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TEACHING CONDITIONALS THROUGH SONGS IN
EFL PREPARATORY CLASSROOMS

Demet ŞAHİN

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ÖZET

İNGİLİZCE YABANCI DİL HAZIRLIK SINIFLARINDA ŞARKILARLA KOŞUL CÜMLELERİNİN ÖĞRETİMİ

ŞAHİN, Demet

Bu deneysel çalışma şarkıların kullanımının Selçuk Üniversitesi İngilizce hazırlık sınıflarında bir dilbilgisi yapısının öğretimine etkilerini incelemek amacıyla yapılmıştır. Bu çalışmada incelenen hipotezler şunlardır: (1) Şarkıları içeren bir öğretim metoduna tabi olan öğrenciler, bir İngilizce dilbilgisi testinde daha geleneksel bir yöntemle yapıyı öğrenen öğrencilere göre daha başarılı olacaklardır. (2) Şarkıları içeren bir öğretim metoduna tabi olan öğrenciler, hatırlama testinde dilbilgisi yapısını kontrol grubundaki öğrencilerden daha iyi hatırlayacaklardır.

Daha önce bahsedilen hipotezler on altısı deney, on altısı kontrol grubunda olmak üzere otuz iki katılımcı üzerinde incelenmiştir. Her iki gruba da uygulanan ön testin sonuçları, deneye başlamadan önce öğrenenler arasında önemli bir fark olmadığını göstermiştir. İki haftalık uygulamadan sonra bu gruplara şarkıların sınıfta kullanımının etkilerini görmek amacıyla bir son test yapılmıştır. Ancak, her iki grubun uygulama sonrasında hedef yapıyı tanımada gösterdiği gelişmeye rağmen aralarında önemli bir fark olmadığı görülmüştür. Yani, bu çalışmanın ilk hipotezi doğrulanmamıştır. Zira gecikme (hatırlama) testi sonuçları iki grup arasında anlamlı bir fark olduğunu göstermiştir. Deney grubunun seçilen dilbilgisi yapısını hatırlamada kontrol grubuna göre daha başarılı olduğu görülmüştür. Buna göre, bu sonuçlar ikinci hipotezi doğrulamıştır.

Sonuç olarak, bu çalışmanın bulguları, şarkıların öğrencilerin seçilen dilbilgisi yapısını tanımalarına önemli bir katkısı olmamasına rağmen, hedef yapı üzerine daha hatırlanabilir bir dilbilgisi dersi sağladığını göstermiştir.

Anahtar Kelimeler: Dilbilgisi Öğretimi, Koşul Cümleleri, Şarkıların Kullanımı.

ABSTRACT

TEACHING CONDITIONALS THROUGH SONGS IN EFL PREPARATORY CLASSROOMS

ŞAHİN, Demet

This experimental study was set up to examine the effects of using songs to teach a grammar structure in EFL preparatory classrooms at Selçuk University. The hypotheses tested in this study are as in the following: (1) Students subjected to the teaching methodology that includes songs will be more successful in an English grammar test than the students who learned the structure with a more traditional methodology, (2) Students subjected to the teaching methodology that includes songs will recall the grammar item in delayed post-test more than the students in the control group.

The aforementioned hypotheses were tested on thirty-two participants: sixteen in the experimental group and another sixteen in the control group. The results of the pre-test administered to both groups showed that there was no significant difference between these learners prior to this experiment. After the two-week-treatment a post-test was administered to these groups to find out the effects of using songs in the classroom. However, despite the improvement in both groups' recognizing the target structure, it was learnt that there was not a significant difference between these groups after the treatment. That is, the first hypothesis of this study was not verified. Yet, the delayed post-test (retention test) results revealed that there was a significant difference between the two groups. The experimental group was seen to be more successful in retaining the selected grammar structure than the control group. Accordingly, these results verified the second hypothesis.

In conclusion, the findings of this study revealed that although songs did not make a significant contribution to students' recognizing the selected grammar structure, they provided a more memorable grammar course on the target structure.

Key Words: Teaching Grammar, Conditionals, Using Songs.

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CHAPTER-I

INTRODUCTION

1.1. Background to the Study

Grammar is the way the units of a language are combined to make linguistically acceptable and meaningful sentences. Grammar teaching has been a major point in the process of teaching and learning a foreign language. Thus the linguists have invested plenty of methods, approaches and techniques. However, there is still not a certain way of coping with grammar in foreign language classrooms. This uncertainty compels language teachers to try a different method, approach or technique every time.

A number of language teachers regard grammar as a set of forms and rules. For this reason, they teach grammar deductively and explicitly in their classes. As a result, students get bored with long explanations and memorization of the rules. This approach to teaching grammar enables learners only to produce correct forms on exercises and tests. However, they cannot succeed an accurate use of language in context.

Other language teachers avoid teaching grammar with an assumption that students can learn their second language in the same way as they learn their first language. They are convinced that students will acquire grammar rules on their own when they are subjected to the language through communicative activities. However, it can sometimes be difficult for the learners at the beginning levels.

The lack of a perfect way for teaching grammar to the learners of different levels and with different needs encourages the teachers to look for a new technique. Since music is a fundamental part of our lives, it can be an effective tool to use in foreign language classrooms as well.

Music enters our life from birth to death in the form of lullabies, songs or laments. Even nature has a musicality in itself; water running from a spring, the birds singing in the trees, the blowing of the wind, the falling of the rain, the waving of the sea, thunder, storm, hills and mountains, meadows, woods and forest, almost everything around us has music. So why don't we use something so natural in our classrooms?

The idea to use music in language classes dates back to the 1970s. There are several reasons behind the popularity of using music and songs in the classroom. First of all, music and song activities are flexible and multifunctional. They can be used in foreign language classes to improve all language skills from grammar to pronunciation and they address to every level of students from beginner to advanced level.

Music, as we all know, has a relaxing effect. It reduces anxiety and stress. Suggestopedia method developed by Georgi Lozanov proves this aspect of music. The most prominent characteristic of this method is using music to create a pleasantly relaxing atmosphere for learning. Dialogues and texts are read to the students with classical music in the background.

Finally, since music is in every person's life, a student's respond to music can be much more positive than to any other techniques used in foreign language classrooms. Thus music and songs are considered to add to student motivation.

This study is an example of the use of songs in foreign language classrooms as a grammar teaching technique.

1.2. Statement of the Problem

Most of the students at Selçuk University are required to have an intermediate knowledge of a foreign language, mostly English, in order to be successful in their departments. A proficiency exam is made at the beginning of

the school year for the newcomers to measure their level of the compulsory foreign language in their school program. The students who fail this exam have to take a year of preparatory class in The School of Foreign Languages. It can be concluded from the results of this exam that most of these students taking the exam has trouble with grammar. As most of the students at SOFL learn a foreign language just because it is on the school curriculum, they bring little or no extrinsic motivation into the classroom. Although today the current curriculum conveys the four skills together with an interactive method, the students still insist on a grammar based course and as it is the teacher's job to motivate the students for a successful learning, no matter what method is used to teach grammar, it results in boredom of at least a few of the students in the classroom.

Aiming to create a more enjoyable and effective learning atmosphere, one can use songs for linguistic competence in the language classrooms.

1.3. The Purpose of the Study and Research Hypotheses

The aim of this study is to carry out an educational investigation to find out the efficiency of songs in teaching a grammar structure to preparatory classes at Selçuk University. This study aims to show the teachers of foreign language a different way to deal with the boring grammar classes for learners.

The hypotheses tested in this study are:

1. Students subjected to the teaching methodology that includes songs will be more successful in an English grammar test than the students who learned the structure with a more traditional methodology.

2. Students subjected to the teaching methodology that includes songs will recall the grammar item in delayed post-test more than the students in the control group.

1.4. Significance of the Study

There have been very few researches on using songs as a technique in foreign language classrooms compared with those on other methodologies. The available researches about the subject in Turkey are especially on measuring its effect on vocabulary teaching.

The present study is important, as the results of the study will provide information on whether songs can be used effectively to teach a grammar structure in a foreign language preparatory classroom. Furthermore, it can be a guide for foreign language teachers looking for a way to make grammar lessons more enjoyable in their classrooms.

1.5. Limitations of the Study

This study is limited by a number of factors that may have affected the generalizability of it:

1. The subjects of this study are thirty-two early pre-intermediate level young adult students at Selçuk University, School of Foreign Languages. Generalizations to learners of other age groups, socioeconomic backgrounds and geographical areas cannot be made.

2. This study is limited to the selected grammar item, which is Conditional Clauses.

3. The study is limited to two groups of early pre-intermediate level students.

4. As the time spared to teaching Conditionals was limited in the curriculum of SOFL at Selçuk University the period in which the students were exposed to music may be too short to obtain results that can be generalized for

all the students. The study took two class hours for the Zero and First Conditional and two class hours in the following week for the Second Conditional.

5. The students are taught First and Second Conditionals through songs since a grammatically accurate and understandable song in Third Conditional could not be found. The available songs were in mixed type of conditional clauses (a mixture of Second and Third Conditionals), thus the experiment doesn't cover the Third Conditional.

