondary, mediating motivational process in multi-ethnic settings that affects a person's motivation to learn and use an L2. According to the author, self-confidence includes two components, *language use anxiety* (the affective aspect) and *self-evaluation of L2 proficiency* (the cognitive aspect), and is determined by the frequency and quality of interethnic contact.

According to Brown (2001), the development of intrinsic motivation "does indeed involve affective processing […] and so the argument is appropriate" (p. 59). The author emphasizes that we teachers have to pay close attention to some affective principles, that is, principles that are characterized by plenty of emotional involvement (such as self-confidence, risk-taking, language ego, self-esteem, empathy, the language-culture connection), since they are very significant in the learning of a new language. The author points out that when the students learn to use a foreign language, they tend to develop a new way of thinking, feeling and acting – a second identity, which Brown calls "language ego" (p. 61).

Nevertheless, the author stresses that this new “language ego”, linked with the foreign language, “can easily create within the learner a sense of fragility, a defensiveness, and a raising of inhibitions” (p. 61). Having this in mind, the teacher can provide some affective support to overcome this situation, creating an atmosphere in the foreign-language classroom that encourages the learners, so that they can respond to their goals, needs and attempts with positive affirmation, being praised for trying to cope with the target language.

Oxford and Shearin (1994) also claim that, in order to function as efficient motivators, goals should be specific, hard but achievable, accepted by the students, and also accompanied by feedback about progress. The authors argue that

> goal setting can have exceptional importance in stimulating L2 learning motivation, and it is therefore shocking that so little time and energy are spent in the L2 classroom on goal setting (p.19).

From this perspective, the more difficult the goal, the greater the achievement; the more specific or explicit the goal, the more precisely performance is regulated. If goals are both specific and difficult, they may lead to the highest performance. However, if the goals are easy or vague, the learner’s commitment does not require much dedication in order to reach them, since vague goals can easily be turned into low performance. It has been suggested that going *too high*, for the weaker students, could result in anxiety; and *too low* could result in boredom for the stronger students (CROOKES & SCHMIDT, 1991). This is shown in their statement:

> When the level of challenge is perceived as higher than the individual’s level of ability, the result is anxiety; and when the level of challenge is perceived as lower than the individual’s ability, the result is boredom (p. 488).

Anxiety is a state of apprehension and a vague fear and in a foreign-language environment it can negatively affect attitudes, motivation and performance. (Some students even attribute the cause of their anxiety to their language teacher or other people). The negative anxiety can block the learner to study and perform his/her activities, especially in communicative skills. Some symptoms of anxiety are: general

avoidance or forgetting, physical actions such as embarrassment or stammering. On the other hand, a bit of anxiety can create an effort in the student behavior. Other symptoms of anxiety can be mentioned, such as headaches, pain or tension, as well as protection behavior, such as exaggerated laughing, nodding or joking. In short, motivation, self-confidence and anxiety actually affect language acquisition, in effect raising or lowering the “stickiness” or “penetration” of any comprehensible input that is received by the learner. Thus, teachers who provide a supportive and understanding environment in their classroom activities, who employ nonthreatening teaching methods seem to enhance the foreign language experience, so that the learners’ anxiety decrease when their teachers create a warm, social environment.

Closely related to the foreign-language learning and teaching situation and also to motivation, Crookes and Schmidt (1991) have analyzed the component factors of motivation and motivated learning in terms of the following levels: 1) The micro level (attention corresponds to motivation) – it deals with the motivation / attention interface, that is, with motivational effects on the cognitive processing of L2 stimuli; 2) The classroom level (preliminaries, activities, feedback, students’ self-perception, material) – it deals with techniques and activities in motivational terms; 3) The syllabus / curriculum level – at which content decisions based on need analysis come into play; 4) Extra-curriculum level (long-term learning) – which concerns informal, out-of-class and long-term factors, and ‘continuing motivation’.

Research has shown that there is an interrelationship between all the levels. For example, if the students’ needs and goals have been considered at the syllabus level, they will be motivated to engage more in classroom activities, and this in turn motivates them to pay more attention to the lesson and ultimately have a better chance of receiving positive input. Here one could infer that the teacher’s input in motivating student’s motivational orientations has been considered implicitly since the teacher is a part of the ‘classroom’ and the ‘syllabus’ level. However, this model, like previous research, does not provide an explicit discussion of the role of teachers in motivating students. But in more recent years, the language teacher is focusing more intently on the role of the learner in the process so that classroom activities and techniques can have a greater chance for success if they are self-rewarding in the

perception of the students. (BROWN, 2001). If so, the learners perform the tasks because they are fun, interesting, useful or challenging, and not because they anticipate some cognitive or affective rewards from the teacher.

1. 4. DÖRNYEI'S FRAMEWORK OF L2 MOTIVATION

The first explicit attention to the teacher's role regarding learners' motivational orientations was given by Dörnyei's (2001), who outlined a multilevel, comprehensive motivational construct relevant to L2 classroom motivation in which teacher's emphasis is an important part. (Table 4.1., p. 113). This construct consists of three broad levels: 1) the language level; 2) the learner level; and 3) the learning situation level.

The most general level of this construct is the *Language Level* where the focus is narrowed to the orientations and motives related to various aspects of the L2, such as the culture it conveys, the community in which it is spoken, and the potential usefulness of proficiency in the target language; these motives determine basic learning goals and also explain language choice. The second level of the L2 motivation construct is the *Learner Level*, which involves a complex of affects and cognitions that constitute fairly stable personality traits. The third level of L2 motivation is the *Learning Level Situation*, made up of intrinsic and extrinsic motives and motivational conditions concerning the areas related to the *course- specific motivational components*.

TABLE 4.1. DORNYEI'S FRAMEWORK OF L2 MOTIVATION

LANGUAGE LEVEL	Integrative motivational subsystem Instrumental motivational subsystem
LEARNER LEVEL	Need for achievement Self-confidence - language use anxiety - perceived L2 competence - causal attributions - self - efficacy
LEARNING SITUATION LEVEL	
Course-specific motivational Components	Interest (in the course) Relevance (of the course to one's needs) Expectancy (of success) Satisfaction (one has in the outcome)
Teacher-specific motivational Components	Affiliative motive (to please the teacher) Authority type (controlling vs. autonomy-supporting) Direct socialization of motivation - modeling - task presentation - feedback
Group-specific motivational Components	Goal-orientedness Norm and reward system Group cohesiveness Classroom goal structure (cooperative, competitive or individualistic)

The language level encompasses various components related to aspects of the L2, such as the culture and the community, as well as the intellectual and pragmatic values and benefits associated with it. In short, the language level comprises both the integrative and instrumental motivational subsystems .

The learner level consists of various factors such as self-confidence, language use anxiety, perceived L2 competence, self-efficacy, etc. In other words, the learner level involves individual characteristics that the learner brings to the learning process.

The learning situation level is associated with situation-specific motives rooted in various aspects of language learning within a classroom setting. It consists of three major motivational components: (1) course-specific motivational components (the syllabus, the teaching materials, the teaching method and the learning tasks, which can be also described with the framework of the four motivational conditions proposed by Crookes and Schmidt (1991): interest, relevance, expectancy, and satisfaction or outcome); (2) teacher-specific motivational components concern the motivational impact of the teacher's personality, behavior and teaching style / practice (affiliative drive, authority type, modeling, feedback, etc.); (3) group-specific motivational components are related to the group dynamics of the learner group (goal-orientedness, norm and reward system, group cohesion, classroom's goal structure). Among the three levels of this motivational construct, the teacher-specific level is especially related to this study.

Dörnyei (2001) has identified three components at the teacher-specific level: *affiliative drive*, *teacher's authority type* and the *teacher's role in socialization of student motivation*. The "*affiliative drive*" pertains to the student's desire to please a teacher or parents by doing well in school. Although the motive for studying here is extrinsic – pleasing the teacher – Dörnyei considers it as the most important teacher-related motive, and suggests that this extrinsic motive could lead to intrinsic motive.

The second component of the teacher-specific level, *authority type*, is concerned with whether the teacher is in favor of giving the students autonomy to participate in decision making, responsibility sharing and priority setting, or he/she desires to be in total control of the students and the learning process. The teacher argues that giving the students such autonomy will strengthen student's self-determination and intrinsic motivation.

The third component of teacher-specific level, *the teacher's "role in direct and systematic socialization of students' motivation"*, is further divided into three subcategorizations: *1-"modeling"; 2-"task promotion"; 3-"feedback".*

1- “modeling” – Dörnyei has suggested that the teacher acts as a group leader who “embodies the group conscience”, and whose amount of labor and endeavor and “orientation of interest in the subject” set a *model* for students. In other words, the more interest in the topic and L2 learning is shown through genuine efforts on behalf of the teacher, the more serious, hard working and interested the students become in L2 learning.

2- Dörnyei has also suggested that this interest in L2 learning can be further raised by *“task promotion”* via informing the students of the *purpose* of the activities, their *practical values* and the effectiveness and usefulness of the *strategies* used to achieve the tasks. In other words, efficient teachers call students’ attention to the purpose of the activity they are going to do, its potential interest and practical value, and even the strategies that may be useful in achieving the task, thus raising students’ interest and metacognitive awareness.

3- The subcomponent *“feedback”* enjoys the most emphasis from Dörnyei. He has claimed that this process – feedback – carries a clear message about the teacher’s priorities and is linked to the student’s motivation. There are two types of feedback: informational feedback and controlling feedback. Dörnyei favors the former, since it emphasizes the praising competence and achievements demonstrated by student rather than evaluating students’ works by “external standards” and focusing on their weaknesses. In short, the former should be the dominant, as the informational feedback comments on competence; for example, praise – a type of informational feedback – should attribute success to effort and ability, implying that similar success can be expected in the future. The second type, the controlling feedback judges performance against external standards. Praise should avoid, however, the inclusion of controlling feedback (e.g. the comparison of the student’s success to the successes or failures of others).

Although Dörnyei’s arguments for the effectiveness of his strategies to motivate L2 learners are quite compelling, it is not clear that they are carried out by different teachers having different views on the importance of motivation in language learning, and accordingly having different strategies and ideas to motivate students, that is, if they attend to the motivational orientations of their students. One of the ways

of tracing the strategies used by teachers in motivating students might be identifying the teacher's beliefs, assumptions and also background knowledge, since teachers' decision-making and what they do is partially influenced by their background knowledge. Ames (1992), in her research on student motivation, points out that social comparison, which is considered very detrimental to intrinsic motivation, is often imposed in a variety of ways in the classroom, including announcement of grades (sometimes only the highest and the lowest), displays of selected papers and achievements, and ability grouping.

Group-specific motivational components are related to the group dynamics of the learner group. Classroom learning takes place within groups considered as organizational units; these units are powerful social entities with a life of their own, so that group dynamics influence student's affects and cognitions. When a group is formed, immature members are most productive with a lot of external organizational input, such as coordinating actions, setting subtasks, proposing solutions, etc. After the group has achieved more maturity, the leader can gradually delegate more and more power to the members, promoting autonomy and further group development.

The extent to which the group is attuned to pursuing its goal is referred to as *goal-orientedness*. Norms are a constant of classroom environment, are rules and standards that control behavior in order to make task accomplishment possible. The group's *norm and reward system* is one of the most relevant classroom factors that can affect student motivation. It concerns extrinsic motives that specify appropriate behaviors required for efficient learning. As it has been stated before, intrinsic regulations should be internalized as much as possible in order to foster intrinsic motivation. Thus instead of rewards and other punitive measures (in general typically expressed in grades), group norms should be used since they are standards that the majority of group members agree to and which become part of the group's value system. Sometimes bad grades and other forms of punishment will not be efficient in getting students more engaged in their home studies.

Group cohesion is the strength of the relationship linking the members to another and to the group itself. Researchers found a consistent positive relationship between cohesion and group performance and the findings of Clément, Dörnyei and

Noels (1994) reinforce that perceived group cohesion is an important motivational component in a foreign-language learning context. In fact, in a cohesive group, members want to contribute to group success and its goal-oriented norms have a strong influence over the individual.

Classroom goal structures can be *competitive*, *cooperative* or *individualistic*. In a competitive structure, students work against each other and only the best ones are rewarded. In a cooperative situation, students work in small groups in which each member shares responsibility for the result (the outcome) and they are equally rewarded. In an individualistic structure, students work alone, and one's probability of achieving a goal or reward is neither diminished nor enhanced by a capable other. It seems that, compared to competitive or individualistic learning experiences, the cooperative goal structure is more powerful in promoting intrinsic motivation, since it leads to less anxiety, greater task involvement, and a more positive emotional tone; also, the cooperative goal structure promotes positive attitudes towards the subject area, and a caring, cohesive relationship with peers and with the teacher.

CHAPTER TWO: RECENT APPROACHES TO MOTIVATION – STUDENT'S MOTIVATION VERSUS TEACHER'S MOTIVATION

2.1. THE SOCIAL DIMENSION OF L2 MOTIVATION AND THE PSYCHOLOGICAL APPROACH TO MOTIVATION

The concept of motivation is part of our everyday personal and professional life. In reality, the study of motivation is a relevant area both in the fields of psychology and education. In fact, early theories of motivation were strongly influenced by Freud (1856 – 1939, the famous Austrian psychiatrist, considered the father of psychoanalysis) and his emphasis on deep drives and instincts as being powerful influences on human behavior. Motivation is an abstract term that refers to various mental – that is, internal – processes and states. It is therefore *not* subject to direct usage, but must be inferred from some indirect indicator.

Dörnyei and Ottó's (1998) definition of L2 motivation points that

> in a general sense, motivation can be defined as the dynamically changing cumulative arousal in a person that initiates, directs, coordinates, amplifies, terminates, and evaluates the cognitive and motor processes whereby initial wishes and desires are selected, prioritized, operationalised and (successfully or unsuccessfully) acted out (*sic* DÖRNYEI and OTTÓ, p. 65, *apud* DÖRNYEI, 2001).

A paper by Oxford and Shearin, *Language Learning Motivation: Expanding the Theoretical Framework* (1994), sets out to pursue similar goals to those of Dörnyei (already mentioned above in his motivational construct), by discussing motivational theories from different branches of psychology – general, industrial, educational, and cognitive developmental psychology – and by integrating them into an expanded theoretical framework that has practical instructional implications. In their insightful study, Oxford and Shearin (1994) attempt to integrate the social psychological constructs postulated by Gardner (1985), Clément (1994) and their associates into a new proposed framework of L2 motivation.

One recurring question in recent papers has been how "social" an L2 motivation construct should be and what the relationship between social attitudes and motivation is. On the one hand, it must be realized that "attitudes" and "motivation"

tend not to be used together in the psychological literature as they are considered to be key terms of different branches of psychology. The term “attitude” is used in social psychology and sociology, where action is seen as the function of the social context and the interpersonal/intergroup relational patterns. It could be defined as a personal way of feeling and viewing the world, internalized by each person throughout his/her life. Thus, attitude is affected by external factors and the results can be shown through the individual’s behavior.

On the other hand, motivational psychologists have been searching for the *motors* of human behavior in the *individual* rather than in the social being, trying to focus traditionally on concepts such as instinct, drive, arousal, need, and on personality traits like anxiety and need for achievement, and also on cognitive appraisals of success and failure, ability, self-esteem, etc.

According to Stern (1983), Kramsch (1993, 2000), Ellis (1997), Brown (1994, 2001), Dörnyei (1994, 2001) and other theorists, there is no doubt that learning a foreign language is different from learning other subjects, mainly because of the social nature of such a venture. After all, the language belongs to the whole social being of an individual, it is part of one’s identity, and is used to convey this identity to other people. In reality, the learning of a foreign language involves more than simply learning skills, or a system of rules, or a grammar; it involves a complete change in self-image, the adoption of new social and cultural behaviors and ways of being, and therefore has a significant social impact on the learner’s social nature.

Thus, the learning of a foreign language presents a unique situation because of the multifaceted nature and role of language. It must be realized that language is, at the same time: a) *a communication coding system* that can be taught as a school subject; b) an integral *part of the individual’s identity* involved in almost all mental activities; and also c) the most important *channel of social organization* embedded in the culture of the community where it is used. Thus, L2 learning is more complex than simply mastering new information and knowledge since it also involves various personality traits and social components. As Kramsch (2000) claims,

> The relationship of language and culture in language study is one of the most hotly debated issues at the

> present time. Because language is closely related to the way we think, and to the way we behave and influence the behavior of others, the notion that our sense of social reality may be but a construction of language or "language game" is disturbing (p. 79).

For this reason, an adequate L2 motivation construct is bound to be eclectic, bringing together factors from different psychological fields. To a large extent, human motivation is socially shaped and this kind of dependence is particularly relevant when the individual's behavior is the learning of an L2.

A constructivist view of motivation is related with the premise that each individual can be motivated differently, because unlike several other school subjects, a foreign language is not a socially neutral field. In other words, an individual's motivation is also subject to social and contextual influences. After all, language is linked to a person's whole social being and, as a result, this change has a significant impact on the social nature of each learner. These social and contextual influences also include significant other people and the individual's interaction with these people. It is important to mention that in many situations, social and personal motivation are difficult to separate, since most personal cognitions and emotions are socially constructed.

Another major challenge for motivation construct is to describe the temporal organization of motivation, that is, to portray motivational processes as they happen in time. Most teachers with sufficient classroom experience are aware of the fact that during the course of a learning process student motivation does not remain constant. The time element is represented in the work of Williams and Burden (1997, *apud* DÖRNYEI, 2001) by their separation of three stages of the motivational process along a continuum:

Reasons for doing something

➔ Deciding to do something

➔ Sustaining the effort, or persisting.

In Dörnyei (2001) studies, according to these authors, the first two stages may be concerned with *initiating motivation* while the last stage deals with *sustaining motivation*, and these two aspects of motivation should be clearly differentiated.

It is noteworthy that there is a belief that human beings are innately active learners with an inborn curiosity and an urge to get to know their environment and meet challenges, and therefore the main issue in these motivation theories is not what motivates learners but rather what directs and shapes their inherent motivation. According to Eccles *et al* (1998), the view of motivation has changed dramatically over the last half of the twentieth century, going from a biologically based drive perspective to a behavioral-mechanistic perspective, and then to a cognitive-mediational/constructivist perspective.

There is a prominent conception of an individual as a goal-directed actor full of purposes who has to coordinate several goals and desires across multiple contexts within both short and long run (ECCLES *ET AL.*, 1998). In the light of this approach, an increasing number of materials have emerged over the last years to enhance affect in second language classrooms. Oxford (1990) delineated three types of affective strategies that can be used to regulate learner's attitudes, motivation and emotions. These include strategies for anxiety reduction – using progressive relaxation, music, laughter; for self-encouragement – making positive statements, taking risks wisely, and administering self-rewards; and for monitoring emotions – listening to the body, discussing feelings with peers, etc. Many authors (OXFORD, 1990; CAMPBELL & ORTIZ 1991; MURPHEY, 1990, 1992) have described activities for enhancing L2 learners' cognitive and affective experiences, such as discussions about the ideal language learner, cooperative learning activities, popular songs, humor, cartoon story telling, and others. These strategies fall on a continuum from more teacher-controlled to more student-controlled. Although these strategies can be taught and encouraged by the teacher, it is certainly the teacher who has more control over some than others. For example, the use of humor, songs and relaxation in the classroom would likely be initiated by the teacher, whereas self-talk, risk-taking, and monitoring are more student-regulated strategies.

There have been several attempts to account for affect and cognition in unified framework. Extensive research on the physiological relationship between emotion and cognition has been conducted by Damasio (1994). According to the author, the brain releases "chemical messages" which have a great impact on the efficiency of

the cognitive process. The studies of Damasio (1994) and LeDoux (1996) suggest that emotion is neither an objective nor outcome rather emotion is central to cognition. Independently, these researchers have made the study of emotion and the brain their life's work.

There is still much work to be done in the area of affect in learning and until the 1990's the gap between affect – that is, motivation and emotion – and language acquisition still remained. Sorrentino (1996, *apud* DÖRNYEI, 2001), in recent researches on the challenge of consciousness/ unconsciousness, highlights the importance of non-conscious forces and argues that behavior can really happen without reference to conscious thought. He argues that there is an incomplete picture of what determines information processing and performance if we do not look at both conscious and nonconscious forces as they interact with each other. There is little room for those who believe that all behavior must be preceded by conscious thought, since much behavior can occur without knowledge of reasons for that behavior. Although nonconscious behavior does indeed occur, conscious thought can also strengthen, weaken, or change the very nature of the behavior. Sorrentino (1996) states that "conscious thought does not occur in a vacuum; it is often the product of nonconscious forces" (*apud* DÖRNYEI, 2001, p. 10) and it can also occur by association or by environmental cues.

2.2. STUDENT'S MOTIVATION VERSUS TEACHER'S MOTIVATION

As it was stated before in the previous chapter, an important implication of the influential distinctions in previous research in the area of motivation is that the concept of motivation is treated as a learner characteristic, stable and unchanging, rather than a dynamic factor in which situational factors may play a dynamic role. From this perspective, the issue of *teacher motivation* has received little attention in educational psychology. In particular, there has been little consideration of the fact that the teacher or teaching materials for this matter may play a role in influencing, for better or worse, learners' motivational behavior. In other words, there are few publications discussing the theme of "motivation to teach".

The American psychologist Csikszentmihalyi (1997) has claimed that “he was not aware of a single study relating a teacher’s motivation to the effectiveness of his or her teaching and to the motivation of his or her students” (*apud* DÖRNYEI, p.156). This is surprising, because, as stated in the previous chapter, the teacher’s level of enthusiasm and commitment is one of the most important factors that can affect the learner’s motivation to learn.

The literature on language teachers’ motivation is even more scarce than on teacher motivation in general. One important exception is related to a study on the work satisfaction of ESL teachers: Pennington (1995) conducted a series of studies on teachers of English in different parts of the world and her findings focus on the work satisfaction and motivation of teachers of English as a second language. In her work, *Work satisfaction, motivation, and commitment in teaching English as a second language* (1995), she argues that

> ESL practitioners are motivated in a positive direction in their jobs by intrinsic work process and human relation factors. These positive motivators guarantee that the level of overall satisfaction will be sufficiently high within ESL so as to sustain a core of experienced educators in teaching and related practices and to continue to attract a steady stream of enthusiastic newcomers to fill the increasing need for ESL practitioners around the globe… At the same time, the global picture is one of considerable dissatisfaction with long-term career opportunities within the field, with the compensation and recognition received for the work performed, and with administrative and supervisory policies and practices that limit professional responsibility and growth (*apud* DÖRNYEI, pp. 139,140)

Pennington (1995) also reports that teachers in the United Kingdom have the lowest job satisfaction of any professional groups studied, and are more stressed than doctors, nurses or tax officers. In fact, she makes a further important point, arguing that work dissatisfaction tends to be linked with the concrete, daily characteristics of the employment situation; in contrast, work satisfaction is usually concerned with the larger outlook of a whole career, such as future plans and goals. Indeed, there are teachers who are frustrated, disaffected, or just plain bored as well as a great number of teachers in many countries are not motivated to teach, and this

tendency is actually getting worse. It is true that teaching is one of the most stressing professions, because of various reasons, such as bureaucratic pressure, lack of adequate facilities, low salaries and other factors that overshadow the teacher satisfaction. Dörnyei (2001) emphasizes that teacher motivation is not just about the motivation to teach but also about the motivation to be a teacher as a lifelong career. In a general sense, the author argues that "if a teacher is motivated to teach, there is a good chance that his or her students will be motivated to learn" (p. 156). In addition, according to Dörnyei, teachers show considerable variations across geographical locations, subject matters and the level of education they work at. Teaching involves a prominent *intrinsic component* as an important factor; as a vocational goal, teaching has always been associated with the internal desire to educate people, to impart knowledge and values, and also to advance a community or a whole nation.

Although the motivation to teach is an intriguing domain, there has been scarce research conducted to examine the relationship between teacher motivation and the motivational disposition of students. Nevertheless, there is some indirect evidence that "teacher motivation has a direct impact on student motivation and achievement" (DÖRNYEI, 2001, p.175). In a thought-provoking article, Csikszentmihalyi (1997) points out that

> the most influential teachers – those who are remembered and who make a real difference in their students' development – are not the ones who have more status and power, and they may not even be the most intelligent or knowledgeable instructors a student has. Instead, they are usually the ones who love what they are doing, who show by their dedication and their passion that there is nothing else on earth they would rather be doing (*apud* DÖRNYEI, p. 178)

According to the author, these "influential teachers" are the ones who project enthusiasm and identify their own reasons for being interested in the topic or for finding it meaningful or important; however, as Csikszentmihalyi (1997) points out, these teachers are also the "nutcases" whose involvement in the subject matter is so excessive that it is bordering on being crazy. Nevertheless, as the author claims, "it is such fools who keep the fabric of knowledge from unravelling between one

generation to the next. If it weren't for them, who would believe that knowledge really mattered?" (*apud* DÖRNYEI, 2001, p. 78)

The point Csikszentmihalyi (1997) makes touches upon the core of the teacher-student relationship – that is, the positive impact of effective teachers – is due to the strength of their commitment towards their career, as well as towards a subject matter which becomes "infectious", that is, those teachers transmit to their students a similar willingness to pursue knowledge. Indeed, the author claims that effective teachers are not necessarily the ones who are successful in the business of transferring cognitive information. As Csikszentmihalyi (1997) highlights, "the best way to get students to believe that it makes sense to pursue knowledge is to believe in it oneself" (p. 72). If a teacher does not believe in his/her job, if he or she does not enjoy the learning that he / she is trying to transmit, the students will notice and sense this.

In fact, the relationship between teacher and student motivation is an interactive one that can be either positive or negative. The fact is that the teacher *is* the designated leader of the class groups and therefore he or she has a special responsibility for maintaining his or her own commitment to the teaching process (DÖRNYEI, 2001). In sum, although there is not a precise understanding of the exact mediating factors and processes between teacher motivation and student achievement, it is suggested that teachers' values, beliefs, attitudes and behavior, as well as the general level of their commitment towards the students, their learning and the subject matter are linked with student motivation.

Teaching demands engagement, that is, a personal achievement of the teacher. Enthusiasm for the work should be a must for every teacher. On the other hand, enthusiasm precedes knowledge, because it can lead to knowledge, but knowledge without enthusiasm is not easily passed on. Harmer (1991) has examined the role of the teacher as a controller, an assessor, an organizer, a prompter, a participant and as a resource. In his opinion, the most important role is that of organizer. The success of a lot of activities relies on good organization and on the fact of students knowing exactly what they are going to do. The teacher as a prompter encourages students to participate in a classroom activity. Thus, in order to stimulate

the interaction in these classroom activities, both teachers and students should work towards a non-threatening atmosphere of cooperative learning. In this way, a curriculum that comes from the administration can be changed and modified in order to include student-centered learning and teaching, so that the students are allowed to set some of their own learning goals, and also individualize lessons and classroom activities as much as possible. As a result, we can have “higher student self-esteem, greater chances for self-actualization, more deciding for oneself” (BROWN, 2001, p. 78).

2.3. TEACHERS’ DECISION-MAKING PROCESS AND THEIR BACKGROUND KNOWLEDGE (BAK)

A course generally consists of a range of levels of organization that could be categorized into two major categories or levels: the macro and the micro level. The macro level consists of the global objectives and expectations of the course. In other words, the macro level is about what is expected to take place during the course and what is supposed to be achieved. It may consist of a chronological and sequential order of main units and lessons. The micro level is more about the implementation of the expectations, global objectives of the course. It consists of smaller units, for instance, activities, utterances made by the teacher to give directions, asking questions, responding to questions and, in general, the ways in which the global and local units are carried out in a classroom. Whereas the macro level is usually taken care of by the institution with or without receiving any input from the teacher, the micro level – although partially determined by the institutional regulations and procedures – is determined and carried out mainly by the teacher. It is the teacher’s job to connect the two levels in order to make the whole course successful. This would entail, as Woods (1996) has suggested, that a course is conceptualized in most teachers’ daily work consisting of planning, making decisions and judgments to carry out this task. They ask themselves what they would teach, how they would teach, whether they would change their previous plans, why and how.

To provide an understanding of such complex process which teachers go through, Woods (1996) has presented a teacher decision-making model along with

his work, *Teacher cognition in Language Teaching: Beliefs, Decision Making, and Classroom Practice*. This model consists of three components: *planning/expectations* (the planning actions that precedes events and actions in the classroom), *implementation/action* (that is to say, the classroom events and actions), and *interpretation/evaluation* (the understanding and interpretation that follow the events and actions). According to this model, planning is seen as a "productive structuring" of events. Before a course begins, usually with the aid of a pre-planned curriculum, teachers make decisions about the macro-event of a course. They subdivide the course into units or lessons; after that they subdivide lessons into activities and activities into actions and also what they would say and do in the classroom. This plan, however, is neither finished nor static. It will continue as an ongoing plan during the whole course, between the lessons and during the lessons and classroom activities. Teachers conceptualize their teaching as events and kinds of events. They react to and interpret the events of the day in their classroom activities. Teachers' decisions about the future planning in the classroom are influenced by their interpretation of the previous events and by their expectations of what they wish to happen next time. These events are also conceptualized at a range of levels, that is, local or communicative events are means by which more global events are to take place and be accomplished. As Woods (1996) has suggested, there is an inherent relationship between the events at the higher level and the events at the lower level. This in turn would assume that there is an inherent connection between goals and means, the macro level and the micro level. Teachers base their judgment of the successfulness or unsuccessfulness of the smaller events on whether they have or have not contributed to the accomplishment of larger and more global events. What has happened in the classroom sometimes is perceived as corresponding to the planned structure, and sometimes it is perceived as a different structure from what was planned or hoped for. These retrospective interpretations by the teacher can be seen as "receptive structuring" of events.