6. As the Third Conditional was not taught through songs, only Present and Future Conditionals (Zero, First and Second Conditionals) were selected for the grammar pre-test, post-test and delayed post-test.

7. As the study is applied in limited time, because of the curriculum, only three songs could be used with the experimental group during this research.

1.6. Summary of the Study

This chapter states the problem of the current research, the purpose, the research hypotheses, significance of the study and the factors that limit the research. The significance of this study is that, although there have been some researches on using music for different purposes in educational area, the studies that evaluate the use of songs to improve grammar skills are limited. Therefore, the purpose of this study is to assess the effects of songs on grammar instruction.

Chapter II reviews the related literature on the selected topic. First of all it presents a brief review of the methods in ELT. Then it presents theoretical views related to the use of music and songs in teaching. It concludes by presenting a short summary of Conditionals.

Chapter III outlines the design of the study. It includes restatement of the research hypotheses and a description of the participants and materials used in this study.

Chapter IV consists of the data analysis of the study. It presents the research findings in the form of tables.

Chapter V offers some additional work. The researcher suggests some activities on using songs in EFL/ESL classrooms.

Chapter VI discusses the findings of the research and suggests few recommendations for future studies. It ends by some concluding remarks on the importance and purpose of the study.

CHAPTER II

REVIEW OF SELECTED LITERATURE

2.1. Introduction

The aim of this research is to report the effects of popular songs on teaching a grammatical structure. This chapter provides a review of the available literature on teaching grammar and the use of songs for learning a second language. It also contains the methods used in teaching grammar throughout the history.

There have been various definitions for the word ‘grammar’. Crystal defines grammar as “the study of the way words and their component parts combine to form sentences” (cited in Keskil, 2000, p. 3). According to Widdowson, it is the name given “to the knowledge of how words are adapted and arranged to form sentences” (ibid.). In a similar way, Paulston and Bruder define grammar as “the possible forms and arrangements of words in phrases and sentences” (ibid.). Therefore, it can be said that grammar forms the skeleton of a language system; all other skills are related to the grammar in a sense since the knowledge of it enables people to arrange words into larger meaningful units.

There are many reasons to teach grammar. First of all, the knowledge of vocabulary enables a person to form a number of sentences; however, it is only possible with the knowledge of grammar to create an unlimited number of sentences. Secondly, the teaching of grammar ensures the formation of appropriate sentences in both structural (morphologic) and semantic sense and in this way it prevents ambiguity and misunderstanding during oral communication. Therefore, it is nearly impossible to communicate clearly without using grammar well. Thirdly, a good knowledge of grammar is necessary for written communication. Nowadays most of the professions require correspondence. For this reason, it is of great importance to use grammar in an appropriate way to

prevent any kind of misunderstanding in official situations or in any situation where writing skill is needed.

The importance of grammar has led to the use of a variety of language teaching methods, approaches and techniques up to now. Because of the differences in the types of learners, it would be almost impossible to use a single approach in all situations while teaching grammar. The familiarity of different methods would help the teachers to be flexible in their teaching processes. For this reason, the methods used in teaching English will be described briefly in the following stage.

2.2. The History of Language Instruction

Foreign language teaching and learning have been a crucial subject matter throughout history. Therefore many approaches and methods have been improved to teach a foreign language.

The Grammar-Translation Method is one of the oldest foreign language teaching methods dating back to the mid-nineteenth century. It arose from the traditional way of teaching Latin and Greek (Larsen-Freeman, 1986, p. 11). As the name of the method suggests, it focused on teaching grammatical rules through translation of a text from the target language into the native language. Vocabulary was also taught through bilingual word lists and memorization. Pronunciation and communicative skills were of little importance while reading and writing were major points. However, this method began to lose its popularity in a few European countries in the course of time, as it is hard to make learners communicatively competent with a method based on the use of students' native language during the process of foreign language learning. It is "remembered with distaste by thousands of school learners, for whom foreign language learning meant a tedious experience of memorizing endless lists of unusable grammar rules and vocabulary and attempting to produce perfect translations of stilted or literary prose" (Richards & Rodgers, 1986, p. 4).

The Direct Method appeared as a reaction to Grammar-Translation Method in 1950s. This method did not allow the use of native language in the classroom. It suggested that teachers make second language learning more natural like first language learning. Language was learnt for communication so conversational activities were used to encourage students to speak the target language (Brown, 2000, p. 21). Reading and pronunciation were worked on from the beginning of language instruction. On the contrary to Grammar-Translation Method, grammar was taught inductively. Realia, visualization and demonstration techniques were used to teach vocabulary. Correct pronunciation was emphasized, so native-like fluency was required to be taught to the students; however, it was a great difficulty for the teachers to speak like a native speaker. The limits of the Direct Method led to a change in methodology and Audio-Lingual Method was introduced as an alternative.

The Audio-Lingual Method presumed that language is acquired mostly through continual repetition and reinforcement of the teacher. This method resembled the Direct Method in a sense. On the one hand, it suggested teaching a language directly, without using the students' native language. But, on the other hand, it didn't focus on teaching vocabulary and the structural patterns were drilled largely (Brown, 1994, p. 71). It was inadequate to improve a long-termed communicative ability as it largely used memorization and drilling of basic grammatical structures in order to develop spoken fluency. Therefore, Audio-Lingualism, which emerged as a reaction to Grammar-Translation methodology, began to decline before 1970s for its failure to promote communicative skills.

In the 1970s some alternative methods and approaches called "designer" methods by David Nunan (1989, p. 97) came forth. The most popular of these methods were The Silent Way, Community Language Learning, Total Physical Response, Suggestopedia and Natural Approach.

The Silent Way is found by Caleb Gattegno in 1972. This method reduces the learners' dependence on the teacher. It suggests that the teacher should help

the learners only when necessary. The learner is expected to discover the language by making use of their former knowledge (Larsen-Freeman, 2000, p. 61). On the contrary to Total Physical Response methodology, this method can be used with advanced students as well as the beginners.

Community Language Learning is a method developed by Charles A. Curran, a professor of psychology at Loyola University. In this method, learners work in groups. This method requires an interpersonal interaction. Students' anxiety is decreased in a friendly atmosphere where the teacher is not considered as a threat but as a counselor and the learners act as collaborators (Richards, 1986, p. 113).

Total Physical Response is another designer method, suggested by James Asher in 1970s. This method is based on teaching through physical activity. Student behavior is directed through commands. The natural order of learning is respected during the language teaching process. Language is learned unconsciously while it is used for meaningful communication. The stress felt by the learners during the foreign language learning process is tried to be reduced by miming and drawing to make the meaning clear (Larsen-Freeman, 2000, p. 114).

Suggestopedia was developed by Georgi Lozanov in 1978. It conceived the idea for using the brainpower to produce great results in language learning. He designed a method based on relaxation to retain new knowledge and material (Brown, 1994, p. 97). This method requires using classical music in the background during the learning process to lower psychological barriers to learning.

The Natural Approach was created by a Spanish teacher, Tracy Terrell. Grown out of Terrell's teaching experiences, Natural Approach was supported by Krashen, an applied linguist at the University of Southern California (Richards & Rodgers, 2001, p. 178). Natural Approach was designed especially

for learners at the beginning level to develop their basic communication skills (Krashen and Terrell, cited in Richards & Rodgers, 2001, p. 185). According to this approach, learners should be relaxed in the classroom; therefore they are not expected to speak in the target language until they feel themselves ready for it.

Communicative Language Teaching or in other words Communicative Approach emerged to answer the need for communication. This approach aims developing all the components of communicative competence. Fluency is of great importance but linguistic errors are tolerated during communication. The teacher establishes communicative situations and then acts as an advisor during the activities. Communicative Approach has turned out well at developing communicative competence; however, it has been criticized for its failure to develop grammatical competence (Larsen-Freeman, 2000, p. 127).

It is now accepted that there is not a best method for recovering the needs of all learners in every situation. Therefore an eclectic approach should be used according to the levels and needs of learners. Nunan supports this idea as follows:

“It has been realized that there never was and probably never will be a method for all, and the focus in recent years has been on the development of classroom tasks and activities which are consonant with what we know about second language acquisition, and which are also in keeping with the dynamics of the classroom itself” (Nunan, 1991, p. 228).

2.3. The Use of Songs and Music in ELT

Songs and music are valued as effective implements to teach language items such as pronunciation, grammar and vocabulary and to improve language abilities like listening comprehension, reading, writing and oral skills. For this reason, they were used in ELT many years ago.

Music formed the basis of one of the oldest ELT methodology known as Suggestopedia. It is a language method based on student relaxation through background music and comfortable classroom design. The students practice new vocabulary with classical music playing in the background. Lozanov claims that the use of Suggestopedia accelerates vocabulary learning. He supports his claim with his following words:

“Memorization in learning by the Suggestopedic method seems to be accelerated 25 times over that in learning by conventional methods” (Lozanov, cited in Richards & Rodgers, 2001, p. 100).

The relaxing atmosphere provided by the use of classical music in the background facilitates the intake and the retention of the material used in the classroom. As Richards and Rodgers state songs and music were also considered as essential teaching materials for their authenticity in Communicative Approach, which aims to ‘make communicative competence the goal of language teaching’ (2001, p. 155).

There have been many studies on using music and songs for different purposes. The researcher will present some of these studies here:

Ray’s study (1997) aimed to see the effects of a music-driven curriculum in ESL programs. Her participants were fourteen pre-k to second grade bilingual classes. The learners in the experimental group received a 30 minute daily ESL music lesson for two weeks while the comparison group learners received no special treatment. All the teachers participating in this research were presented an overview of the curriculum. Effectiveness of the curriculum was assessed by pre and post test scores on the English Language Assessment. Effectiveness of the teacher training treatments was assessed by survey and student test scores. Results of this study proved the efficiency of a music-driven language curriculum. The results of the teachers’ survey were surprising in that all the teachers, including the ones who had poor musical

ability, stated that they felt confident in using the curriculum and asked for more units. Furthermore, at least 75% of the class grew one or more language levels in every test case (1997, pp. 84-86).

Salcedo (2002) analyzed the effect of song on text recall and involuntary mental rehearsal. The participants of this study were 94 beginning-level college students. The researcher conducted the experiment with four groups of learners (three comparison groups, one control group) in different Spanish classrooms. Two groups of learners were subjected to hear the texts as songs, one group heard the same texts as speech and one group was the control group (2002, pp. 90-92).

Cloze tests were used to determine the number of words that students remembered from the song. Considering the amount of mental repetition students reported; the researcher collected the data at the end of the semester to see the immediate recall of texts. When the experimental groups were compared within themselves, it is seen that the students in the music classrooms showed greater memory recall and scored significantly higher than the students in the text class in two of the three songs tested. However, there was no significant difference between these groups as to the results of the findings from one of the songs tested (*ibid.*, p. 101).

The results of the delayed test applied two weeks later reveal that although there was no significant difference, the music group performed better than the text group. One group of students from the two musical groups heard the melody of the song during the recall test; however, it can be concluded from the results that there is no significant difference between the groups when comparing for the variable text recall on the basis of melody (2002, pp. 102-103).

All the students in the experimental groups were given a post-treatment questionnaire to report the occurrence of involuntary mental rehearsal. The

results show that the occurrence of the *din* was much higher in the musical group than in the text group (2002, pp. 103-104).

Cruz-Cruz's study (2005) intended to use music and songs to teach selected grammar and vocabulary to ESL students. Her subjects were 28 second grade elementary school students divided into two groups composing of fourteen students. The learners in the control group were taught the selected English grammar and vocabulary using traditional methods of instruction. The treatment group was taught English grammar and vocabulary through use of selected music and songs besides the traditional method. Both of the groups were taught the selected English grammar and vocabulary for a total of eighteen hours (2005, p. 32).

The results of the study reveal that the control group improved its overall average of Pre-Post test grammar and vocabulary scores from 72.8% to 83.7%. The treatment group's overall average score improved from a pre-test score of 65.7% to 90.2% on the post-test. That is, the control group in the experiment had a 10.9% gain in its average score at the end of the six-weeks period, compared to the treatment group's significant gain in scores (24.5%) during the course period. In general, the results of the data indicated that music and songs can be used efficiently to aid the teaching of English grammar and vocabulary to second grade students (2005, p. 65).

Pyper (2005) researched about the relationship between music and motivation. The research was conducted in a second language college classroom. The participants of this study showed had a general agreement about motivation for second language learning. Most of the students admitted that they were taking the class just to fulfill a college requirement. Although they knew the importance of Spanish in the U.S. and believed that learning English was important for immigrants to some extent, they did not agree that learning a second language was important for everyone. Even though they valued the music activities for building second language skills to some degree, student

responses indicated strong support for the positive effects of the use of music activities in the second language classroom to encourage student engagement and participation in building second language skills (2005, p. 241).

Serce (2005) researched to examine the efficiency of popular songs on vocabulary recognition and retention. His subjects were thirty early pre-intermediate preparatory class students. He formed two groups, each consisting of fifteen students for his research. The experimental group was taught the selected vocabulary items through songs while the control group was taught the same vocabulary items through translation (2005, p. 51).

A vocabulary test consisting of 40 multiple-choice questions was used as pre-test, post-test and retention test for the study. Although, the students in both groups had equal vocabulary knowledge prior to the experimental study as to the results of the pre-test, the comparison of the experimental and the control group for the post-test results revealed that the learners in the song group (experimental group) showed a significantly higher improvement than the learners in the translation group (control group) (2005, pp. 61-62). It is concluded from the retention test results that the learners who were subjected to popular songs were more successful in retaining the target vocabulary items than the learners in translation group (2005, p. 64).

Gilleece (2006) did an empirical research about the relationship between musical aptitude and foreign language aptitude. The dissertation reviewed classical and recent research on individual differences, especially those which are known to have a big effect on the second language learning process. This review revealed a complex relationship between language aptitude, intelligence and working memory. The relationship between music and other cognitive abilities were examined in another chapter. In order to investigate the extent to which music and language aptitude are related, and the extent to which that relationship is mediated by general intelligence, empirical investigations were carried out by the researcher. The researcher carried out the experiment in three phases

examining the receptive and the productive aptitudes in music and language. The results of these experiments revealed a significant relationship between music and language aptitude, independent of general intelligence (2006, pp. 236-237).

The results of the empirical studies mentioned above show that songs are proved to be effective educational materials that can be used for different purposes.

2.4. Functions of Music and Songs

Learners generally enjoy music, so music based activities enhance learners' involvement to the language learning process. Lo and Li (1998, p. 8) claim that 'learning English through songs also provides a non-threatening atmosphere for students, who usually are tense when speaking English in a formal classroom setting'.

Songs and music can fulfill several aims in the classroom. First of all, they are entertaining and their help to decrease the boredom of the typical language classroom cannot be denied. In this sense, they help learner motivation. Cheung (2001, p. 57) states that students 'are more motivated when popular culture is used in the classroom, as they easily learn from things that they know'. When the students are familiar with the text, they feel encouraged to involve in the learning process. As songs are familiar to everyone, learners at any age or level will both enjoy and involve in the process by contributing from their musical knowledge.

The rhyme and rhythm of the songs make them one of the best ways that work for learning a language. When the students like and repeat the song, the words enter their long-term memory. It is known that when people are enjoying something, they remember even the slightest details of the event long after it has occurred and the repetition in the songs provides language acquisition.

Songs are one of the most flexible materials to be used in foreign language classrooms. It is possible to use a song in various ways such as gap fill, jumbled sentences or error correction. Moreover, songs can be used for multiple purposes. According to Purcell, songs are used "to enhance the listening skill, improve pronunciation, acquire vocabulary, provide examples of grammatical structures, practice reading and writing, and sensitize the students to cultural facets" (Purcell, 1992, p. 192).

Krashen's 'Input Hypothesis' supports the use of songs in the learning process. According to this hypothesis, language acquisition is only possible by understanding messages, or by receiving 'comprehensible input'. Krashen believed that "We are able to understand language containing unacquired grammar with the help of context, which includes extra-linguistic information, our knowledge of the world, and previously acquired linguistic competence" (Krashen, 1985, p. 2).

One of the two results of Input Hypothesis supports the use of any comprehensible input, including songs, in teaching grammar. It is stated as in the following:

"If input is understood, and there is enough of it, the necessary grammar is automatically provided. The language teacher need not attempt deliberately to teach the next structure along the natural order – it will be provided in just the right quantities and automatically reviewed if the student receives a sufficient amount of comprehensible input" (Krashen, 1985, p. 2).

Another hypothesis supporting the use of music in EFL/ESL classrooms is Krashen's 'Affective Filter Hypothesis'. According to this hypothesis, when the learner is anxious or is lack of motivation and self-confidence, he/she will understand the input; however, he/she will not be able to use it in order to acquire the language (ibid.). Songs and music are effective tools in this stage. As they are authentic materials it will enable most of the learners to involve in the learning process by using their musical knowledge and in this way, the learners

will have self-confidence. The use of music and songs will also prevent a problem such as being unmotivated since the familiarity with the text used in the classroom encourages the learner to take an active part during the learning process. Finally, as aforementioned, using songs and music will create a relaxing atmosphere for learning and by decreasing the students' anxiety; it will allow an entire use of input for the language acquisition.

Multiple Intelligences Theory of Howard Gardner (1993, p. 41) also encourages the use of music and song in the classroom. According to Gardner, there are eight kinds of intelligences: verbal-linguistic, mathematical-logical, visual-spatial, bodily kinesthetic, musical-rhythmic, naturalistic, interpersonal and intrapersonal. For this reason, using music and songs will increase the attention and motivation of the learners who have musical intelligence.

2.4. Teaching Conditionals

Conditionals are one of the most linguistically complex structures in English because of their form, meaning and time-tense relationships (Norris, 2003, p. 39). In addition to the three types of conditional sentences, there are different phrases such as *even if, whether...or, otherwise, what if, provided(that), if only* etc. These patterns are used to express various meanings such as wish, regret, possibility and willingness. However, we will only see the basic forms of the three types of **if** conditionals in this part since our learners are pre-intermediate level students.