Thus, the teacher's decision-making process is not only influenced by the curriculum, institutional regulations and objectives, the nature of lessons and the

intricate relationship between the smaller and larger events in the classroom, but also by the teacher's beliefs, assumptions and his/her background knowledge (BAK).

Since this background knowledge is an important part of the teacher's decision-making process, it is crucial for this study to see whether motivation is part of the teacher's BAK. This is because the presence of motivation in teachers BAK would suggest that teachers do take responsibility for their learners' motivational orientations. However, the opposite of this would hold true as well – that is, the absence of motivation teachers' BAK would suggest that they do not attend to the students' motivational orientations.

In Wood's (1996) study it is clear that motivation is a part of teachers' BAK: most of the teachers in his study acknowledge the important involvement of motivation in the process of learning a second language in particular and learning in general.

What can be drawn from Woods' (1996) study that is related to this work can be summarized in two important points: 1) motivation is a part of teacher's background knowledge; 2) teachers view motivation and its importance in language learning differently, therefore they deal with the matter in different ways.

Having this in mind, I have argued in favor of investigating these issues on the part of the teacher, since I teach English at this University and I also consider motivation as part of my own background knowledge. Although the results may not be generalizable to other teachers, they provide insights that could be fruitful in future research on motivation in classroom language learning. Once this work has taken a broad, and I hope, balanced view of motivation, and regarding the possibility of using music and popular songs in the English language classroom, I think that it can be well seen that the regular use of popular songs in English in the English language classes may have an extremely high potential for teachers and can be considered, therefore, a motivational and desirable approach for use in the classroom activities in our University, especially in the first years of the course. Thus, in the light of this idea, I have been using pop songs in my English classes as an important part of my own beliefs in order to respond to some of my students' needs and interests.

In a musical-language context, a teacher would play a song to awaken perception of musicality, rhythm and intonation of the foreign language, its colloquial structures, idioms and expressions. The students would focus on the rhythm, learn the lyrics that follow, and eventually they would leave humming the song. This effective, gradual method could lead to the out-of-class associations that are a bit crucial to language learning. Songs exaggerate important stress and duration elements, and amplify normal vocal contours in speech. When songs and words match in stress and accent, the learner can experience gains in comprehension of word stress, anticipation of new text and memory. Pairing words and rhythm properly help to hold songs together, and to improve the ability of the mind to recall it. In addition, songs have the potential to break down many of the affective barriers that inhibit learning, and can make learners more receptive to subject matter by increasing consciousness and emotional involvement in the learning process. (MURPHEY, 1990, 1992; MEDINA, 1993; EKEN, D. K., 1996; CULLEN, B. 1998).

CHAPTER THREE - MOTIVATING WITH MUSIC AND LYRICS: SONGS AS AN AUTHENTIC GENRE

According to Little, Devitt & Singleton (1989, *apud* KRAMSCH, 1993) “an authentic text is a text that is created to fulfill some social purpose in the language community in which it was produced” (p.177). This definition can apply to any piece of written or spoken discourse, as well as to television broadcasts and computer programs. Authentic texts play a role in fostering an interest of the target language culture and eventually make the learning experience more enjoyable. Kramsch (1993) reviewed both the communicative proficiency approach and the discourse analysis approach to using authentic materials in language teaching and concluded that a learner's difficulty of understanding cultural codes embedded in authentic materials "stems from the difficulty of viewing the world from another perspective" (p. 188).

Authentic texts were designed for a communicative purpose which may be even more interesting for learners than texts written to demonstrate some usage or grammar point in the target language. The term authentic materials can be elusive, because it may refer to authentic English language items that are used as *realia* and as texts (BROWN, 2001). Authentic texts serve as texts in their own right and as models for output tasks and teachers use authentic materials as teaching tools more effectively. Here are some examples of authentic texts that can be used as *realia* and as texts: supermarket ads, delivery menus, labels, simple comic strips, bar postcards, and so forth. When used as *realia*, authentic menus, for example, suggest a real situation in the classroom just as spoons, forks, and plates might; they become complementary to the lesson content. When used as texts, however, these same menus become rich resources for exposing students to language as it is used in a real situation within the English language culture as they become the central focus of a lesson. Also a great number of authentic texts have the advantage of providing the learner with samples of non-standard usage of the target language and a range of accents and phonological and intonation patterns since these texts provide examples of discourse which *really occurs* in the target language. It would be very difficult to construct a language course exclusively on the basis of authentic texts, mainly because they are not strictly gradable, but it is recognized that they are very useful as

a supplement to any course, in that they provide variety, and are intrinsically motivating samples of language as it really occurs in the target language community.

In today's globalized world, there are lots of examples, but the most commonly used perhaps are: newspapers, TV programs, menus, magazines, movies, brochures, comics, literature, including poems, songs, short stories and so forth. Songs are, of course, authentic texts and provide a specific language that will be of personal significance to many learners. Popular songs, like other authentic texts, can be an interesting and motivating method of enhancing contact with an interest in the culture of a foreign language, fostering both intrinsic motivation and instrumental motivation (LITTLE, DEVITT & SINGLETON, 1989). Nevertheless popular songs are often rejected by some teachers because the type of language they contain so that pop music was not considered a kind of music suitable for the musical study until the mid -1970s. But is such rejection appropriate? According to Vulliamy & Lee (1982), it is not a criticism of popular songs to say that their lyrics are “colloquial”, “Americanized” or “ungrammatical” since such terms – which in fact are often linguistically extremely imprecise – reflect in general the language habits of the audience. In the language classroom, such lyrics can be a useful starting point for the consideration of the nature and use of language. Through the publication of *Pop Music in School*, Vulliamy and Lee (1982) offered teachers some music with practical and relevant educational applications, but also important social and cultural considerations. Educationally they advised teachers to see pop music as a music in which students already possess a considerable knowledge. The authors combine discussion of cultural context with practical ideas and they also draw attention to a change in the teacher-student roles and relationships, when learning becomes student-centered. Thus, the students become more enthusiastic about the new ideas and concepts about music and new teaching approaches.

From this perspective, it is true that popular song is an authentic genre in its own right and idiosyncrasies occurring within this genre tend to be universal across songs. According to Kramsch (2000), “a **genre** is a socially sanctioned type of communicative event, either spoken – like a sermon, a joke, a lecture – or printed, like a press report, a novel or a political manifesto” (p. 62).

Popular music is a unique genre and frequent listeners will be accustomed to particular patterns, such as a repetitive chorus and certain associated vocabulary and words which are frequently rhymed. As the students listen to the songs, they can discriminate sounds, identify grammatical groupings, and connect linguistic cues to paralinguistic and non-linguistic cues in order to construct meaning; using background knowledge and recalling, words and ideas will also be activated when learners are listening to music.

In a foreign language classroom context, students will be familiar with the genre song from their own experience of songs in their native language where the same difficulties may occur. Students are unlikely to reproduce the prosody and rhythm of songs in spoken discourse as they see it separate, as it is in their native language.

It is interesting to mention here that such activities with popular songs provide to be applied to the “real” world. Cook (2000) believes that reality and the artificial world are complementary and that each one reinforces the learner’s understanding of the other. However, some questions can be pointed out: whose reality is ‘real’? What context is ‘authentic’? Van Lier (1996) has characterized his approach on the matter of reality and authenticity by claiming that the definition of “real” becomes a bit inadequate and has suggested that “authenticity” might be a better term. According to the author, authenticity does not necessarily have to be concerned with material from the “real” world, but a learner’s self-determination and commitment to understanding what it is being transmitted. In other words, authenticity is a process of personal engagement. As Kramsch (1993) points out, it is “a commonplace to say that authenticity does not lie in the text but in the uses speakers and readers make of it” (p. 178).

The role of the foreign language classroom is to bring the learners to a point where they can begin to use the outside world for a further new language acquisition. This means that teachers have to provide their students with enough comprehensible input in order to bring their foreign language competence to the point where they can begin to understand language heard “on the outside” and this means that all second or foreign language classes are transitional.

Murphey (1990) discusses the use of musical activities using two learning experiences in teaching English as a second language. He states that an interest in music and related movement are a strong motivator for language learning and he proposes that language courses should be taught for a specific purpose (with specific subject matter) to stimulate normal communicative activity. He suggests a course about songs to be taught in the target language, rather than a music-based language course. In this way, students implement the language in a natural way while teachers structure true learning through the students' environment and interests. When music was the subject matter, the class was not studying language; rather, they were studying music which allowed for a host of language learning opportunities and the improvement of their language skills. "They [students] were concentrating on the messages and ideas as they would in their native language" (p. 7). Murphey (1990) also stresses that in the case of song activities, "students are doing something with language: they are participating actively in the game called communication" (p. 8).

3.1. USING POP SONGS IN THE ENGLISH CLASSROOM ENVIRONMENT: SONGS AS A TEACHING MATERIAL

The idea of using music and songs in the teaching of languages is not a new one. According to The Foundation for Music Literacy, and a special issue on neurological research (1999) of this foundation, from the very beginning of music research, there has been evidence from cognitive scientists that the deep relationship between music and language supports the discriminate, concurrent use to improve outcomes for language acquisition. Melodic recognition, contour processing, timbre discrimination, rhythm, tonality, prediction, and perception of the sight, sound and form of symbols in context are required in both music and language. It is argued that language is primarily responsible for content and music, on the other hand, evokes emotion. Music positively affects language accent, memory, and grammar as well as mood, enjoyment and motivation. This claim is supported by a large body of recent research (MEDINA, 1990, 1993; MURPHEY, 1990, 1992; DAMASIO, 1994; MORA, 2000, *apud* STANSELL, 2005) showing that as long as people have learnt languages,

songs have played an important role in the learning process, not only in the classroom, but in the world outside. But, what is it about the power of music that takes hold of one's mind and mood to create an intensely emotional experience? Can popular music possibly be used for instructional purposes in a foreign language classroom in order to assist students in acquiring a new vocabulary and the language proficiency required in one or two years of language learning? Music and rhythm can motivate and touch anyone. A song can stay stuck in one's head all day, and one simply cannot get rid of its melody and lyrics – music can surround a person, can make him/her feel energetic and extremely motivated. Certain songs may be easily remembered due to the quality of the melody and the text. Pop songs and advertisement jingles have melodies that are catchy and easily learned.

Murphey (1992) suggests that popular songs may be particularly appropriate for language learning, because their discourse includes simple, affective language with riskless communication qualities, native texts, a high verb count, and familiar vocabulary. As Murphey (1990) argues, music surrounds us daily in theatres, malls, cars, restaurants, residences, etc., and it is interesting to note that one place where music is rarely found is the classroom. However, there are several factors contributing to the motivational aspect of songs that need to be studied and investigated. The researcher also points out that the wide popularity of English and American songs all over the world has a great impact on students and he highlights that music is three-dimensional in that a song is much more than just words and notes on a piece of paper – it is an environment that expresses emotion and conveys a message (MURPHEY, 1990).

It is recognized by some researchers (MURPHEY,1990, 1992; MEDINA, 1993; EKEN, D. K., 1996; KANEL, 1997; CULLEN, B. 1998) that the benefits of music and songs within a classroom context are numerous in that songs are considered to be an effective tool for language teaching, as they can serve as an incentive for speaking English or any other foreign language in class: they may be used as a starting point for conversation, since students can discuss a single song, the repertoire of a group as well as different musical trends. Songs encourage skills such as noticing the sound and rhythm of language, the development of non-verbal communication, create

a non-threatening, relaxed atmosphere in the class, allow students to explore their imagination as well as acts as an attention holder. Such benefits, of course, apply to second or foreign language classrooms. Some songs are also especially marked by the richness of content, poetical metaphors and symbols and thus can motivate a positive emotional approach to language learning. By exerting emotional influence on a listener, songs can inspire the learner to express his or her attitude towards what he or she has heard and sung. Songs by the Beatles in general satisfy most of these requirements since they are deservedly considered to be classics of pop music, from which different musical trends sprang up, characterized by the use of rhythm, conversational speech and poetical expressions. For example, the lyrics of the song *Yesterday* reflects the author's loneliness and his attitude towards a tranquil "yesterday" in the very poetic and rhymed lines.

In Murphey's (1990, 1992) opinion, it is interesting to incorporate music and lyrics into language teaching and he makes this point in his work in that he offers a great number of non-traditional and creative ways of using songs in the ESL classroom. The author first made the connection of the *"song-stuck-in-my-head-phenomenon"* (SSIMHP) to the language acquisition phenomenon of Din (KRASHEN, 1982), the involuntary rehearsal in a learner's mind of previously heard foreign talk (as cited in MURPHEY, 1990, p. 53). The SSINHP is "the repeating of a song in one's head usually occurring when audition is followed by relative quiet, as with the last song you hear before leaving your home or car" (MURPHEY, 1990, pp. 58, 59).

This definition deals with the mental playback known as involuntary mental rehearsal, din, and the *Song Stuck In My Head Phenomenon* (SSIMHP). Involuntary mental rehearsal is the general term used in psychology, while din is the term for the same phenomenon after a period of contact with a foreign language. The SSIMHP refers to songs and tunes that perpetuate repeatedly in our heads. When these songs that playback in our heads occur from exposure to a foreign language, Murphey (1990) called the phenomenon the *"musical din"*.

Barber (1980) first described a phenomenon which she called the *"Din in the head"* to account for the involuntary rehearsals that often take place in foreign

language learners' minds. Krashen (1982) hypothesized that the Din was a result of the stimulation of the Language Acquisition Device (LAD).

Murphey (1990) hypothesized that music and song might provide a similar Din, and described what he called the *"song-stuck-in-my-head-phenomenon"*, in order to denote a song or melody we just cannot get out of our heads. In a survey of 30 native speakers of English and 19 native speakers of other languages, he found that all had experienced the SSIMHP, and that all but two had had it in a second language. Murphey reasoned that if the Din works to stimulate language acquisition, so then should the SSIMHP. In contrast to Krashen's concept of the Din, however, Murphey (1990) suggested that the SSIMHP does not necessarily need comprehensible input. This notion is particularly important when considering students at the beginning levels of foreign language acquisition and he concluded that if prior exposure to language does affect subsequent learning, many EFL/ESL students have already experienced a significant amount of contact with English through songs.

Far from being a simple annoyance, Murphey (1990) believes the SSIMHP enables involuntary subvocal rehearsal of linguistic content, which then has the effect of deepening the memory traces of this content in the mind. In Murphey's opinion, pop songs can aid language acquisition because the pronouns *"you"*, *"I"*, *"me"*, *"my"*, as well as imprecise time, place and participant references enable the second language learner to pretend that he or she is an interlocutor in conversation with the singer. In other words, there is a lack of pronouns, expressions of time and place in pop lyrics, so that they can be directed at a great audience and allow for personal interpretation. As a result, listeners can identify with the characters in pop lyrics as they do with those emotional associations, iconic meanings that can be found and exploited in lyric poetry in general.