There are two clauses in a conditional sentence: the **if** clause and the main clause. The condition in the main clause depends on the occurrence of the condition in the **if** clause. For instance; in the sentence *If I see her, I will call her out* 'If I see her' is the if clause and 'I will call her out' is the main clause. The condition in the main clause (calling her out) is only possible if the condition in the **if** clause occurs (seeing her).

According to Celce-Murcia and Larsen-Freeman (cited in Norris, 2003, p. 40), English conditional sentences express three different kinds of semantic relationships: 1) factual conditional relationships, 2) future (or predictive) conditional relationships, 3) imaginative conditional relationships.

Factual conditions express ‘automatic or habitual results’ (Thomson & Martinet, 1986, p. 198). When both the **if** clause and the main clause are in Simple Present Tense, factual conditions such as scientific facts or habits occur. The following sentences are examples of factual conditional relationships:

‘If you heat water to 100°C, it boils.’ (Norris, 2003, p. 40)

If there is a shortage of any product, prices of that product go up.
(Thomson & Martinet, 1986, p. 198)

These factual conditionals are also stated as ‘Zero Conditionals’ in some sources while they are included as a variation of the basic form of ‘First Conditionals’ in others.

First Conditionals are used to talk about real possibilities in the future. When people want to talk about their plans depending on a circumstance, they use the First Conditional. In the First Conditional sentences, the verb in the **if** clause is in the present tense; the verb in the main clause is in the Future Simple. However, some variations of the basic form are possible by using some modals such as may/might, can, must and should in the main clause instead of the Future Simple, and Present Continuous or Present Perfect in the **if** clause instead of Simple Present (ibid., pp. 197–198). Yet, the meanings will change in these cases. The changes in the meaning can be seen in the following examples:

*If I have time, I **will** visit you in your office.* (possibility in the future/plan)

*If you finish your meal, you **can** play with your toys.*(permission)

*If you want to get better, you **should** take your pills.* (advice)

*If you **are looking** for something cheaper (present action), you had better go to bazaar.*

*If you **have finished** shopping (present action), I will call a taxi.*

The Second Conditional is used to describe impossible present situations although the **if** clause is in the Past tense. The past tense used in the **if** clause indicates unreality or impossibility (ibid., p. 198):

*If I **lived** in a city, my life would be a lot different.* (It means that I **do not live** in a city.)

*If I **earned** a lot, I wouldn't stay in this old cottage.* (I **do not earn** a lot of money.)

The second use of this type of conditionals is to explain imagined events in the future or dreams. Accordingly, Second Conditionals also refer to future as it is seen in the following examples:

*If my father **bought** me a car, I would be very happy.* (I **do not think** he **will buy** me a car.)

*If I **were** the boss of this company, I would increase the salaries.* (dream)

When talking about hypothetical conditions, **were** is used for the singular as well as for the plural especially in formal written English. However, it is also possible to use **was** for the singular (Quirk, Greenbaum, Leech, Svartvik, 1972, p. 748).

*If my mother **was/were** here, she would help me with the cooking.*

*If I **was/were** rich, I would buy everything you want.*

*If I **were** you, I would not tell him anything.* (**were** is usually preferred in this idiomatic expression)

There are also possible variations in this type of conditionals. For instance instead of **would**, we can use **might** or **could** in the main clause (Thomson & Martinet, 1986, p. 198):

*If you studied more, you **would** finish your project.* (certain result)

*If you studied more, you **might** finish your project.* (possible result)

*If he knew Chinese, he **could** understand her.* (ability)

*If you did your homework, you **could** watch TV.* (permission)

Instead of Past Simple, it is possible to use Past Continuous or Past Perfect in the **if** clause as in the following sentences (ibid.):

*If we **were travelling** by plane, we would arrive much earlier.*

*If you **had learnt** a foreign language, you would have a better job now.*

(mixed type)

The Third Conditional is used to talk about conditions which can not be fulfilled since the action in the **if** clause did not happen (ibid., p. 200):

*If she **had trusted** her husband, they **would not have quarelled**. (But she did not trust him, so they quarelled.)*

It is possible to use **could** or **might** in the main clause with a difference in meaning:

*If I had talked to him before, I **could** have persuaded him to stay. (ability)*

*If we had left home earlier, we **might** have caught the bus. (possibility)*

As we have seen an example of mixed type above, it is possible to use a combination of Second and Third Conditionals:

If I had accepted his job offer, I would be rich now.

The conditionals explained above are traditional three types. As aforementioned there are many more types of conditionals formed by using different phrases. However, this research was based on using traditional types as the participants were pre-intermediate level students.

It is possible to teach Conditional Clauses in many ways as all other structures. They can be taught with a deductive or inductive approach, that is, the teacher presents the form of the structure first and then gives sample sentences or the students are asked to infer the rules from the context. Practice drills and dialogues can be used to present the structure as well. However, contextualizing is one of the most effective methods in teaching grammar. If the structure is presented in a meaningful content, it will help the students to understand the use

of the structure. This content can be anything providing that it is meaningful and comprehensible.

Stories, dialogues, articles and poems are some of the most common texts used in teaching grammar in foreign language classrooms. In this current study the learners in the control group were taught the structure inductively using an article and a questionnaire as their text while the learners in the experimental group were taught the structure inductively again but by using songs as their text.

The results reveal that both texts were successful in teaching the target structure. However, the learners in the control group were more successful in retaining the selected grammar (see Table 7).

CHAPTER-III

METHODOLOGY

3.1. Introduction

This study examined the effects of songs on learning and recalling a specific grammatical item. Therefore, two groups of learners were used for the experimental study to examine the difference between using songs and a traditional grammar teaching technique in the learning process.

Thus, this research tested the following two hypotheses:

1. Students subjected to the teaching methodology that includes songs will be more successful in an English grammar test than the students who learned the structure with a more traditional methodology.

2. Students subjected to the teaching methodology that includes songs will recall the grammar item in delayed post-test more than the students in the control group.

The research design, subjects, materials, and the data collection procedure will be presented in this chapter.

3.2. Research Design

An experimental and a control group, both consisting of sixteen pre-intermediate students, were formed to test the hypotheses of the study. A pre-test was given to both the experimental and the control group beforehand to find out their knowledge of the target grammar item. The pre-test included twenty grammar questions on Conditional Clauses in the form of a multiple choice test with four options for each clause, in other words every question in the test is

formed of four options for the main clause and four options for the conditional clause (see Appendix A).

The learners were exposed to the treatment materials in two sessions on the same day for two weeks. In each session, the experimental group was taught a popular song, each of which included a different type of Conditional Clauses. In contrast, control group was given an article and a questionnaire including first and second conditionals. The teaching process was conducted by the same teacher, the researcher herself.

After the teaching process, both groups were given the same pre-test as a post-test. The analysis of the post-test results didn't verify the first hypothesis of this study. Three weeks after the post-test, a delayed post-test was carried out in order to test the second hypothesis. The results of the delayed post-test verified the second hypothesis.

3.3. Participants

Subjects participating in this study consisted of thirty-two prep-class students at Selçuk University, School of Foreign Languages. The participants are selected among the students who started their one-year intensive foreign language education in the School of Foreign Languages from the beginner level as a result of the proficiency exam taken at the beginning of the school year.

Two groups of learners were used in the study at the beginning of the second term. Therefore, the participants were at pre-intermediate level after having studied in the first term New *Opportunities* Elementary Students' Book and nearly a half of the *Password-1* as a supplementary book for improving their reading skills.

The study was conducted by the researcher herself on prep-class 6 (experimental group) and prep-class 5 (control group). Both the experimental

group and the control group consisted of sixteen students with similar social and educational backgrounds.

3.4. Materials

The materials used for this study includes a pre-test, a post-test, a delayed post-test, three popular songs providing examples of the target grammar structure, and worksheets including the lyrics of the songs used in the study, some warm-up questions about the songs and some practice exercises on the target structure and New *Opportunities* Pre-Intermediate Students' Book.

The students in both the control group and the experiment group took three tests: a pre-test, an immediate post-test following the treatment, and a delayed post-test approximately three weeks after the immediate post-test. The three tests focused on the choice of Present and Future Conditionals. The same test was given to the learners as pre-test, post-test and delayed post-test.

The test used as pre-test, post-test and delayed post-test consisted of twenty multiple choice grammar questions on Present and Future Conditionals (see Appendix A).

Three popular songs were used with the experimental group during the study. The songs include *Perhaps, Perhaps, Perhaps* sung by Cake, *Tears in Heaven* sung by Eric Clapton and *Without You* sung by Harry Nilsson. A CD player was also used to play the songs from the CDs.

Perhaps, Perhaps, Perhaps is originally a Spanish song known as *Quizás, Quizás, Quizás*. In this study, the English version of this popular song was used. This song was chosen for our study because of its lively and familiar music. Moreover, the lyrics of the song are easy to understand. A gap fill exercise was prepared for this song as well as for the other two songs by omitting the conditional structures from the song (see Appendix-B).

Tears in Heaven is a ballad whose lyrics were written by Eric Clapton and Will Jennings. This emotional song describes Clapton's pain about his four-year-old son's death. In addition to its attractive story, the song was chosen for being a nice example of Second Conditional.

Without You is a Badfinger song composed by Peter Ham and Tom Evans. In this study the cover version of the song by Harry Edward Nilsson was used. It is an emotional love song. For this reason, the lyrics of the song are thought to be attractive for the early adult students who have tendency to talk about love at that age.

These three songs were selected for this study intentionally as they have different pitches and subjects in order to address every student's feeling and interest in the classroom. We will give four more songs at the end of the study which are not used in this research for a number of reasons stated in the limitations part; however, are thought to be useful for future studies. Furthermore, few suggestions on using songs will be given in Chapter-V for those who want to perform a study by using songs in an EFL classroom.

CHAPTER IV

DATA ANALYSIS

4.1. Data Analysis Procedure

The researcher began data analysis by calculating the number of the correct answers for the pre-test. Each correct answer was given '5' points as the test involved twenty questions on Conditionals. Therefore, the maximum score on these tests was 100 points. The same procedure was followed for both the post-test and the delayed post-test as they included the same test on the selected grammatical item.

The means and standard deviations for both groups on the pre-test, post-test and retention test were calculated based on these raw scores of the learners. Next, the mean scores of the groups were compared by the application of t-test analysis. All the results were compared at the '0.05' level of significance.

4.2. Results of the Study

4.2.1. Pre-test

A multiple-choice recognition test of twenty questions was applied to both groups on the same day beforehand. The aim of this pre-test was to determine whether the experimental and the control groups were equivalent in terms of their knowledge on the selected grammar item at the beginning of the experiment.

The control group and the experimental group took the pre-test, which consisted of a multiple choice grammar test including the zero, first and second conditionals on the same day. The means and the standard deviations of both

groups were calculated through learners' raw scores in the pre-test. Table 1 displays the results of this statistical analysis.

Table 1. t-test Analysis for Pre-test Scores

GROUPS	N	Mean	Std. Deviation	t	-p-
EXPERIMENTAL	16	23.44	20.87	1.279	0.22
CONTROL	16	13.75	15.22		

According to Table 1, the average scores of the experimental group were 23.44 ± 20.87 , while the average scores of the control group were calculated as 13.75 ± 15.22 . The t value of the pre-test for the experimental and control group was 1.279. This shows that there was no significant difference between the experimental and the control group ($P > 0.05$).

In other words, both the control group and the experimental group had equal grammar knowledge on the selected item before the experiment.

4.2.2. Post-test

The pre-test was applied to the learners as the post-test without any change. The experimental group and the control group were given the same post-test after the grammar teaching process in order to make a comparison between their progresses on the selected structure.

The results of this comparison within the groups were displayed in the following two tables:

Table 2. Comparison of the Pre-test with Post-test Results within the Control Group

THE CONTROL GROUP	N	Mean	Std. Deviation	t	-p-
PRE-TEST	16	13.75	15.22	-4.571	0.000
POST-TEST	16	36.88	20.24		

According to Table 2, t value (-4.571), calculated by the application of t-test, revealed a significant difference within the control group. That is to say that the subjects in the control group improved in recognizing Conditional Clauses.

Table 3. Comparison of the Pre-test with Post-test Results within the Experimental Group

THE EXPERIMENTAL GROUP	N	Mean	Std. Deviation	t	-p-
PRE-TEST	16	23.44	20.87	-5.654	0.000
POST-TEST	16	50.63	23.80		

According to Table 3, there was a significant difference within the experimental group as a result of the t value (-5.654) calculated by t-test. In other words, the experimental group increased their grammar knowledge in the post-test as well.

Table 2 and 3 displayed that both the experimental group and the control group showed a significant improvement when they were compared within their groups. However, a t-test was used to compare both groups' improvement in the post-test in order to explore the differences between them. Table 4 shows the results.

Table 4. Comparison of the Experimental and the Control Group for the Post-Test Results

GROUPS	N	Mean	Std. Deviation	t	-p-
EXPERIMENTAL	16	50.63	23.80	1.699	0.110
CONTROL	16	36.88	20.24		

According to Table 4, the average post-test scores of the experimental group were calculated as 50.63 ± 23.80 , the control group as 36.88 ± 20.24 . Accordingly, the t value was computed as 1.699 as a result of the application of the t-test. This showed that both groups improved. However, there was not a significant difference between the post-test results of the two groups.

4.2.3. Delayed Post-test (Retention Test)

Table 5. Comparison of the Pre-test with Delayed Post-test Results within the Control Group

THE CONTROL GROUP	N	Mean	Std. Deviation	t	-p-
PRE-TEST	16	13.75	15.22	-4.382	0.001
DELAYED POST- TEST	16	44.69	28.08		

According to Table 5, t value, which was computed as -4.382 by the application of the t-test, showed a significant difference within the control group. In other words, the subjects in the control group increased their delayed-post test scores when contrasted with their pre-test results.

Table 6. Comparison of the Pre-test with Delayed Post-test Results within the Experimental Group

THE EXPERIMENTAL GROUP	N	Mean	Std. Deviation	t	-p-
PRE-TEST	16	23.44	20.87	-8.254	0.000
DELAYED POST-TEST	16	65.00	20.33		

According to Table 6, there was a significant difference within the experimental group as a result of the t value (-8.254) calculated by t-test which means that the experimental group also increased their grammar knowledge on the delayed post-test scores when compared with their pre-test results.

Table 5 and 6 revealed that there has been a significant improvement in both the control group and the experimental group from the pre-test to the delayed post-test. However, a t-test was used in to determine whether both groups maintained their improvement on the post-test when contrasted with their delayed post-test results. Table 7 shows the results of this t-test.

Table 7. Comparison of the Experimental and the Control Group for the Delayed Post-test Results

GROUPS	N	Mean	Std. Deviation	t	-p-
EXPERIMENTAL	16	65.00	20.33	2.147	0.049
CONTROL	16	44.69	28.08		

According to Table 7, the average post-test scores of the experimental group were calculated as 65 ± 20.33 , the control group as 44.69 ± 28.08 . Accordingly, a t-test conducted on the scores of the delayed post-test revealed a

significant difference between the two groups ($p = 0.049$). In other words, the experimental group scored higher than the control group.

This table showed that the song group was more successful in retaining the selected grammar. Accordingly, these results verified second hypothesis: Students subjected to the teaching methodology that includes songs will recall the selected grammar in delayed text more than the students in the control group.

CHAPTER-V

SUGGESTED ACTIVITIES: USING SONGS

The aim of this study is to teach Conditional Clauses through songs. As stated in the limitations section beforehand, only three songs could be used in this study because of the limited time in the curriculum spared for Conditional Clauses. However, few more songs and their activities are decided to be given in this section for the use of future researchers and also for the readers of this research who would like to apply the items in their classes.

The first of the items aforementioned is the song named *If I Were You* performed by *Kasey Chambers* (see Appendix E). The speaker of the song desperately longs for many things he is not, he cannot do and he doesn't have.

The most suitable activity for the song is to shift positive sentences into negative ones so as to teach negative Conditional Sentences. In the same manner, the adjectives in the lines of the song can be shifted as synonym/antonym adjectives so as to teach the students new adjectives apart from the Conditional Sentences; nevertheless, this time the lines are kept in positive structure still.

The opening line starts as *If I was good* can easily be shifted to either *If I was NOT good* or *If I was bad*. Such an easy suggestion would also encourage the weakest student in the class to carry out further suggestions. The second line *I'd tell everyone I know* can be read as *I'd keep it as a secret*. Of course such an activity in the classroom can be very stimulative and enable the teacher discover her/his students closely. The third line can be read as *If I was imprisoned*. This reading would also enable the students to use a synonym and antonym dictionary that would cause the students to exercise on their own with a dictionary. The teacher may shift more lines or may also leave the rest of the lines to the students' imagination and creativity. The teacher should elicit the students' work and evaluate them to give the students feedback.

The researcher's advice to the teachers who may use this song is to change the title *If I were you* to different personalities by changing the pronoun *you* such as *If I were Madonna* (a famous person) and something which would be more fun for easy-going students in the classroom is that the teacher may use one of the student's name to change the rest of the song according to the student or the famous person. This may be a good fun for both the students and the teacher. Furthermore, this makes the structure unforgettable for most of the students by enacting their imagination and creativity.

Moreover, the teacher who may use this song can form question sentences by shifting the original song such as the first line *If I was good* can be shifted to *If I was bad* and turned into a question like *What would happen if you were bad?* By this way, the teacher urges the students' imagination and creativity once more. For speaking and writing classes, this type of activity is very helpful to teach the question form of Conditionals.

Another song that the researcher suggests using in the classroom is *If I had \$1000000* (see Appendix-F). This song is formed on the speaker's dreams. The structure *If I had \$1000000, I'd...* is repeated throughout the song. It could seem monotonous; however, it is known that repetition has a great role in acquiring a language. In this sense, the song helps the students acquire the form of Second Conditionals naturally. Moreover, the rhythm makes the students remember the structure even though the repetition may seem boring.