Thus, songs can be regarded as a relief from monotony, boredom or depression and can heighten emotional life, since they clearly have a positive effect on human emotions. Great sentiments can be stirred and even an unmusical person will experience a certain mood and an emotional response that is, the capturing of such evocative song for his/her personal use. A recorded song allows the listener to escape from the sensation of being bound by linear time; it allows the listener to be

temporarily trapped in time, to be free from the constraints of maturity, to be young again.

According to Sloboda (1985, *apud* DÖRNYEI) and Cook (2000), songs have been recognized as an important mnemonic aid, mainly due to their repetitive nature or because they represent samples of frequent exposure. Repetition is concerned with the rhythmic and repetitive nature of music. It is suggested that humans are naturally attracted to the repetitive nature of songs and the rhythms, as they mimic a vital process of the body, the heartbeat. Subsequent hearing has an effect on learners because music and lyrics are highly memorable. This may be used to add weight to the argument that popular music creates a relaxed receptive state because of the rhythm or the emotional responses or the repetitive nature. Thus, working with songs can be a motivating and enjoyable way of experiencing drills or a way of experiencing repetition of language input “without conscious effort”.

Out of these observations a few questions emerge: how should pop songs be used? Can songs enhance the acquisition of a foreign language? If so, how can their music and lyrics be exploited in the four modes of learning a language, that is, reading, writing, listening and speaking?

These questions have led me to reinforce my investigation on the relationship between the regular use of popular songs in my English classes and my students’ intrinsic motivation. Thus, in order to examine the students’ motivation in the English language classroom environment and also based in an adaptation of Krashen’s (1982) Input hypothesis as a foundation, both the theory and the practice of popular songs and language learning will be presented, having in mind that motivation created by the regular use of popular songs in English in my classes is part of my own beliefs, assumptions and background knowledge.

3. 2. KRASHEN’S THEORY AND THE MOTIVATIONAL EFFECTS OF USING POP SONGS IN CLASSROOM ACTIVITIES

In deciding how to develop language teaching methods and materials, one can take three approaches: make use of second language acquisition theory, make use of applied linguistics research, and make use of ideas and intuition from experience, specifically the teacher’s decisions, plans and judgments that may be partially

influenced by the student's decisions and his or her view on the status of motivation in acquiring a foreign language. These approaches should, in fact, support each other and may lead to different opinions, conflicts and even common sense. Based on this assumption, this work intends to incorporate all three approaches, hoping to be fruitful to language teachers, particularly teachers of English, who can use some suggestions presented here in this work as other source alongside of their classroom activities and language-teaching/ learning experience.

According to Krashen (1982), there are five key hypotheses about second language acquisition: 1) the acquisition-learning distinction; 2); the natural order hypothesis; 3) the monitor hypothesis; 4) the input hypothesis; and 5) the affective filter hypothesis. In what follows, I briefly present only three of them for this study, such as the affective filter, the input hypothesis and the monitor hypothesis, since they may have some relation with language learning.

Krashen's affective filter hypothesis states that optimum learning occurs in an environment of "high motivation, self-confidence, and low anxiety" (Ellis, 1986, p. 263). Basically it is an explanation of how the affective factors relate to language learning, that is, motivation, self-confidence, and anxiety affect language acquisition, in effect raising or lowering the "stickiness" or "penetration" of any comprehensible input that is received.

Krashen (1982) considers the learner's emotional state or attitudes as an adjustable filter that freely passes, impedes, or blocks input necessary to acquisition. The affective filter hypothesis essentially refers to how tense, angry, anxious, or bored the student is. Simply stated, those who are emotionally disturbed or distracted will employ high affective filters and will acquire very little of the language, while those who are relaxed, comfortable and at ease will present with very low affective filters and will acquire the most of a second (or a foreign) language.

It seems to be particularly appealing to language teachers because this hypothesis provides an explanation to why some learners learn and acquire and, on the other hand, others do not. We teachers have long recognized the need for students to have a positive attitude in regard to learning a foreign language. Krashen (1982) claims that the student's affective filter must be low in order to get an optimal

learning. Thus, a weak affective filter means that a positive attitude towards learning is present. The other side of the coin, if the learner's affective filter is strong, he (or she) will not be motivated and will not seek language input, since that learner will not be open for language acquisition. In accordance with the hypothesis of the affective filter and its practical application, it appears to be that language teachers should provide a positive and relaxing atmosphere in the classroom environment so that it can be meant to language learning

Songs used in EFL can be considered a good activity for achieving a weak affective filter and promoting language learning. In fact, pop songs represent a good strategy to develop the student's abilities in listening, speaking, reading and writing, since learning English through songs does provide a non-threatening atmosphere for students who are normally tense and insecure when speaking English in a formal classroom setting. According to the affective filter hypothesis, there are three attitudinal or affective (emotional) factors that contribute to the presence of either a high or low filter. These factors are: a) Motivation – performers with high motivation generally do better in second language acquisition; b) Self-confidence – performers with self-confidence and a good self-image tend to do better in second (or a foreign) language acquisition; and c) Anxiety – low anxiety appears to be conductive to second language acquisition, whether measured as personal or classroom anxiety.

Another aspect of Krashen's (1982) theory is the "monitor model" and this is very similar to Chomsky's (1966) theory of learning acquisition device (LAD). Krashen's approach falls more into the category of applied research, and Chomsky's is more basic research. In describing the monitor model, Krashen (1982) claims that adult second learners have two means of internalizing the target language: the first is "acquisition", a subconscious and intuitive process of constructing the system of a language, not unlike the process used by a child to "pick up" a language. The second way is a conscious learning process in which learners attend to form, figure out rules, and are generally aware of their own process.

For ease of communication, it is customary to define the terms *acquisition* and *learning* as the two extreme possibilities of the learning process, that is, where some language teachers may have trouble with Krashen's (1982) theory is his treatment of

acquisition and conscious learning as mutually exclusive. However, Larsen-Freeman *et al* (1991) point out that this extreme distinction is not necessary because both features can work together as one triggers the other; that is, there is no binary acquisition or learning process, since they occupy an enter-space.

In sum, the language that a learner has subconsciously acquired initiates the speaker's utterances in a second language and is responsible for his (or her) fluency, whereas the language that we have consciously learned – acts as an editor in situations where the learner has enough time to edit – is focused on form, and knows the rule, such as on a grammar examination in a language classroom or when carefully writing a composition. This conscious editor is called the Monitor and it seems that learning a foreign language involves both learning and acquisitional processes to some degree, which may vary between individual learners as well as over time. An important observation to bear in mind is that fluency in a language necessarily requires a subconscious command of the second (or foreign) language, and thus needs to involve acquisition to a considerable extent. Working with songs seems to be an effective way of learning and of retaining what we have learnt. We can all remember songs from a long time ago, even though it may be just snatches of that song, but our memories retain this for much longer than from non-musical ways. Songs also provide opportunities for developing automaticity, which is an important cognitive reason for using them in the language classroom. Since automaticity can be explained in terms of knowing what to say and producing language rapidly without pauses, it seems that the regular use of songs can automatize the language development process.

The nature of popular songs is generally repetitive and consistent and this can lead to an activity in which students create their own grammar sentences, their colloquial forms in informal conversation. Singing is an enjoyable activity (for most people) and it can be a useful tool to help reluctant students overcome their inhibitions and then become more involved. Even a student unwilling to sing out loud will benefit from listening to songs and from being involved in some of the classroom activities. Some students who are reluctant to speak in the language class or to volunteer for any practical activities may often surprise the teacher by happily singing

along to a song they know well or like. Using the rhymes and rhythms in songs can help to provide repetition of similar sounds and so help to consolidate the learning process of the target language.

The input hypothesis – a naturalistic, communicative approach to language acquisition – answers the question of how a language learner develops competence over time. Krashen (1982) stresses that a language acquirer who is at "*level i*" must receive comprehensible input that is at *"level i plus 1"*. In other words, the language learners acquire only when they understand language which contains structure that is "a bit beyond" where they are now. In sum, it involves the *"i-plus-1"* formula: the language that learners are exposed to should be close enough to their own level of competence "plus one", or just a bit more of the next level. Song lyrics offer linguistic materials which are appropriate for such work in that students will pick up the chorus much sooner than the verses of a song.

The chorus has the function of a hook to *plus-one* feature of many parts of the verses. In a general sense, the students are normally more anxious and willing to negotiate meaning within the circular structure of a song than in simply reading a passage. This understanding is possible due to using the context of the language the learners are hearing or reading in their knowledge of the world. In this case, production ability emerges, it is not taught directly. The input hypothesis has become the core of the social interaction hypothesis, currently followed by many language programs which also stress the learner's output with negotiation of meaning and feedback in a realistic communicative context. One way to increase "comprehend input" could be to exploit an integrative motivation and emphasize specific structures used in situational context as well as cultural aspects of language studies through songs: popular songs have wide appeal and are of ideal length. Many songs tell a story and these stories can be rewritten or retold in order to practice narrative or summarizing skills of direct and indirect speech. Students can also role play, that is, give oral presentations about the song, from the point of view of the narrator or other character in it.

In a song composed by Lennon and McCartney, *Penny Lane*, the lyrics seem to be appropriate to be examined in this context since the text is an excellent example

of the poetic – yet quite functional – repetition that is typical of many contemporary popular songs. Penny Lane is a street in Liverpool, England. John Lennon and Paul McCartney grew up in the area and they spent a lot of time playing on Penny Lane as children. The area that surrounds its junctions with Smithdown Road is also commonly called Penny Lane which has been famous worldwide as it is the title of this hit song by The Beatles, written by Paul McCartney, recorded during the "Sgt. Pepper" sessions, and released in February, 1967 as one side of a double-A sided single, along with Lennon's *Strawberry Fields* Forever. Both singles were later released on the *Magical Mystery Tour* album in November, 1967. The complete song consists of twelve statements – each one describing a typical character of their recollections – and the chorus which contains plenty of room for *"i-plus-one"* formula:

Penny Lane is in my ears and in my eyes.
There beneath the blue suburban skies
I sit and meanwhile back…

In this song – a tribute to the creative genius of Lennon and McCartney – words and music relate dynamically, echoing, remembering. This haunting refrain evokes sweet memories and recollections of the composer: the simple sights and sounds of a suburban British neighborhood presented in the composition. The descriptions of completely generalized, almost homogenous people and practices off set with small details, punctuated by a central contradiction (for instance, *"And the banker never wears a Mac in the pouring rain; very strange…"*), the revolving chorus, which is built up to form his life summed up in these simple lines. In fact, the lyrics of the song constitute a text which encapsulates the author's experiences, familiar people whom he knew and all the good time he had when he used to live in his hometown: the barber with his customers' photographs, the banker with a motorcar, the fireman with an hourglass and a portrait of the Queen, the pretty nurse with her tray of poppies. The Beatles had a unique grasp on the mundane, that is, their lyrics seem to mention facts that most of us can identify as part of our everyday lives and experiences. There is also a sense of fun mixed with a fall into a daydream and the lyrical "I" gives a link with some connected scenes of the past.

When McCartney used in his song expressions like "suburban skies", "a barber showing photographs", "a banker with a motor car", "a fireman with an hourglass", "a

portrait of the Queen", "the pretty nurse with a tray of poppies", these elements point to objects and people that can be found in the real English towns of the real world. Thus, their meaning is denotative. But these elements can also be more than just objects and people they refer to, that is, they may be linked to various associations that are evoked in the minds of the song listeners. In this case, these associations draw their meaning from their connotations. In a symbolic language, some of the mentioned expressions denote cultural symbols, like the portrait of the Queen, for example.

Through this example, I would like to argue that a popular song, integrated into the planned lessons – created by the teacher –, or the syllabus, can possibly help inspire motivation and provide students with a motivating and enjoyable learning experience. Students can benefit a lot from pop songs in English if they learn to appreciate them as they can serve as entertaining contexts for English learners to master the usage of some language points and also acquire some cultural background as well as. Popular songs can be motivating in the sense that they can also represent an excellent means of exercising and reinforcing interpreting ability, students' likes, preferences, etc.

By examining the words of some popular songs (not the general run of "pop songs" which are often mindless and essentially unpropitious to a closer analysis), the teacher is able to involve the students in the examination of current topics as they become interested to understand the lyrics of their favorite pop songs. A song is condensed life – it is a real life related through a composer, a symbolic transformation of experience mixed with the conscious creation of an illusion of reality.

What is meant by a creative and motivating methodology in language learning is the creative use of written and spoken language, combined with an element of fiction. Through the words and melody of a song, students can meet a fictitious world as they begin their own interpretation of the "story". Also, if students meet the music they are confronted with in their everyday life in school, the motivation is usually high, because the barrier of something imposed on them by the teacher is reduced to a minimum. In addition, paraphrasing is an important aid to writing. We teachers know how difficult it is for students of foreign languages to write coherently and also to take

an active part in conversation classes. They usually complain that they do not know what to write about, as well as they have some difficulty in linking sentences in a coherent whole, as they struggle to express their thoughts in a clear and organized way. At the root of all these difficulties there is a simple fact – the students generally do not know how to use the English language, either in speaking or in writing. One possible solution for students can be paraphrasing an English text taken, for example, from the words of a song; that is, the students should rewrite (or role play) a short text in any form they may like – a poem, a small paragraph, a newspaper article – using some words of the song text and others which they can think of in connection with the lyrics and the composer's inner message. This activity both enlarges the lexical knowledge of the students and enhances their imagination, since songs are generally not only used for fun and amusing, but they also have a serious purpose for language learning. The introduction of song-based activities into an EFL classroom can provide teachers with a rich source of information about human relations, ethics, customs, history, humor, and regional and cultural differences. (KANEL, 1997; MURPHEY, 1990, 1992; CULLEN, 1998).

Some researchers (MORA, 2000; MURPHEY, 1990, 1992; CULLEN, 1998; MEDINA, 1990), concerned with the use of pop songs to enhance language learning, consider some features that can be found in the discourse of many pop songs. According to these linguists, there are three different types of song discourse: 1) **Narrative songs**, which involve actions and also the transition from one state to another; 2) **Lyrical songs**, which express a state or relationship, but in which no action takes place to alter that state; 3) **Situational songs**, a sort of multiple narrative describing a series of situations unified by the presence in each of a common element, which is usually expressed in the form of a chorus.

In a general sense, narrative songs play an important role in transporting the listeners into a state of readiness for an enjoyable experience. When we speak of a narrative song, we mean a song that tells a story, as opposed to a song which expresses feelings, emotion, state of mind or the present state of things. Lyrical songs are basically short, sentimental, and have as their principal themes "affirmation of love" or "separation and lost experience". Lyrical songs in general help to mark the

boundaries of the event and allow the listeners to get themselves off from the world of everyday experience. Songs in the lyrical mode do not necessarily have to be true to the feelings of the composer or singer. In lyrical songs there is a first-person narrator and many of these songs may take the direct approach of simply describing, in the first person, the narrator's feelings or emotions. These elements can be found, for instance, in various pop songs, such as *Yesterday, And I love her, How deep is your love, You needed me, Traces,* and many others. The lyrics of *Yesterday*, for example, provide a deep expression of sorrow at losing a lover.

Many popular songs are variations on similar themes: some are cheerful, containing the celebration of love, while others sounded a more pessimistic tone, addressing the temptation of infidelity or the insecurities of being at a lover's call. Thus, many songs are concerned with the subject of love and relationships since lots of popular songs are eternally occupied with variations on the same themes of love, friendship, joy, sorrow, dream, and the rest, which are the common feelings of everyone. But songs may also express comments about life, our world and our place in it and they may have political, social or personal concern.

CHAPTER FOUR – ACTIVITIES, MATERIALS AND THE RATIONALE FOR USING POP SONGS IN THE ENGLISH CLASSROOM

In this work I selected some activities which highlight the role of music and popular songs and that are not always perceived by learners as part of formal lessons. According to Eken (1996), in general, teachers use songs in the English classroom for a variety of reasons, and the most common are: a) to present a topic, a language point, lexis, etc.; b) to practice a language point, lexis, etc.; c) to focus on common learner errors in a more indirect way; d) to encourage extensive and intensive listening, since songs provide "real" listening tasks; e) to stimulate discussion of attitudes and feelings; f) to encourage creativity and use of imagination; g) to provide a relaxed classroom atmosphere; h) to bring variety and fun to teaching and learning (p.46).

But these aims do not mean much on their own, and they are supposed to be particularly relevant to consider the techniques that accompany these aims and which can lead to a fruitful discussion. Therefore, the techniques presented here can be selected and guided by each teacher, according to his/her own objectives for the class, so any of these can be the basis of a class discussion.

In order to help students develop more effective English skills, I intended to consider what was known about motivation and second language acquisition (SLA) in general and compared them to what I knew about my students' backgrounds. I also intended to examine aspects of language acquisition among my students and discuss whether the use of popular songs in English could facilitate language acquisition as well as increase their motivation towards the English language. Many of my students from the English language course at the University have stated that they used to enjoy English classes in junior high school, but that when they were faced with the poor conditions and the low level of English classes in high school, English grew less and less motivating and they began to feel bored and frustrated. In a general sense, most students enter college with many differences in abilities, so that what is comprehensible to one student is not necessarily comprehensible to another.

The development of student's speech abilities through popular songs can be comprised of three stages: *preparatory, forming, and developing* and each of them has its own objectives. Of course this division is just a suggestion and there are many other approaches.

The first stage considers the speech practices within the topic "popular songs" and includes reading some texts which contain information about different musical trends as well as some important sounds and composers, such as the Beatles, for example. This should also include post-reading exercises aimed at word study and vocabulary development. This stage can also be presented as *Pre-listening questions or pre-stage activities (activating vocabulary)* – the purpose of this stage is to prepare the students linguistically, educationally, thematically and pedagogically for the text. Thus, students might be introduced to the topic and key vocabulary, or any linguistic features which might help them exploit the text effectively at a later stage. Pre-listening activities include information about the topic and vocabulary and should built expectations about what is to come. In fact, the purpose and focus of the pre-stage is the means for increasing motivation and introducing the topic. Some questions could be also made, such as: What is the song about? What feelings does it evolve? Is the title an appropriate one? Can you suggest other titles? In short, it is a good idea to do a little groundwork before presenting the song since students learn best when they can identify some familiar elements right from the start.

The aim of the second stage is forming speech skills while discussing the songs under consideration. The tasks related to this stage should be done is a seven-step sequence: 1) Presentation of pre-listening tasks to the students; 2) Listening to the song; 3) Students answer the pre-listening questions; 4) Post-listening tasks; 5) Presentation of the typed text of the song lyrics; 6) Second listening to the song;7) Discussion of the song.

This second stage deals with *while-listening questions or while-stage activities (activating exploitation of the song)* and during this stage – which might be seen as the main focus of the lesson – students can perform tasks and activities which directly exploit the song. The tasks might be graded to get more difficult as the students get into the song. During this stage students can also be frequently required to perform

parallel tasks, such as reading the text while making notes about the character, or listen to the song and underline or identify the characters in the lyrics of the song. After the detailed exploitation of the song, students might then be asked to reflect on its language and content. In other words, while-listening activities basically mean the comparison of expectations to the actual content; and post-listening activities should check if the students have understood the content and eventually lead to further activities that are useful later on.

In the third stage of using a pop song in an English class, the purpose is to develop the students' skills on the topic mentioned in the lyrics of the song. The students are supposed to be involved in a discussion about the main ideas presented in the song. During this stage, the tasks and activities will almost certainly involve the integration of previously taught language expressions and idioms with new language and ideas recently introduced through the song. The teacher can help students develop their creativity and imagination and also inspire them to express their attitude towards what they have heard. This will give the learners the opportunity to speak on the topic, discuss attitudes and feelings, as well as interact among them. Finally, once the students have done these activities, their reward might be to sing the song all together.

4. 1. THE MATERIALS AND PROCEDURES

The songs that I made available to my classes constructed a corpus of 16 songs familiar to me and to most of my students from the two language classes I was in charge of. There was one class enrolled in the first year of the English course and the other was in the fourth year course. The songs were presented to the students both in the second semester of 2007 and in the first semester of 2008. I tried to use one or two songs at least once a month for about 40 minutes, and then I think that I have succeeded in giving the necessary language input as well as pronunciation and vocabulary skills, grammar structures and phonetic drills to my students. Fortunately, most of my students claimed "music appreciation" as their hobby and they actually loved doing their classroom activities related to music and pop songs. Selection was

based primarily on whether the songs had: a) relatively clear enunciation and normal rhythm and intonation patterns; b) a conversational or narrative style; c) a fairly wide range of vocabulary and grammatical structures (see selection in Appendix A) and I try to select songs with positive, interesting and meaningful message together with the students' opinion and suggestion.

I chose not to set up an experiment with both a control group and an experimental group because the two English classes I was in charge of were significantly different in knowledge and abilities. I realized that I needed to reduce the anxiety felt by the students and boost their self-confidence by allowing them to listen to the songs first, so I made some CDs available at the Audiovisual Center in order to get them used to the songs. I also handed out several printed sheets of paper with the lyrics of all the songs followed by a word study, the vocabulary and expressions presented in the lyrics: this would help the students' comprehension of the song lyrics as well as stimulate the learner with an incentive for inspiring them to express their attitude towards what they have read and heard. These singing classes can shift the emphasis from singing with the CD to using the DVD – the students are allowed to build familiarity with the lyrics, work on pronunciation and intonation, as well as increase their reading speed so that they would be able to keep up with the words on the screen.

I intentionally began with easy melodies and lyrics so that everyone could follow, such as: *"And I love her"*, *"Yesterday"*, by the Beatles and *"Close to you"*, by Hal David and Burt Bacharach. Here is the list with some of the song lyrics used in my classroom activities: *And I love her*, *Yesterday*, by the Beatles; *Close to you*, *How deep is your love*, by B. Gibb, R. Gibb and M. Gibb; *You needed me*, by Randy Goodrum; *Traces,* by J.R. Cobb, Buddy Buie and Emory Gordy; *Forever by your side*, L. Gotteb and M. Blatte; *You make me feel brand new*, by L. Creed and T. Bell; *I want to hold your hand*, by John Lennon and Paul McCartney; *You give me something*, by James Morrison and Francis White; *Last request*, by J. Duguid, Matty Benbrook and Paolo Nutini; *Without you*, by Paul Buckmaster, Tom Evans and Peter Ham; *Have you ever seen the rain?*, by John Fogerty.

Each song has its particular grammatical or lexical focus which can form the basis for a short cultural, grammatical or vocabulary review. Nevertheless, this activity may be one of the areas where the teacher departs from Krashen's (1982) theory, (already mentioned before) and maintains that challenging students to produce the language and attain the English pronunciation, intonation, speed and can be an effective way to create motivation. During my English classes, I presented simple classroom activities, using popular songs in English as the chief materials for language teaching in which I tried to combine the exploitation of the songs with the syllabus components. Here are some examples:

4. 2. GRAMMATICAL OR LEXICAL REVISION THROUGH POP SONGS

And I love her, Close to you, Traces, Imagine, Yesterday (whose lyrics provide excellent examples of verbal tense movement in colloquial narration from past to present activity):

Goals: listening comprehension, spelling, learner's interaction and team-work, enhancing motivation, using motivation to language acquisition.

Language focus: pronunciation, intonation patterns, sentence stress and the sounds that are reduced, vocabulary, grammar structures, sentence structure (Object Pronouns, Possessive Adjectives and Possessive Pronouns, Present Tense, Present continuous tense, Past Tense, Past Continuous tense, Used to, Prepositions of location, Adverbs of frequency, of time, etc.

You needed me, I want to hold your hand, How deep is your love, When I'm sixty-four, You gave me something

Goals: listening comprehension, spelling, learner's interaction and team-work, enhancing motivation, using motivation to language acquisition

Language focus: pronunciation, intonation patterns, vocabulary, grammar structures, sentence structure; the Simple Past Tense; expressions of past time; *Wh*-questions; Indefinite pronouns; There is, there are; There was, there were; Comparative and superlative degrees of adjectives; The future with *going to* and *will*; Expressions of future time; Need to, try to, like to; Indefinite Pronouns; Idiomatic expressions.

She, Forever by your side, You make me feel brand new, Last request, Without you, Have you ever seen the rain?

Goals: Listening comprehension, spelling, learner's interaction and team-work, enhancing motivation, using motivation to language reinforcement

Language focus: pronunciation, intonation patterns, vocabulary, grammar structures, sentence structure; Modal auxiliaries; Phrasal verbs; Conjunctions; The reported speech; Say and Tell; Prepositions; the Present Perfect Tense; Relative clauses; Defining and non-defining clauses; The gerund and the infinitive; The conditional; If clauses; The Past perfect tense; False cognates; Idioms.

On the whole, I tried to insert more substance into my classes, and build relationships with my students as well. Another common ESL music activity is to have students cut pop song lyrics into lines and then put them in the correct order as they listen to the song. This can be done individually or in small groups. I used to play the song two or three times. After the lines of the song have been put in order, the song was played once more as students read and sang along.

I also selected some songs which deal with the complex concept of *love* and the various ways of conceptualizing this feeling. The students listened to the songs a few times and after that I handed out copies with the lyrics, so that they could listen to them one more time, read through them carefully, sing them as well as examine attentively the lyrics and what might be the interpretation to each song. This is a stage of interpretation and evaluation, and the aim was for the students to react to the work constructing meaning from it, and discussing their ideas in pairs. This stage also provided a means for checking whether the students have understood the basic plot of all the songs. In order to stimulate the students' awareness, I asked them to make a comparison among the texts and decide what kind of possible appeals were presented in the different texts. Their appeal can be trigged by the rhythm, the imagery, the sounds, the atmosphere created, the mood of the composer, the vocabulary or the poetical elements presented in the lyrics. The teacher is supposed

to discuss all the interpretations made by the students, make note of any comments he/she agrees or doesn't agree with, and be prepared to explain why.

The following are examples of contemporary popular songs which focus on the various aspects of love theme, from an immature romantic kind of love to an emotional, insecure, dependent and demanding tone. (The lyrics of these songs are all presented in Appendix A).

And I love her, by John Lennon and Paul McCartney

She (Tous les visages de l'amour), by Kretzmer and Aznavour

When I'm sixty-four, by John Lennon and Paul McCartney

Imagine, by Lennon and McCartney

After the songs were listened to, sung and examined, the students were asked to determine which specific concept of love was presented in each song – they could find out some adjectives or expressions in order to describe the mood and feelings of the composer (or the lead vocal), such as: naïve, gentle, intimate, calm (as presented in the lyrics of *And I love her*), sad, joyful, dreamy, mysterious; emotional, dependent and caring, devoted and faithful, insecure, (as presented in the lyrics of *"When I'm sixty-four"*), down to earth, self-assured, egotist, sensual; tender and everlasting, (as in the lyrics of *"She"*), restless, impatient, abrupt, aggressive, self-pitying, etc. Based on the rhythm and tone, the students could determine or infer what emotional state best described each song (excited, jovial, melancholic, demanding, sad, dreamy, wishful, in love, hopeful, desperate, etc.). Most Beatles' songs were about immature romantic love (as was seen in the lyrics of the song "*And I lover her"* and "*I want to hold your hand*", for instance). But the band members changed and this change is reflected in their growing concept of love in their lyrics: the song *Imagine*, for example, reflects a political message grasped into a nostalgic and utopist look of love.

Some songs may contain slang and incorrect grammatical structures and it is important to identify them and to know the corresponding correct structures. Here are some examples of colloquial expressions which are often commonly heard in many popular songs, but not in formal oral or written language: a) ***ain't*** = a contraction for *"am not", "has not"* or *"have not"* ; b) ***wanna*** = it could mean *" want to"* or *" wanna a"*;

c) ***gonna*** = this means *"going to"* ; d) ***gotta*** = it means *"got to"*; e) ***ain't no sunshine*** (double negative, which is normally not allowed in English).

Of course there are many classroom activities with pop songs and most of them focus on lyrics so that a pop song may usefully set the groundwork for some activities, such as: listening and oral activities lyrics with some target words missing; multiple choice sheets filled with mixing words not heard in the lyrics of the song; vocabulary building activities (pop songs can be written to be easily understood and enjoyed); role plays (dialogues created by learners in which they incorporate language drawn from the song); discussion and writing activities. In sum, a song's positive associations can turn language work drawn from it into a more enjoyable experience, that is, by presenting a whole story or argument in a brief and accessible form, they can lay the groundwork neatly for role plays, discussion and writing activities.

These activities have proved to be highly motivating and I am quite convinced that the results obtained are good and fruitful, especially in improving the student's output and motivation towards the learning of the English language. Finally, I can say that singing in English in classroom activities has fulfilled its promise of giving a certain motivational boost to most students. Therefore, it seems to me that more time and attention to English and American popular songs in an English curriculum would increase students' motivation in that these classroom activities would make them use their knowledge, their music, and their language as well as enlarge their vocabulary in the target language. Thus, in order to help students develop more effective English skills, and eventually work in a cooperative situation where each learner shares responsibility for the outcome, I intended to examine the hypothesis of making a connection between Dörnyei's (2001) construct of motivation, particularly the learner's level and the learning situation level – which have drawn my attention in order to increase students' motivation – in that I tried to focus on the intrinsic and extrinsic motives, the motivational conditions concerning the areas related to the English course in the University and also on my students' backgrounds. In the light of Dörnyei's construct, I tried to increase the students' need for achievement, as well as their self-confidence and self-efficacy, and on the other hand, I made an attempt to

reduce their anxiety and all the negative characteristics that the learners usually bring to the learning process. By means of the singing classes I intended to increase the interest in the course, its relevance and expectancy of success and fulfillment as well as the learner's satisfaction in the outcome. I realize that the teacher is not a neutral observer but a full participator whose contribution for good or ill must be taken into account. Through my singing classes, I think that a closer and relaxed contact with the L2 may result in strong evaluative feelings which in turn may affect a subsequent commitment to learning the English language. In sum, I believe that music and song lyrics, with their emotional motivation, encourage a building-up of a friendly relationship between teachers and students through positive ways in order to support students' intrinsic motivation to create, explore, learn and experiment. On the whole, it can be mentioned that English songs with their cultural and communicative elements fulfill their promise of giving a certain motivational boost to students, and increasing their interest in knowing the English language, attaining their comprehension and developing interaction. As such, my students felt song listening exercises were beneficial, and they would like to do them regularly.