The teacher may appeal to the students' imagination by means of this song in the pre and post-listening activities. In this song, the teacher may provide a discussion atmosphere among students. First of all, in the pre-listening section without showing song lyric the teacher may ask the students what they would do with a lot of money. The teacher should elicit the answers without any comments on them, as the answers are the students' desires and hopes. Secondly, the teacher should hand out the lyric and leave the students on their own to compare the speaker's and their thoughts. When they listen to the song, the rhythm makes the

song more memorable and comprehensible for the students. Lastly, the teacher may use the song to make the students discuss the speaker's thoughts about money and love. The line *If I had \$1000000, I'd buy your love* finally and clearly states why the speaker eagerly longs for that much money. The speaker believes that he would buy a woman's love by a million dollars.

This song may also be used comparatively with another song that has the opposite views on love and money. The song in Appendix-G (*If I Could*) may help you for your comparative study.

The song *If I could* is a romantic love song in which the speaker is truly in love with a lady/man. In the first stanza, the speaker tells the lover that he would paint a portrait of his/her lover and he defines the sunlight in lover's eyes as a masterpiece of truth, and the lover's tear as a silent prayer that is brighter than a diamond. That is to say, the rest of the song has the same atmosphere. The speaker tells his/her love to the lover in each stanza. Therefore, this song is almost the opposite of the aforementioned song. The speaker's desires in this song are much more romantic than the desires of the speaker in the previous song; for instance the speaker wishes to write a book for the lover (*If I could write, I'd write a book for you*) while the previous song's speaker yearns for a million dollars. This song may also be memorable for the students because the students at that age have tendency to talk about love and marriage very often.

The teacher who would like to use this song (*If I Could*) may also use other activities applied to any song. The teacher may ask questions for each line, such as; *What would you paint if you could paint?* The teacher may also want students to ask each other questions and give answers. In this way the students may practice the question form of Conditional Clauses. This song is also suitable for fill in the blank exercises. Lastly, the teacher may ask students to write/talk what they would do if they were as much in love with someone as the speaker of the song is.

The researcher's last advice to be used in an EFL classroom is *Painter Song* (see Appendix H). This song is about a lover who would like to be a painter to dye his love to the skies. The speaker wants to paint his love up to the skies for everyone to see how enormous his love is. He also wants to paint his dreams about the person he loves. He believes that they would be very happy together with the lover in the imaginary world that he would paint up to the skies.

The teacher who would like to use this song may write the title of the song on the board and ask student to write speculations about the subject of the song. For this exercise the teacher may ask students to work in pairs. Following up the written exercise the teacher may ask each pair to read their own thoughts in order to compare with the other students' ideas.

In the first line of the song, the speaker says *If I were a painter, I would paint my reverie*. The teacher may ask the students to shift the job mentioned in the line such as: *If I were a teacher...* and elicit the answers to correct the grammatical mistakes not the ideas.

Having a clear and easy language, this song is suitable for teaching vocabulary. It is known that the lyrics are more memorable than prose works. The short length of the stanzas, together with the rhythm, contributes to the retention of the vocabulary.

Another activity with any song containing Conditional Clauses might be cutting the song into pieces and handing out the pieces to the groups of students. The teacher may ask students to wander around the class to find the other half of his sentence. The clause may have more than one suitable ending. After every group finds out their ending, the song is played and the students try to find out if they have the right pair as in the song. Then if they find the right pair they stay with their partner, if not they try to find the right pair. The active atmosphere in the class goes on until every group finds their pair. This activity is not only fun but also a

stimulating one because mostly there will not be wrong grammatical pairs but will be wrong pairs according to the song.

The exercises mentioned in this chapter constitute only a few of the many activities that can be done by using songs in foreign language classrooms. As songs are flexible materials, it is possible to create more activities according to learners' needs and interests.

Teachers should consider a few points while choosing suitable songs for their class. According to Lems, the lyrics of the songs should be clear and at suitable length. The words used in the lyrics should be at learners' level of understanding. Furthermore, the content of the song is also of great importance. The teacher should prefer interesting topics and they should avoid using the songs about crime and violence. The repetitions in the songs should be enough for practice and the grammar should not be poor (1996, pp. 2-3).

As songs are authentic materials, the learners will be more interested than when an artificial content is used. Brown's idea about using authentic language is as follows:

“Authentic language and real-world tasks enable students to see the relevance of classroom activity to their long-term communicative goals. If you introduce natural texts rather than concocted, artificial material, students will more readily dive into the activity.” (Brown, 2001, p. 258)

‘Speeches, conversations, narratives, public announcements, cartoon strips, interviews, oral descriptions, media extracts, games and puzzles, photos, letters, poems, directions, invitations, textbooks, diaries, songs, telephone directories, menus, labels’ (ibid., pp. 243-244) are other authentic materials that are used in foreign language classrooms.

CHAPTER-VI

CONCLUSIONS

6.1. Introduction

The aim of this study was to examine the effects of songs on recognition and retention of a specific grammar structure, which is Conditional Clauses. An experimental study was conducted with the participation of two groups of preparatory class students at Selçuk University, School of Foreign Languages.

Accordingly, the hypotheses tested in this study are:

1. Students subjected to the teaching methodology that includes songs will be more successful in an English grammar test than the students who learned the structure with a more traditional methodology.

2. Students subjected to the teaching methodology that includes songs will recall the grammar item in delayed post-test more than the students in the control group.

This chapter presents a summary and discussion of the research findings considering the research hypotheses presented above. After presenting few suggestions for further studies, the chapter comes to an end with the concluding remarks on the research findings.

6.2. Discussion

This study was conducted on thirty-two preparatory class students in two groups: sixteen in a control group and sixteen in an experimental group. The learners in the control group were taught the Conditional Clauses with an inductive method using an article and a questionnaire as contexts. The learners in the

experimental group were taught the same structure with the same method; however, their context was songs.

The learners in both groups took three tests during the process: a pre-test, a post-test and a delayed post-test consisting of the same twenty multiple choice questions on recognition of Conditional Clauses. After analyzing the students' raw scores from these tests, the results were used to calculate the means and the standard deviations of both groups in each test. The results were analyzed by the help of a t-test analysis.

As aforementioned, both the control group and the experimental group had equal grammar knowledge on the selected item before the experiment (see Table 1). The results of this study reveal that both the experimental and the control group showed an almost equal improvement between the pre-test and the post-test (see Table 4). Therefore, the first hypothesis was not confirmed according to the results of this study. However, a t-test conducted on the scores of the delayed post-test revealed a significant difference between the two groups (see Table 7). The learners in the experimental group scored higher than the control group in the delayed post-tests. It means that the students who were subjected to the teaching methodology including songs recall the grammar item more than the students in the control group. So, the second hypothesis was confirmed by these results.

The results of this study show that songs can be used in foreign language classes in order to provide a more memorable study in grammatical area. The rhyme and rhythm of the songs used in this study may have contributed to the success of the experimental group in terms of retention of the selected grammatical item. As aforementioned, it is easier to recall a lyric than a prose work. For this reason, foreign language teachers can use songs in their classes for practicing a grammatical structure.

6.3. Suggestions for Further Studies

Regarding the limitations for this study stated in Chapter-1, there are some suggestions for further studies:

1. The subjects of this study are the pre-intermediate level young adult students at Selçuk University, School of Foreign Languages. Therefore the effects of songs on grammar instruction and recalling can be explored on learners of other age groups, socioeconomic backgrounds and geographical areas.

2. This study is limited to the teaching/learning of conditional clauses. Therefore, different grammar items can be studied using songs.

3. The study is limited to two groups of early pre-intermediate level students. Similar researches can be carried out employing large numbers of participants at different levels.

4. As the time spared to teaching conditionals was limited in the curriculum of SOFL at Selçuk University, the period in which the students were exposed to music may be too short to obtain results that can be generalized for all the students. For this reason the period of exposure to songs should be lengthened in further researches.

5. The students are taught First and Second Conditionals through songs since a grammatically accurate and understandable song in Third Conditional could not be found. The available songs were in mixed type of conditional clauses, thus the experiment doesn't cover Third Conditional. Therefore, future studies need to include a song covering Third Conditionals in order to see whether there is a deviation in the results of the present study.

6. As the Third Conditional was not taught through songs, only Present and Future Conditionals (Zero, First and Second Conditionals) were selected for the grammar pre-test, post-test and delayed post-test. However, a test of grammar including the Third Conditional (Past Conditional) is thought to be a more reliable measure for the future studies on this subject.

7. As the study was applied in limited time, because of the curriculum, only three songs could be used with the learners in the experimental group during this research. For this reason, the number of songs should be increased in further researches.

6.4. Conclusion

Having regard to the data analysis of the current study, we can say that a song may make a course more memorable. The rhyme, rhythm and the repetitive style of the songs contribute to learners' recalling the target structure even long after they hear the songs. Since songs are enjoyable, the learners will be keen on listening to them again and again, so in this way they will be able to memorize the lyrics soon. This will enable them to remember the target structures more than any other context.

As aforementioned in the study, songs will help motivating the learners as they provide a pleasant atmosphere. The students will be encouraged to actively involve in the learning process by making use of their musical knowledge. In this way songs help students to develop confidence for language learning.