4. 3. DATA COLLECTION AND DATA ANALYSIS

I administered three types of questionnaire (see Appendices B, C and D) which were applied to the students after the last classes of their final semester, in order to evaluate whether the learning atmosphere was altered, the students' attitudes to my teaching as well as their improvement in their pronunciation, vocabulary and fluency, their improvement in creativity, motivation and confidence (see the Appendix B for the results presented in Table 1 and Table 2, and also Appendix C, for the post class questionnaire results for the groups). The ways to collect evidence were also by means of oral interviews and my own observations and these were done during the given classes. The questionnaires were conducted anonymously, which increases their validity and the original language to the items proposed was Portuguese.

In the last semester of 2008, as my students were in the third year of the course, I examined how these students viewed the activity of learning English through pop songs and whether there would be a good effect from the classroom into the world outside. A great majority of students assumed that singing in English helped them with intonation and pronunciation and that these singing activities were very enjoyable and were their favorite ones (according to questions 4 , 6 and 7 from the post class questionnaire in Appendix C). In the questionnaires and data analysis, the great majority of my students answered that the songs had increased their interests and their motivation in studying English, improved their ability to notice and distinguish reduced forms of words, as well as discriminate among the distinctive sounds of the English language (more than 95% of the groups). All but one student in the two groups indicated that they had liked the singing classes and they also saw these activities as helping their listening skills and vocabulary acquisition. They claimed that singing lessons were more beneficial than the other classroom materials in improving their listening ability, and they felt that the exercises should be done more often, perhaps every class.

Through oral interviews I noticed an atmosphere of cordiality and friendship among the students themselves and also with me, in that I was trying to ease their anxiety and intensify their English learning.

Questionnaire items asked whether the exercises and the singing classes helped improve pronunciation, intonation, and contracted forms and I observed that all received approval rates of 80 – 90% by the groups. Unfortunately, with the classroom time (only twice a week, about 6 hours per week), the possibility for students to get a considerable amount of comprehensible input is not so clear, and there are also a few difficulties with the actual situation.

On the whole, the analysis of Appendix B (Tables 1 and 2) and also Appendix C presented some important factors, such as: 1- *Intrinsic interest* = appreciation or fondness of the target language and certain aspects of its culture. (Questions 2, 3, 4 in Table 1, question 1 in Table 2, and Question 2 “d” in Appendix C); 2- *Immediate achievement* = learning the target language to obtain satisfactory results in exams of graduation. (Questions 5 in Table 1, and 2 “a” and “c” in Appendix C); 3- *Going abroad* = learning English to go abroad for various purposes, such as finding better education or better job opportunities. (Question 2 “b” in Appendix C); 4 - *Individual development* = learning English to increase one’s own ability and social status in future development. (Questions 1 and 5 in Table 1, questions 2 “a” and “c” in Appendix C). Among these four categories, *immediate achievement* and *individual development* reflect the instrumental motivation in the classical model, which refers to the employment of the target language as an instrument to achieve certain goals. *Intrinsic interest* is a cultural motivation in that it was related to the culture of the target language and *going abroad* is an item which contains both instrumental and cultural elements. I also noticed that, while listening to and singing pop songs in class, most of the students paid more deliberate attention to pronunciation, phonological rules, sentence and intonation. In addition, they were eager to take a further step to understand what the singer was expressing and to sing the song by themselves.

Most students enter the university with great differences in abilities, since they were usually required to sit almost always passively in their high school classrooms

and listened to the teacher lecturing. In most public and private high schools from the State of Alagoas students of English are offered little exposure to the actual sounds of the language in context, and usually failed to distinguish correctly spoken words they might otherwise understand in written form.

Thus, in order to provide students with exposure to authentic English texts and at the same time stimulate motivation for the lessons, I tried to use materials based on English language songs and also music videos. (There were only two video clip presentations to the group during their last semester. Some of the songs were already known to the class and the tasks and activities were correlated with the linguistic content). In addition, I could say that the resulting intrinsic motivation enhanced by the regular use of pop songs in classroom activities seemed to stimulate the students affectively and gave them the desire to learn more of the English language. The social interactive activity of songs in the language classroom promoted intrinsic motivation, which was reflected in various positive emotional responses, since I could notice that my students were feeling successful, experiencing joy and satisfaction in that they were engaged in a pleasant experience.

Although this study is concerned with listening ability, improvement in students' oral (intonation, pronunciation, stress and contracted forms), written production as well their motivation to learn English, the results denoted some gains, but further research into the cognitive and affective advantages of music and songs should be relevant and necessary. See Appendix D for a brief comment on a discourse analysis of pop songs (conducted by Murphey, 1992), which was used for the song treatment and given to the students, with some questions dealing with the singing classes. The results of this study can not be generalized beyond the scope of this sample, which had no control group for comparison, and presented some limitations of time, age, and language level.

CONCLUSION

Based on students' answers on their questionnaires and also in my classroom observations, I can say that using singing activities in the English classroom has some motivational value. Within the class environment, students show a great interest in the meaning of the song lyrics, and most students try to sing with vivid emotion. In order to answer my research questions, (1- whether learning is truly enhanced in incorporating pop songs; 2- whether popular songs have the power to motivate students and create a positive and relaxing environment in the language classroom; and 3- whether pop songs can possibly be used for instructional purposes in a foreign language classroom to assist students in acquiring new vocabulary required in a year of language learning), I checked the number of students who have answered with affirmative sentences, filling in more than 80% of the questions. From the research and success reported in the data analysis, it seems that popular songs are indeed a well established and pedagogical educational tool. Furthermore, one can assume that an optimal language learning environment should include a combination of the relaxing and communicative elements found in the song lyrics with the heightened retention and comprehension level brought on by the rhythms, the repetitious and mnemonic qualities of the songs. In fact, using songs regularly creates a classroom climate in which students learn with enjoyment, as they are delighted to get involved in the actual language of the songs, as well as in the vivid imagination of the composer or the singer.

As it was said above, motivation is a major factor in the successful study of language learning and studying. It is also an important contribution to language achievement in terms of linguistic outcomes, which traditionally refer to the knowledge structure of the language, that is, vocabulary, grammar, pronunciation and the four basic skills of the language. Generally speaking, language students from the Federal University of Alagoas reveal powerful instrumental motivation, which is characteristic of exam driven motivation. The English learning context in our language department foster this unique type of motivation and generally determines the selection of teaching and learning strategies.

But I also notice that, in addition to help our language learners pass exams and get their certificates, we teachers also try to emphasize the ability to use the English language appropriately in order to provide optimal learning experiences. This is really a challenging job which can be fulfilled through application of research findings and integration of technology in the classroom activities. For teaching is a combination of science, challenge and art. Science helps us to be informed in contributing to our understanding of learning a language, but it is the teacher's engagement and enthusiasm in teaching that requires us to interpret and apply the scientific information in making the choices for any given situation among the methodological options that exist.

Motivated students are every teacher's dream – they are willing to work hard, add their own goals to those of the classroom, focus their attention on the tasks done in classroom activities, persevering through challenges. In educational psychology, the definition of what it is to be motivated is quite simple: to be motivated is to be moved to do something. I believed that much of my own English language acquisition occurred through music, since I often recall specific phrases, sentences and expressions learned in English and American songs. While listening to the songs in English, I used to focus not only on the comprehension of the content, but also on the phonemes as well as cultural aspects and expressions. The songs also reinforced the grammatical structures being taught in the English language classroom environment.

In times of frustration and sorrow, for instance, the lyrics and melody of the song *Smile* (a famous composition by Charles Chaplin, G. Parsons and J. Turner), often were repeated mentally in my mind as a coping mechanism. I realized that lots of lines and sentences from a few popular songs were being repeated over and over in my mind. I enjoy music a lot, I love singing and the desire to hear language from through music may have increased my proficiency as well as my phonetic ability.

I also think that a language teacher should be creative and innovative. Songs in a L2 environment help make the process more interesting and effective and they can be inspiring and enjoyable, lending themselves to the classroom as tools for drawing ideas and sensations out of the learner. As Murphey (1992) has suggested:

> What we are doing is insearch not input: we ask students to use their feelings, experiences, and thoughts, stimulated by the music, as the primary materials for our teaching (p. 15).

It is likely that the use of music and songs in the L2 classrooms would gain wider acceptance if there were more empirical research demonstrating positive effects on SLA. Owing to different teaching materials as well as different students' learning needs, a variety of teaching methods can be required to enhance motivation. The teachers may worry that their students will enjoy music, but will actually learn less than by more traditional methods. The common agreement is that students learn the same amount of material by both methods. I have been teaching English at the University for over fifteen years and I think that this agreement is true. The main difference is that students report learning through songs as much more enjoyable. And this still gives us courage to use the more enjoyable method in the classroom activities, in order to increase the motivation for learning English. Since the results are roughly similar, this could help the teacher deal with the problem of creating a good learning atmosphere in the English class, without compromising the level of learning.

On the other hand, this type of classroom activity should not be employed so often, as the only resource of content for learning, since overusing pop songs in class may weaken students' interests and abate their absorption of systematic knowledge. The majority of students who enter four-year Brazilian colleges – particularly most students from public high schools and colleges and my own students from the Federal University of Alagoas – have not acquired the English level they were expected to if they were in private language schools; and they will not substantially improve in English with three or four years of college English education if their education is limited solely to what they do in the classroom. In other words, high school English provided the students with less comprehensible input and heightened their affective filter, thereby creating poor conditions for the English language acquisition. Another demotivating factor is the frequent change of teachers, that is, in just one year, many of the students had up to three or four different teachers, each one of them trying a new method, demanding different things and also considering

different things important. As a result, the whole class seemed to get tired of this after a while and they seemed to become demotivated, insecure and embarrassed in the English classes.

By implication, the instructional role of songs used in the English language learning classroom can be explored with emphasis on research, and learning objectives. Also, I have started to regard education as a constantly developmental, sustainable process, instead of a static, passive method. I decided to alter my teaching method, so as to maximize student-participation and minimize teacher-domination, in order to offer students much freedom to talk, to discuss and to communicate so as to change the passive, silent atmosphere into an active and interesting one. I can feel now more capable of monitoring my teaching more flexibly, confidently, since I am able to concentrate my attention on my students' learning not merely on my own teaching. In short, I think I will not only improve my students' learning and motivation, fostering their fluency, intonation, creativity and imagination, but I also will empower my teaching and their learning as well.

The results and discussion outlined in the foreground sections of this work are here open to new ideas and insights from all sides, since we are very far from the point where any definite summation can be attempted.

I must stress that the regular use of popular songs is not presented here as a panacea, replacing all other methods as the only viable teaching tool. It should, however, be considered an important teaching method that is an acceptable tool for classroom instruction. As such, music and popular songs may not only be entertaining, but also may provide numerous benefits to students. From this perspective, I echo Medina's (1990) belief that "the use of music to promote second language acquisition should occupy a more important role in the second language curriculum" (p. 18).

I also think that, apart from the two types of motivation, namely integrative and instrumental, there is another type: the emotional motivation. EFL learners are generally easily moved and motivated by the singers, the songs, the variety of rhythm and the popular themes presented in the lyrics of the songs. The regular use of pop songs in classroom activities may suggest that this resource will not weaken but

reinforce the effect of teaching English with plenty of motivation. As a result, it could be justified on the grounds that using songs regularly in the English classroom would emancipate full mental and affective power in language learning, promoting language awareness (a means of helping learners to help themselves) and the development of the learner's automaticity, that is, the ability to use the English language naturally, without conscious effort. As a result, students are engaged emotionally in an emotional experience.

This kind of motivation, together with the teacher's own encouragement and engagement seem to enhance a building-up of a friendly relationship between teachers and students. Whatever is done by a teacher has a motivational influence on his/her students, since teacher behavior is a powerful "motivational tool" (DÖRNYEI, 2001, p. 120). A key element is to establish a relationship of mutual trust and respect with the learners by means of talking with them on a personal level in that this mutual trust could lead to enthusiasm and student's motivation. Thus, this may motivate the students to learn languages in general, enhancing the retention of grammar structures, sentence stress, pronunciation, while producing a mental repetition that may stimulate the target language acquisition. As Stern (1983) points out, "language teaching can be defined as the activities which are intended to bring about language learning" (p. 21). Hence whatever theory of language teaching should start from the learning process of the learner's perspective.

I love to sing and I feel that singing reflects a way of sharing something of myself with my students. Even though musical tastes can be quite varied in a class, I have been trying to make the students find out the purpose behind using a song, so that the students could look beyond the style of the music and eventually practice the rhythm, stress and the intonation patterns of the English language.

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APPENDIX A

LYRICS OF THE SONGS USED IN CLASSROOM ACTIVITIES

And I love her

I give her all my love
That's all I do
And if you saw my love
You'd love her too
And I lover her
She gives me everything
And tenderly
The kiss my lover brings
She brings to me
And I love her

A love like ours
Could never die
As long as I have you near me
Bright are the stars that shine
Dark is the night
I know this love of mine
Will never die
And I love her…
And I love her…

She

She may be the face I can't forget
A trace of pleasure or regret
May be my treasure or the price I have to pay
She may be the song that summer sings
May be the chill that Autumn brings
May be a hundred different things
Within the measure of a day.
She may be the beauty or the beast
May be the famine or the feast
May turn each day into a heaven or a hell
She may be the mirror of my dream
A smile reflected in a stream
She may not be what she may seem inside her shell…
She who always seems so happy in a crowd
Whose eyes can be so private and so proud
No one's allowed to see them when they cry
She may be the love that cannot hope to last
May come to me from shadows of the past
That I'll remember till the day I die…
She may be reason I survive
The why and where for I'm alive
The one I'll care for through the rough and ready years
Me… I'll take her laughter and her tears
And make them all my souvenirs
For where she goes I've got to be
The meaning of my life is she…

When I'm sixty-four

When I get older losing my hair, many years from now
Will you still be sending me a valentine, birthday greetings, bottle of wine?
If I'd been out till a quarter to three, would you lock the door?
Will you still need me, will you still feed me
When I'm sixty-four?
Oh! Oh! You'll be older too
And if you say the word, I could stay with you

I could be handy mending a fuse when your lights have gone
You can knit a sweater by the fireside,
Sunday mornings go for a ride
Doing the garden, digging the weeds
Who could ask for more?
Will you still need me, will you still feed me
When I'm sixty-four?
Every summer we can rent a cottage in the Isle of Wight,
If it's not too dear
We shall scrimp and save
Grandchildren on your knee, Vera, Chuck and Dave…
Send me a postcard, drop me a line stating point of view
Indicate precisely what you mean to say,
"Yours sincerely…" wasting away
Give me your answer, fill a form "mine forever more"
Will you still need me, will you still feed me
When I'm sixty-four?...

Imagine

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people living for today…
Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people living life in peace…

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

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

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

HOW DEEP IS YOUR LOVE?
(B. Gibb – R. Gibb – M. Gibb)

I know your eyes in the morning sun
I feel you touch me in the pouring rain
And the moment that you wander far from me
I want to feel you in my arms again
And you come to me on a summer breeze
Keep me warm in your love, then you softly leave
And it's me you need to show… how deep is our love?
How deep is your love? How deep is your love?
I really need to learn
'Cause we're living in a world of fools
(that's) breaking us down when they all should let us be
We belong to you and me
I believe in you, you know the door to my very soul
You're the light in my deepest darkest hour
You're my saviour when I fall
And you may not think I care for you
When you know down inside that I really do
And it's me you need to show… how deep is your love?

Vocabulary and word study

- to know – knew – known = saber, conhecer
- in the morning sun = ao sol da manhã
- to feel – felt – felt = sentir
- to touch – touched – touched = tocar, tocar de leve
- in the pouring rain = na chuva forte, torrencial
- to wander- wandered – wandered = vagar sem destino, andar
- far (adv.) =longe; far from= longe de (antônimo= near = perto)
- wanna = want to
- a summer breeze= uma brisa de verão
- to keep – kept – kept = manter, conservar
- warm (adj.) = quentinho/a; agasalhado/a; morno/a/os/as
- softly (adv.) = suavemente): soft (adj.) + **-ly** = **-mente**
- to leave – left – left = sair, partir, ir embora, deixar
- to need – needed – needed = precisar, necessitar
- to show – showed – shown= mostrar, demonstrar
- how deep = qual é a profundidade? (quão profundo é seu amor)
- to learn – learned/ learnt = aprender
- to live – lived – lived = morar, viver
- fools (subst.) = tolos, idiotas, bobos
- to break- broke – broken = quebrar, romper, despedaçar

- to break down = derrubar, sucumbir, falhar, não obter êxito
- they all should let us be= todos eles deveriam nos deixar ser
- to let – let – let = deixar, permitir
- to belong (to)– belonged – belonged = pertencer a
- to believe – believed – believed = acreditar, crer
- my very soul = minha verdadeira alma, minha alma exata
- deep (adj.) =profundo/a/os/as ; dark(adj.) = escuro/a/os/as
- -est = sufixo designativo do grau superlativo de superioridade
- my darkest hour = minhas horas mais escuras, mais tristes
- saviour = salvador/a
- to fall – fell – fallen = cair
- may – might – might = poder, ser possível (indica possibilidade)
- to think – thought – thought = pensar, achar, considerar
- to care – cared – cared = importar-se, ligar, dar importância a
- I care for (about) you = eu me importo com vc., me preocupo
- down inside = lá no fundo, lá em seu íntimo

THEY LONG TO BE (CLOSE TO YOU)

(Burt Bacharach – Hal David)

Why do birds suddenly appear every time you are near?
Just like me, they long to be close to you…
Why do stars fall down from the sky every time you walk by?
Just like me, they long to be close to you…
On the day that you were born the angels got together
And decided to create a dream come true
So they sprinkled moon dust in your hair of gold
And starlight in your eyes of blue…
That is why all the girls in town follow you all around
Just like me they long to be close to you…

Vocabulary and word study

- suddenly (adv.) subitamente, de repente = all of a sudden
- to appear – appeared – appeared = aparecer, surgir, mostrar-se
- every time = toda vez que, todas as vezes que
- near (adv.) = perto, por perto
- just like = exatamente como, igual a
- to long – longed – longed = desejar intensamente
- close to (adv.) = bem perto, pertinho; close together = bem junto
- to fall down = cair
- the sky = o céu
- to walk by – walked – walked = passar por (algum lugar)
- you were born = vc nasceu (você foi nascido/a) nascer = to be born
- to bear – bore – born = dar à luz, parir; be born = nascer
- to get together = juntar-se, reunir-se, chegar a um acordo
- to decide – decided – decided = decidir
- to create – created – created = criar
- dream (subst.) = sonho
- a dream come true = um sonho que se realiza, que se torna verdade ; to come – came – come = vir, realizar-se, tornar-se

- to sprinkle – sprinkled – sprinkled = salpicar, borrifar
- moon dust = poeira da lua, o pó da lua
- your hair of gold = seus cabelos de ouro, seus cabelos dourados
- starlight = luz das estrelas
- your eyes of blue = seus olhos azuis, o azul de seus olhos
- that is why = that's why = é por isso que, é por essa razão que
- follow – followed – followed = seguir, acompanhar
- follower = seguidor, discípulo, partidário, fiel)
- all around = por toda a parte

YESTERDAY (John Lennon and Paul McCartney)

Yesterday all my troubles seemed so far away
Now it looks as though they're here to stay
Oh, I believe in yesterday…
Suddenly I'm not half the man I used to be
There's a shadow hanging over me
Oh, yesterday came suddenly

Why did she have to go?
I don't know… she wouldn't say
I said something wrong
Now I long for yesterday

Yesterday love was such an easy game to play
Now I need a place to hide away
Oh, I believe in yesterday…

Why did she have to go?
I don't know … she wouldn't say
I said something wrong
Now I long for yesterday …

Yesterday love was such an easy game to play
Now I need a place to hide away
Oh, I believe in yesterday
(hum to "I believe in yesterday")

Vocabulary and word study

- to seem = parecer, dar a impressão,ter a impressão
- to look = parecer. It looks like rain = Parece que vai chover, parece chuva.
- as though = como se; it looks as though… = parece que , é como se…
- used to be = costumava ser, como era antes
- shadow = sombra, vulto,imagem vaga ou refletida
- to hang – hung – hung = pender, estar suspenso (a), pairar
- suddenly (adv.) = de repente, repentinamente, subitamente
- she wouldn't say = ela não diria
- to long for = desejar ardentemente, ter saudades
- to hide away = esconder-se, sair, afastar-se com desgosto, com tristeza
- to hide- hid – hidden = esconder (-se)

I WANT TO HOLD YOUR HAND

(John Lennon and Paul McCartney)

Oh, yeah! I'll tell you something
I think you'll understand
When I'll say that something
I wanna hold your hand, I wanna hold your hand! I wanna hold your hand!...

Oh, please, say to me you'll let me be your man
And please, say to me you'll let me hold your hand
Now let me hold your hand, I wanna hold your hand

And when I touch you I feel happy inside
It's such a feeling that my love I can't hide, I can't hide, I can't hide…

Yeah, you got that something, I think you'll understand
When I feel that something, I wanna hold your hand
I wanna hold your hand, I wanna hold your hand…

Vocabulary and word study

- something = algo, alguma coisa
- wanna = want to
- to hold = segurar, pegar
- let me be = deixe-me ser
- to touch = tocar
- to feel happy inside = sentir-se feliz intimamente, dentro de si mesmo
- such (adj.) = tão grande, tão bom
- to hide – hid – hidden = esconder

YOU NEEDED ME

(Randy Goodrum)

I cried a tear, you wiped dry
I was confused, you cleared my mind
I sold my soul, you bought it back for me
You held me up and gave me dignity
Somehow you needed me…

You gave me strength to stand alone again
To face the world out on my own again
You put me high upon a pedestal
So high that I could almost see eternity
You needed me, you needed me….

And I can't believe it's you, I can't believe it's true
I needed you and you were there
And I'll never leave, why should I leave? I'd be a fool
'Cause I finally found someone who really cares

You held my hand when it was cold
When I was lost you took me home
You gave me hope when I was at the end
And turned my lies back into truth again
You even called me friend…

Vocabulary and word sudy

- to cry – cried – cried = chorar
- a tear = uma lágrima
- to wipe = enxugar, secar
- to clear = limpar, clarear, desanuviar
- my soul = minha alma
- to buy it back = comprá-lo(a) de volta, restituir
- to hold – held – held = segurar, pegar, sustentar; to hold someone high = levanter alguém
- dignity = dignidade
- somehow (adv.) = de alguma forma, de qualquer maneira, por qualquer razão
- strength = força, poder, apoio
- to stand alone = estar sozinho, ficar sem auxílio, sem ajuda
- to face the world = enfrentar o mundo; to face = encarar, enfrentar, não fugir
- on one's own = por iniciativa própria, sozinho (a)
- to put someone high = colocar alguém no alto, com respeito e veneração
- almost (adv.) = quase, por pouco
- why should I leave? = Por que eu deveria ir embora?
- I'd be a fool = I would be a fool = eu seria um tolo (uma tola)
- to care = importar-se, preocupar-se, dar atenção
- to be lost = estar perdido (a)
- hope = esperança
- to turn back = voltar, fazer voltar; my lies = minhas mentiras; truth = verdade
- even (adv.) = até, ainda

TRACES

(J. R. Cobb – Buddy Buie – Emory Gordy)

Faded photographs covered now with lines and creases
Tickets torn in half, memories in bits and pieces
Traces of love long ago that didn't work out right
Traces of love…
Things we used to share… souvenirs of days together
The ring he (she) used to wear
Pages from an old love letter
Traces of love long ago that didn't work out right
Traces of love with me tonight

I close my eyes and say a prayer
That in his heart he'll find a trace of love still there somewhere

Traces of hope in the night
That he'll come back and dry
These traces of tears from my eyes…

Vocabulary and word study

- to fade – faded – faded = murchar, desfalecer, enfraquecer, desbotar
- faded (adj.) = desbotada (s) : é o particípio passado do verbo **to fade**
- to cover – covered – covered = cobrir, cobrir a superfície de
- lines (subst.) = linhas, bilhetes, rabiscos
- creases (subst.) = dobras, rugas, pregas
- tickets (subst.) = bilhetes, passagens, ingressos (de cinema, de viagem etc.)
- to tear – tore – torn = rasgar, despedaçar
- torn (adj.) = rasgado /a/os/as ; trata-se do part. passado do verbo **to tear**
- in half = pela metade, ao meio
- in bits and pieces = em pedacinhos; pieces = pedaços
- traces = vestígios, restos
- a love long ago = um amor antigo, de muito tempo atrás
- to work – worked – worked = trabalhar
- to work out right = dar certo, ser bem resolvido
- to share – shared – shared = compartilhar, dividir, repartir
- to wear – wore – worn = usar, vestir
- close – closed – closed = fechar, cerrar
- to say – said – said = dizer; to say a prayer = fazer uma oração
- to find – found – found = achar, encontrar
- still (adv.) = ainda; there (adv. de lugar) = lá
- somewhere = em algum lugar
- hope (subst.) = esperança
- to come back = voltar (vir de volta ; to come = vir)
- to dry – dried – dried = secar, enxugar
- tears (subst.) lágrimas
- from my eyes = de meus olhos, em meus olhos

FOREVER BY YOUR SIDE (L. Gotteb / M. Blatte)

When we started out as friends
Friends turned into lovers
Do you remember when I held you for the very first time?
Love made it so easy, girl, for me to speak my mind…
I've said:

I want you, I need you
Oh, girl, how I believe in you
You're the light that has always seen me through
In you I could find that I will be forever by your side

Now we see our love has grown
And these have been the sweetest times that I have ever known
And I know that it will never end
'Cause every time I look at you I fall in love again

I want you, I need you…

Longer than the sun will shine
Love is a tie that binds forever, forever…
Two hearts are meant to be one live eternally
Together, together, forever…

I want you, I need you
Oh, girl, how I believe in you
You're the light (that shines) that has always seen me through
In you I could find that I will be forever by your side…

Vocabulary and Word study

- to start out = começar, dar os primeiros passos
- to turn into = transformar-se em
- to hold – held – held = segurar, abraçar
- very (adj.) = exato (a), justo (a), simples
- the very first time = ----------
- to speak one's mind = dar sua opinião, expressar-se
- mind (subst.) = mente, espírito, gosto, vontade, ânimo
- to believe in = acreditar em, crer em; I believe in God = ----------
- to see through = perceber, não se deixar iludir
  he saw me through = ele me ajudou, me consolou (a enfrentar momentos difíceis)
- to find – found – found = achar, encontrar
- can – could - _____ = poder, conseguir, saber (fazer algo), ter condições de, ser capaz de
- the sweetest times = os momentos mais doces, mais ternos
- to end – ended – ended = terminar, acabar, findar
- to look at – looked at – looked at = olhar para
- to fall in love = apaixonar-se (to fall – fell – fallen = cair)
- longer = por mais tempo (**longer** = comparative de superioridade de **long**
- tie (subst.) – laço, nó, vínculo; ties of friendship = ----------
- to bind – bound – bound = amarrar, atar, ligar, prender
- I'm bound to him by gratitude.= ----------
- to mean – meant – meant = significar, querer dizer, pretender, intencionar; destinar
- I didn't mean to be rude. I'm sorry. = ----------
- He is meant to succeed in his career. = ----------
- forever = para sempre
- forever and ever = para todo o sempre
- eternally (adv.) = eternamente
- o sufixo **–LY** é acrescentado a adjetivos para formar advérbios de modo (**-LY** = **-MENTE**).

YOU MAKE ME FEEL BRAND NEW (L. Creed / T. Bell)

My love, I'll never find the words, my love
To tell you how I feel, my love
Mere words could not explain
Precious love, you held my life within your hands
Created everything I am
Taught me how to live again
Only you care when I need a friend

Believe in me through thick and thin
This song is for you filled with gratitude and love

God bless you! You make me feel brand new
For God blessed me with you
You make me feel brand new
I sing this song 'cause you make me feel brand new…

My love, whenever I was insecure
You built me up and made me sure
You gave my pride back to me
Precious friend, with you I always have a friend
You're someone who I can depend
To walk a path that sometimes bends
Without you life has no meaning or rhyme
Like notes to a song out of time
How can I repay you for having faith in me?