The harmful effects of anxiety on learning and performance are known by most people. According to Ellis, 'learners with low anxiety will learn better (1994, p. 482).' Therefore, songs can be used in EFL classrooms as an aid to reduce learners' anxiety.

To sum up, we tried to examine the efficiency of songs on teaching grammar in this study. The findings of the research are hoped to offer useful information for language teachers or teacher trainees who want to use songs in their classes.

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APPENDICES

APPENDIX – A

Pre-test / Post-test / Delayed Post-test

Circle the correct answer for each part of the following sentences.¹

1) If you _____ your homework now, we _____ out in the evening.

- | | |
|-----------------|--------------|
| a) finish | a) would go |
| b) finished | b) will go |
| c) will finish | c) went |
| d) would finish | d) should go |

2) We _____ on a picnic if the weather _____ nice today, but unfortunately it's really cold.

- | | |
|-------------|-------------|
| a) would go | a) is |
| b) went | b) were |
| c) will go | c) would be |
| d) go | d) will be |

3) If I _____ so busy now, I _____ you with your homework.

- | | |
|----------------|---------------|
| a) weren't | a) help |
| b) am not | b) would help |
| c) won't be | c) helped |
| d) wouldn't be | d) will help |

¹ The idea of using a blank for each clause in the test was adapted from Şener Eş (2003).

4) He is a clever boy. If he _____ hard, he _____ the test next week.

- | | |
|----------------|----------------|
| a) studies | a) passed |
| b) will study | b) would pass |
| c) studied | c) should pass |
| d) would study | d) will pass |

5) If you _____ older, you _____ to the disco with us tonight.

- | | |
|-------------|---------------|
| a) will be | a) can come |
| b) are | b) could come |
| c) were | c) come |
| d) would be | d) came |

6) If you _____ more careful, you _____ so many glasses whenever you do the washing-up. You are really clumsy.

- | | |
|-------------|-------------------|
| a) were | a) won't break |
| b) are | b) didn't break |
| c) will be | c) wouldn't break |
| d) would be | d) don't break |

7) I _____ you his phone number if I _____ it, but I'm afraid I don't.

- | | |
|---------------|---------------|
| a) will give | a) know |
| b) would give | b) will know |
| c) give | c) would know |
| d) gave | d) knew |

8) I'm going out. I _____ some vegetables if I _____ to the greengrocer's today.

- | | |
|--------------|-------------|
| a) buy | a) go |
| b) will buy | b) will go |
| c) would buy | c) went |
| d) bought | d) would go |

9) If my house _____ near my school, I _____ less time traveling. It's really tiring to travel for an hour every day.

- | | |
|-------------|----------------|
| a) is | a) will spend |
| b) were | b) spend |
| c) would be | c) would spend |
| d) will be | d) spent |

10) Don't leave your book there! Your brother _____ it if you _____ it there.

- | | |
|----------------|----------------|
| a) tore | a) left |
| b) will tear | b) will leave |
| c) would tear | c) leave |
| d) should tear | d) would leave |

11) Hurry up! If we _____ the tickets soon, we _____ any tickets later. There are a lot of people waiting to see this film.

- | | |
|-----------------|------------------|
| a) don't buy | a) can't find |
| b) didn't buy | b) couldn't find |
| c) won't buy | c) wouldn't find |
| d) wouldn't buy | d) didn't find |

12) He is saving up to go abroad. He has already decided on the country. If he _____ enough money till the summer, he _____ to Spain.

- | | |
|---------------|-------------|
| a) has | a) might go |
| b) will have | b) went |
| c) would have | c) would go |
| d) had | d) will go |

13) We are looking for a cheap hotel. If we _____ a cheap hotel, we _____ longer here.

- | | |
|---------------|----------------|
| a) found | a) will stay |
| b) would find | b) should stay |
| c) will find | c) stayed |
| d) find | d) would stay |

14) We must hurry. The teacher _____ angry if we _____ late.

- | | |
|---------------|-------------|
| a) got | a) were |
| b) will get | b) will be |
| c) would get | c) are |
| d) should get | d) would be |

15) Don't eat the whole cake. You _____ ill if you _____ it all.

- | | |
|-------------|--------------|
| a) will be | a) would eat |
| b) are | b) ate |
| c) would be | c) will eat |
| d) were | d) eat |

16) If I _____ you, I _____ her the truth.

- | | |
|-------------|---------------|
| a) will be | a) told |
| b) am | b) will tell |
| c) would be | c) tell |
| d) were | d) would tell |

17) There is a lot of work to do in the office today. She _____ shopping if she _____ so busy.

- | | |
|-------------|----------------|
| a) would go | a) isn't |
| b) can go | b) won't be |
| c) will go | c) weren't |
| d) went | d) wouldn't be |

18) My father might give me some pocket money today. If he _____, I _____ a book.

- | | |
|---------------|---------------|
| a) will give | a) should buy |
| b) gave | b) will buy |
| c) gives | c) bought |
| d) would give | d) would buy |

19) If there _____ no machines life _____ harder. They have made our lives a lot easier.

- | | |
|-------------|-------------|
| a) were | a) were |
| b) are | b) was |
| c) will be | c) would be |
| d) would be | d) will be |

20) Perhaps I can meet my friends today. If I _____ them, we _____ to the cinema.

- | | |
|---------------|--------------|
| a) meet | a) should go |
| b) met | b) will go |
| c) will meet | c) went |
| d) would meet | d) would go |

APPENDIX –B

Song Lyrics 1: Cake - Perhaps, Perhaps, Perhaps

Perhaps, Perhaps, Perhaps

(by Cake)

You won't admit you love me.
And so how am I ever to know?
You only tell me
Perhaps, perhaps, perhaps.

A million times I ask you,
And then I ask you over again.
You only answer
Perhaps, perhaps, perhaps.

If you can't make your mind up,
We'll never get started.
And I don't wanna wind up
Being parted, broken-hearted.

So if you really love me,
Say yes, but if you don't dear, confess
And please don't tell me
Perhaps, perhaps, perhaps.

If you can't make your mind up,
We'll never get started.
And I don't wanna wind up
Being parted, broken-hearted.
So if you really love me,
Say yes, but if you don't dear, confess

And please don't tell me
Perhaps, perhaps, perhaps,
Perhaps, perhaps, perhaps,
Perhaps, perhaps, perhaps.

Song Activity:1

Perhaps, Perhaps, Perhaps

(by Cake)

You won't admit you love me.
And so how am I ever to know?
You only tell me
Perhaps, perhaps, perhaps.

A million times I ask you,
And then I ask you over again.
You only answer
Perhaps, perhaps, perhaps.

If you _____ (not make) your mind up,
We _____ (never get) started.
And I don't wanna wind up
Being parted, broken-hearted.

So if you really _____ (love) me,
_____ (say) yes, but if you _____ (not) dear, _____ (confess)
And please don't tell me
Perhaps, perhaps, perhaps.

If you _____ (not make) your mind up,
We _____ (never get) started.
And I don't wanna wind up
Being parted, broken-hearted.

So if you really _____ (love) me,
_____ (say) yes, but if you _____ (not) dear, _____ (confess).
And please don't tell me

Perhaps, perhaps, perhaps,
Perhaps, perhaps, perhaps,
Perhaps, perhaps, perhaps.

EXERCISES

A. Look at the lines from the song *Perhaps, Perhaps, Perhaps*.

1. If you really *love* me, *say* yes.
2. If you *can't* make your mind up, we *will never* get started.

Which sentence talks about:

- a. possible situations in the future?
- b. a real present situation?

B. Complete the sentences below.

1. If a baby is hungry,
2. If I can finish the housework early,
3. If you have a problem,
4. If you are cold,
5. If she answers all the questions,
6. If it's cold tomorrow,

APPENDIX – C

Song Lyrics 2: Eric Clapton- Tears in Heaven

Tears in Heaven

(by Eric Clapton)

Would you know my name
If I saw you in heaven?
Would it be the same
If I saw you in heaven?
I must be strong and carry on
cause I know I don't belong here in heaven...

Would you hold my hand
If I saw you in heaven?
Would you help me stand
If I saw you in heaven?
I'll find my way through night and day
cause I know I just can't stay here in heaven...

Time can bring you down, time can bend your knees
Time can break your heart, have you begging please...begging please

Beyond the door there's peace I'm sure
And I know there'll be no more tears in heaven...

Would you know my name
If I saw you in heaven?
Would it be the same
If I saw you in heaven?
I must be strong and carry on
cause I know I don't belong here in heaven...

Song Activity:2

Tears in Heaven

(by Eric Clapton)

_____ you _____ my name
If I _____ you in heaven?
_____ it _____ the same
If I _____ you in heaven?
I must be strong and carry on
cause I know I don't belong here in heaven...

_____ you _____ my hand
If I _____ you in heaven?
_____ you _____ me stand
If I _____ you in heaven?
I'll find my way through night and day
cause I know I just can't stay here in heaven...

Time can bring you down, time can bend your knees
Time can break your heart, have you begging please...begging please

Beyond the door there's peace I'm sure
And I know there'll be no more tears in heaven...

_____ you _____ my name
If I _____ you in heaven?
_____ it _____ the same
If I _____ you in heaven?
I must be strong and carry on
cause I know I don't belong here in heaven...

EXERCISES

Part-A.

1. What do you think about the song? What is it about?
2. What mood is the singer in? Who do you think does he sing it for?
3. Is it possible for the singer to see him/her in heaven?

Part-B

Look at the following line from the song:

Would you know my name if I saw you in heaven?

What is it about?

- a) a real situation or a possible situation in the future
- b) an imaginary or unlikely situation

Part-C

Complete the sentences below.

1. He makes a living by repairing shoes. If he were rich, _____.
2. I haven't got a computer. If I had one, _____.
3. I could buy that luxurious flat if I _____ but it is too expensive for me.
4. My parents would be happy if _____. However, it seems impossible.
5. If I were you, _____.
6. _____ if I were the director of a big company.
7. If I had another chance _____.

APPENDIX – D

Song Lyrics 3: Harry Nilsson - Without You

Without You

(by Harry Nilsson)

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

No, I can't forget tomorrow
When I think of all my sorrows
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
Or your face as you were leaving
But I guess that's just the way this story goes,
You always smile
But in your eyes your sorrow shows
Yes it shows

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

Song Activity:3

Without You
(by Harry Nilsson)

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

No, I can't forget tomorrow
When I think of all my sorrows
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 _____ (not live) if living _____ (be) without you.

I _____ (not live), I _____ (not give) anymore.

I _____ (not live) if living _____ (be) without you.

I _____ (not give), I _____ (not give) anymore.

Well, I can't forget this evening
Or your face as you were leaving
But I guess that's just the way this story goes,
You always smile
But in your eyes your sorrow shows
Yes it shows

I _____ (not live) if living _____ (be) without you.

I _____ (not live), I _____ (not give) anymore.

I _____ (not live) if living _____ (be) without you.

I _____ (not live), I _____ (not give) anymore.

EXERCISES

PART - A

1. Who do you think does she sing it for?
2. How does the singer feel herself? Why?
3. Look at the line below from the song. Does it talk about a real or unreal situation? Does it talk about present or future?

I can't live if living is without you.

PART - B

Complete the sentences in your own words.

1. If you don't drive carefully,
2. You can feel yourself very tired if.....
3. If I feel sad,
4. I can lend my friend some money if.....

APPENDIX-E

Song Lyrics 4: Kasey Chambers-If I Were You

If I Were You (by Kasey Chambers)

If I was good
I'd tell everyone I know
If I was free
I wouldn't be so keen to go

If I was wrong
I would take it like a man
If I was smart
I would get out while I can

If I was broken
I would probably let it be
If I was dying
I wouldn't go out quietly

If I was lost
Well my heart would feel the same
If I was honest
I would probably be ashamed

But if I were you
I would notice me
If I were you
I would wait for me

If I were you
I would easily hold me and say
It's all gonna be OK

If I was rich
I would spend it on my own
If I was dignified
I'd only smoke at home

If I was dark
I would only dress in black
If I was chosen
I would gladly give it back

It's not for you to judge
From all this kind of stuff
I'm only half of what you see

APPENDIX-F

Song Lyrics 5: Barenaked Ladies-If I had \$1000000

If I Had \$1000000

(by Barenaked Ladies)

(Words and music by Steven Page & Ed Robertson)

If I Had \$1000000 (If I had \$1000000)

I'd buy you a house (I would buy you a house)

If I Had \$1000000 (If I had \$1000000)

I'd buy you furniture for your house

(Maybe a nice chesterfield or an ottoman)

If I Had \$1000000 (If I had \$1000000)

I'd buy you a K-car (a nice Reliant automobile)

If I Had \$1000000, I'd buy your love.

If I Had \$1000000 I'd build a tree fort in our yard.

If I Had \$1000000 You could help, it wouldn't be that hard.

If I Had \$1000000 Maybe we could put a refrigerator in there.

[Wouldn't that be fabulous]

If I Had \$1000000 (if I Had \$1000000)

I'd buy you a fur coat (but not a real fur coat that's cruel)

If I Had \$1000000 (if I Had \$1000000)

I'd buy you an exotic pet (like a llama or an emu)

If I Had \$1000000 (if I had \$1000000)

I'd buy you John Merrick's remains (All them crazy elephant bones)

If I had \$1000000 I'd buy your love

If I Had \$1000000 We wouldn't have to walk to the store

If I Had \$1000000 We'd take a limousine 'cause it costs more

If I Had \$1000000 We wouldn't have to eat Kraft Dinner.

(But we would!)

If I Had \$1000000 (If I Had \$1000000)

I'd buy you a green dress (but not a real green dress, that's cruel)

If I Had \$1000000 (If I Had \$1000000)

I'd buy you some art (a Picasso or a Garfunkel)

If I Had \$1000000 (If I Had \$1000000)

I'd buy you a monkey (haven't you always wanted a monkey?!))

If I hHd \$1000000 I'd buy your love

If I Had \$1000000 (If I Had \$1000000)

If I Had \$1000000 (If I Had \$1000000)

I'd be rich.

APPENDIX-G

Song Lyrics 6: 1927-If I Could

If I Could

(by 1927)

If I could paint
I'd paint a portrait of you
The sunlight in your eyes a masterpiece of truth
And a single tear like a silent prayer
That's shining so much brighter than a diamond ever dared
If I could do anything at all, I'd do it for you

If I could write
I'd write a book for you
A tale of hidden treasures with an I.O.U
And a million words wouldn't say a thing
That won't be said in three words
Where love's the central theme
If I could do anything at all, I'd do it for you

Chorus

Darling can't you see
What you mean to me
Anything I can do I'll do it for you
And darling don't you know
Just how far I'd go
Anything I can do, I'd do it for you

Sometimes I feel so second-rate
Seems loving you was my greatest mistake
I know I'm insecure

And love don't keep score
But I wish I could give you more

If I could play
I'd play up a storm for you
A raging sea of passion that you never knew
Every whispered sound would touch your heart
And maybe for a moment I could be your favourite star
If I could do anything at all
If I could, I'd give you more
If I could do anything at all.....I'd do it for you

Chorus

And darling can't you see
You mean the world to me
Anything I can do I'll do it for you
And darling don't you know
Just how far I'd go
Anything I can do I'll do it, I'll do it for you
I'll do it, do it for you

APPENDIX-H

Song Lyrics 7: Norah Jones-Painter Song

Painter Song

(by Norah Jones)

If I were a painter
I would paint my reverie
If that's the only way for you to be with me

We'd be there together
Just like we used to be
Underneath the swirling skies for all to see

And I'm dreaming of a place
Where I could see your face
And I think my brush would take me there
But only...

If I were a painter
And could paint a memory
I'd climb inside the swirling skies to be with you
I'd climb inside the skies to be with you.

APPENDIX-I

Lesson Plan for the Experimental Group

Procedure for all sessions

Time: 45 minutes

Text: Songs

Objectives:

At the end of the lesson the students will have learnt the formulation of the target structure. They will be able to understand the meaning of the sentences in the target structure and they will be able to create their own sentences using the grammatical item.

1. Pre-listening (5 minutes)

The teacher asks the students some warm-up questions about the song and the singer.

2. While-listening (20 minutes)

The teacher hands out the song activity sheet to the students. While the students are listening to the song for the first time, they fill in the blanks using the verbs given at the end of each blank. Students listen to the song for the second time to check their answers. The teacher plays the song for the last time, stopping at where the target structure takes place in order to check students' answers.

3. Post-listening (20 minutes)

Students and the teacher sing the song aloud by following from the completed song sheets. The teacher asks the students to do the activities in the first part of each song sheet, which requires formulating the target structure. After checking the answers, the students do other exercises on their own. The teacher asks some of the students to tell their answers for each sentence completion exercise on the sheet to check the answers and correct possible mistakes. At the end of the session, the teacher asks the students to hand in their song activity sheets.

APPENDIX-J

Lesson Plan for the Control Group²

Procedure for all sessions

Time: 45 minutes

Text: A newspaper article about mobile phones (for the first session) and a questionnaire about the Net (for the second session).

Objectives:

At the end of the lesson the students will have learnt the formulation of the target structure. They will be able to understand the meaning of the sentences in the target structure and they will be able to create their own sentences using the grammatical item.

Warm-up activities (5 minutes)

The teacher asks the students questions in *Before you start* section of the course book.

Presentation (20 minutes)

The teacher asks the students to do the activities in this part of the course book, which require formulating the target structure by reading the sample sentences from the context. Then the teacher presents the target structure by reading the relevant part from the *Grammar Summary* at the back pages of the book.

Practice (20 minutes)

The teacher gives students some time to do the activities in this part of the course book. Then she asks some of the students to tell their answers for each exercise in this part to check their answers and correct possible mistakes.

² The lesson plan for the control group was prepared according to New Opportunities Pre-Intermediate Students' Book(2006) written by Harris, M., Mower, D. and Sikorzyńska, A. pp. 74-75, 82-83, 143.