Vocabulary and word study

- to feel – felt – felt = sentir ; you make me feel = você me faz sentir
- mere words= simple words; mere (adj.) e.g.: Don't expect too much of her, she's a mere child = ----------
- to hold – held – held = segurar, prender
- within (prep.) = dentro de, no interior de
- to teach – taught – taught = ensinar
- to care – cared – cared = preocupar-se, interessar-se, cuidar
- through thick and thin = em todas as ocasiões, até o fim, venha o que vier. e.g.: They remained friends through thick and thin= ----------
- thick (adj.) = grosso, expenso, denso: a thick book, a thick forest
- thin (adj.) = fino, delgado, magro, delicado: a thin wire, thin hair; she looks thin after her sickness.
- gratitude (noun) = gratidão, agradecimento
- to bless – blessed – blessed = abençoar; desejar felicidade; consagrar
  The priest blessed the bread and the wine= ----------
- brand new = = novo em folha, sem uso: a brand new car = ----------brand = marca de fábrica, marca registrada
- whenever (adverb) = sempre que, toda vez que
- to build up = recuperar, melhorar
- to make sure = assegurar, dar certeza
- to give something back = devolver algo
- pride (noun) = orgulho, amor próprio
- to walk a path = linha de conduta. E.g.: Hard work is the path to success= ----------
  ----
- meaning (noun) = significado, sentido
- rhyme (noun) = rima
- like (prep.) = como, da mesma forma/maneira, com as mesmas características: my son is like his father= ----------
- a song out of time = uma canção/ música fora do tempo, antiga
- to repay- repaid – repaid = pagar de volta, retribuir, compensar
- faith (noin) = fé ; to have faith in = ter fé em, depositar confiança em

YOU GIVE ME SOMETHING
(James Morrison / Francis White Eg)

intérprete: James Morrison

You wanna stay with me in the morning
You only hold when I sleep
I was meant to tread the water
Now I've gotten in too deep
For every piece of me that wants you
Another piece backs away
'Cause you give me something
That makes me scared, alright
This could be nothing
But I'm willing to give it a try
Please, give me something
'Cause someday I might know my heart…

You already waited up for hours
Just to spend a little time alone with me
And I can say I've never bought you flowers
I can't work out what they mean
I never thought that I'd love someone
That was someone else's dream

'Cause you give something…
But it might be a second too late
And the words I could never say
Gonna come out anyway…

Vocabulary and word study

- wanna stay (gíria, slang) = want to stay
- to hold – held – held = segurar, abraçar; to sleep – slept – slept = dormir
- to tread – trod – trodden = pisar, andar, caminhar . Ex.: Don't tread on the grass! = ----------. to tread on air (gíria) = estar nas nuvens, estar feliz.
- to be meant to = destinar. E.g..: He is meant to succeed in his car = ----------(to mean – meant –meant =significar, querer dizer, tencionar; mean (as an adjective) = mesquinho, vil, desprezível, egoísta)
- to get in = chegar; too deep =muito intensamente, profundamente , extremo
- piece = pedaço, parte
- to back away = andar, mover-se para trás
- to scare – scared – scared = assustar, apavorar, amedrontar
- alright (gíria, slang) = all right = tudo bem, tudo certo
- to will – willed – willed =ter vontade, desejar que algo aconteça
- try (subst.) = tentativa, experiência, prova
- might (v. auxiliar, usado como passado de **may** = poderia, podia (expressa possibilidade)
- I might know my heart = ----------
- to wait up (for somebody) = ficar acordado (a) à espera de alguém
- to spend – spent – spent = passar, gastar
- a little time = um pouco de tempo, algum tempo

- alone (adjetivo / advérbio) = sozinho (a), só, apenas
- to work out = achar, calcular, elaborar
- to mean – meant – meant = querer dizer, significar
- someone else (esp usado após um pronome indefinido ou interrogativo)= alguém mais, outro alguém; someone else's dream = ----------
- a second too late = tarde demais por apenas um segundo
- can – could – could = poder, conseguir, ser capaz de
- the words that I could never say = ----------
- to come – came – come = vir, aparecer, surgir
- anyway (= anyhow) = de qualquer forma, jeito, casualmente (advérbio)

LAST REQUEST
(Jim Duguid/ Matty Benbrook/ Paolo Nutini)

intérprete: Paolo Nutini

Slow down, lie down
Remember it's just you and me
Don't sell out, bow out
Remember how this used to be
I just want you closer, is that alright?
Baby, let's get closer tonight

Grant my last request and just let me hold you
Don't shrug your shoulders
Lay down beside me
Sure I can accept that you're going nowhere
But one last time let's go there
Lay down beside me, oh…

I've found that I'm bound
To wander down that long way road, ohhh
And I realize all about your lies
But I'm no wiser than the fool I was before
I just want you closer, is that alright?
Baby, let's get closer tonight
Grant my last request and just let me hold you …

Baby, baby, baby
Tell me how I can… how can this be wrong

Vocabulary and word study

- to slow down = ir mais lentamente, diminuir a marcha
  lie down = deitar-se
- just (advérbio) = apenas, somente
- to sell – sold – sold = vender, negociar; to sell out = liquidar todo o estoque, esgotar
- to bow = reverenciar, saudar, curvar o corpo ou a cabeça (em sinal de respeito, submissão, concordância)
- this used to be = isto costumava ser, como isto era
- close (adv.) = rente, perto, junto ; closer = mais perto, mais juntinho

- let's get closer = vamos ficar mais juntos, mais perto
- to grant = conceder, dar, outorgar
- request (noun) = pedido
- to shrug = dar de ombros (ao demonstrar indiferença)
- shoulders (noun) = ombros
- to lay – laid – laid = pôr, colocar, arrumar; assentar
- to lay down = deitar-se, encostar-se, reclinar-se – beside me = ao meu lado
- to accept = aceitar
- nowhere (advérbio) = a lugar nenhum
- to be bound = estar prestes a ir, com destino a, de partida, em viagem para

E.g..: Where are you bound for? = aonde vc vai? - Bound (adj.) = certo, seguro- Ex.: It's bound to rain = É certeza que vai chover.

- to wander= perambular, andar por aí, vaguear
- that long way road = ----------
- to realize (false cognate!) = compreender, perceber
- lies (noun) = mentiras
- wise (adjetivo) = sábio, sensato; wiser = mais sábio, mais sensato
- be none the wiser = não mais informado/a par do que antes
- fool = pessoa tola, estúpida, idiota
- tell me = me diga
- errado, incorreto, errôneo; mau, imoral

WITHOUT YOU

(Paul Buckmaster/ Thomas Evans/ Peter Ham)

Intérprete: Harry Nilsson

No, I can't forget this evening
Or your face as you were leaving
But I guess that's just the way the story goes
You always smile but in your eyes you sorrow shows
Yes, it shows…

No, I can't forget tomorrow
When I think of all my sorrow
When I had you there but then I let you go
And now it's only fair that I should let you know
What you should know

I can't live if living is without you
I can't live, I can't give anymore
I can't live, if living is without you
I can't live, I can't give anymore…
Well, I can't forget this evening…

Vocabulary and word study

- to forget – forgot – forgotten = esquecer, esquecer-se de
- to guess = crer, pensar, julgar, achar
- the way = o jeito
- the story goes = a história acontece (to go = parecer, soar)
- to show – showed – shown = mostrar, exibir, expor; revelar; ensinar

- sorrow (noun) = amargura, tristeza, dor
- to let – let – let = deixar, permitir
- to be fair = ser justo, ser honesto, razoável
- should (v. aux.; pode indicar obrigação) = devia, deveria ; to know = saber

HAVE YOU EVER SEEN THE RAIN intérprete - Rod Stewart
(John Fogerty)

Someone told me long ago
There's a calm before the storm, I know
It's been coming for some time
When it's over, so they say
It will rain a sunny day, I know
Shining down like water

I wanna know… have you ever seen the rain?
I wanna know… have you ever seen the rain
Coming down on a sunny day?

Yesterday and days before
Sun is cold and rain is hard, I know
It's been that way for all my time
Till forever on it goes
Through the circle fast and slow, I know
And it can't stop I wonder

I wanna know… have you ever seen the rain?
I wanna know… have you ever seen the rain
Coming down on a sunny day?

Vocabulary and word study

- long ago = há muito tempo
- calm /*kam*/ = calma, calmaria ; storm = tempestade, tormenta
- to come – came – come = vir, aproximar-se, chegar
- for some time = há algum tempo, faz algum tempo
- to be over = terminar, acabar
- sunny (adj.) = ensolarado
- to shine – shone – shone = brilhar, reluzir, resplandecer
- forever (adj.) = para sempre
- through (adverb) de lado a lado, do começo ao fim; até o fim
- fast (adj./adv.) = rápido, rapidamente; slow = lento, lentamente
- to wonder = querer saber, perguntar-se a si mesmo (a)
- I wonder who's kissing her now… = ----------

APPENDIX B

Table 1 -

REASONS FOR LEARNING ENGLISH	IN ORDER OF IMPORTANCE
1. Professional purposes	# 1 importance
2. Self realization (Fulfillment)	#2 importance
3. Communication with natives	#3 importance
4. Understand song lyrics better	# 4 importance
5. Academic purposes	# 5 importance

Table 2

DO YOU SEE YOURSELF AS A GOOD STUDENT OF ENGLISH?	
YES = 18 answers NO = 05 answers DID NOT ANSWER = 02	
JUSTIFICATIONS FOR POSITIVE ANSWERS	
I try to do my best to learn English; I really like the language.	11 answers
I think I am a good, diligent student.	05 answers
I try to learn it, despite some difficulties or lack of time.	03 answers
I also study English in a private-school language course	01 answer
I have a liking towards the English language.	01 answer
I have no difficulties in learning grammar and pronunciation.	01 answer
JUSTIFICATIONS FOR NEGATIVE ANSWERS	
I have plenty of difficulties in all four skills (listening, speaking, etc.)	02 answers
I do not make any efforts to learn English.	01 answer
I cannot afford attending a private-school language course; besides, I have other interests.	01 answer
I have not had the change to attend a private-school language course; I have not had much time to spare.	01 answer
I find the pronunciation of the English language quite difficult.	01 answer
I have other professional interests instead of learning English.	01 answer
NO JUSTIFICATIONS PRESENTED = 02	

APPENDIX C

Questionário de sondagem para verificar a situação motivacional dos alunos de Língua Inglesa III, do curso de Letras Português-Inglês da Faculdade de Letras (FALE), da Universidade Federal de Alagoas (POST CLASS QUESTIONNAIRE)

1- Você gosta de inglês? SIM ( ) NÃO ( )

2- Qual o objetivo maior que você apresenta para aprender a língua inglesa? (numere de 1 a 5, por ordem de importância):

a) ( ) motivos profissionais
b) ( ) realização pessoal (viagens, por exemplo)
c) ( ) para obter um melhor desempenho em pesquisas acadêmicas
d) ( ) para poder me comunicar com nativos e outras pessoas
e) ( ) para entender melhor letras de músicas internacionais

4- Você se considera um (a) bom (boa) aprendiz desse idioma? Justifique sua resposta.

SIM ( ) NÃO ( )

4- Quais atividades realizadas em sala de aula você aprecia mais? (numere de 1 a 5, por ordem de importância):

a) ( ) aulas sobre gramática
b) ( ) leitura e interpretação de textos
c) ( ) produção escrita
d) ( ) apresentação de músicas, vídeos etc.
e) ( ) aulas de fonética / listening

5- Como você classifica seu (sua) professor (a) de língua inglesa?

a) ( ) normal, e procura dar sua aula corretamente,com os recursos de que dispõe
b) ( ) parece ter mais otimismo e procura motivar os(as) alunos (as)
c) ( ) parece desanimado (a), e não se preocupa em motivar os (as) alunos (as)
d) ( ) cumpre sua missão, mas parece não ter vocação para ensinar

5- Você gostaria de participar de uma experiência de ensino em que a música popular fosse usada como recurso didático básico para a aprendizagem do inglês?

SIM ( ) NÃO ( )

7- Você acha que as letras (the lyrics) de músicas populares (numere, por ordem de importância):

a) ( ) motivam realmente o aprendiz para o estudo da língua inglesa
b) ( ) favorecem a aquisição e a memorização de vocabulário
c) ( ) melhoram a fluência na fala
d) ( ) contribuem para melhorar a compreensão auditiva do (a) aluno (a) (listening)

8- Como você se classifica em suas aulas de inglês:

a) ( ) interessado (a), motivado (a)
b) ( ) desmotivado (a), cansado (a)
c) ( ) indiferente

APPENDIX D

DISCOURSE ANALYSIS OF POP MUSIC

Educator Tim Murphey (1992) conducted analysis of the lyrics of a large *corpus* of pop songs and found that these songs have several features that helped second-language learners: they contain common, short words and many personal pronouns. Murphey analyzed 50 pop music songs and found that all songs but one had a first person, **"I"**, while 88 per cent had a referent **"YOU"**. Only one each of these referents was specified by proper names. Of course, the major theme is **"LOVE"** in one of its three stages: beginning, continuing, or breaking up. It seems that the typical message of most songs is **"I love you"**, but we are never told who **"I"** and **"YOU"** are.

In addition, only six of the 50 songs lyrics explicitly mention the sex of the singer (male or female) and only 17 mention the sex of **"you"**. This means that usually the pronouns could refer to either sex for either sex. Furthermore, a pop singer's voice, which could be of either sex, is speaking to us about undesignated **"Yous"** and **"Is"**.

Another point of interest is that 94 per cent of the songs mention no time reference and 80 per cent have no place reference. In short, time and place are imprecise (except for some ballad folks). These characteristics allow songs to "happen" whenever and wherever they are heard. Listeners can make the songs part of their own world and the people in the songs may become real people in their own minds. The "ghost discourse" which constitutes the song lyrics only takes one meaning and form in the minds and environments of the people who use the songs. Thus, we can only say what a song really means by focusing on listeners and their interpretations, not by looking at the song itself. Also, the language used in the lyrics is conversational (imperatives and questions made up 25 % of the sentences in the *corpus*); the lyrics are often sung at a slower rate than words are spoken with more pauses between utterances, and there is repetition of vocabulary and structures. According to Murphey, these factors allow learners to understand and relate to the songs. Lastly, the imprecise and highly affective elements of pop songs make their meanings fluid and, like poetry, allow for many different interpretations.

Questionnaire on using music in the adult ESL classroom

1. Você concorda com a análise realizada por Tim Murphey sobre as letras das músicas populares em inglês?

   SIM ( ) NÃO ( )

2. Você acha que a maioria das canções de que você gosta corresponde à descrição feita por Murphey?

   SIM ( ) NÃO ( )

3. Fazendo uma revisão das últimas músicas que você ouviu e analisou em sala de aula, procure responder às seguintes perguntas:

   a) Nas letras (lyrics) dessas músicas, os pronomes pessoais estão se referindo explicitamente a uma determinada pessoa?

      SIM ( ) NÃO ( )

   b) O tempo e o local são mencionados?

      SIM ( ) NÃO ( )

   c) Na sua opinião, as letras dessas músicas dão alguma pista, ou mesmo dizem diretamente o sexo do(a) cantor(a)?

      SIM ( ) NÃO ( )

   d) Durante as atividades com música em sala de aula, a música faz com que você se sinta:

      ( ) emocionado(a) ( ) motivado(a), querendo entender cada vez mais e também cantar

      ( ) triste, amargurado(a) ( ) indiferente – a música não me transmite nada.

   e) Há um filme ou um *videoclip* de uma determinada música com que você se identifica mentalmente quando escuta essa música?

      SIM ( ) NÃO ( )