



TDK dolgozat

Using Songs in the English as a Foreign Language

Classroom to Teach Grammar

Angol nyelvtan tanítása dalokon keresztül

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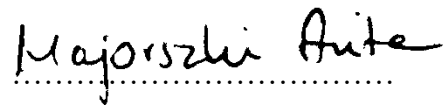
Majorszki Anita

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Budapest, 2025. 01. 14.

A handwritten signature in black ink, reading "Majorszki Anita". The signature is written in a cursive style. Below the signature is a dotted line.

Majorszki Anita

1 Abstract

Songs embody an organic part of our lives just like *grammar* plays a fundamental part in language teaching. Therefore, using songs to teach grammar can be effectively implemented in the classroom because of their *authentic* nature, numerous advantages, and suitability for grammar instruction. This paper aims to investigate the possible benefits of song-based grammar teaching in *the EFL classroom*, examines the views of students and teachers in the field with the help of created worksheets, and reveals some factors influencing students' enjoyment of the chosen songs. It describes the results of a classroom-based study and shows the findings of interviews with teachers from different age groups who have been using songs in their teaching. Additionally, it presents some possible research avenues and pedagogical implications that could explore further aspects of teaching grammar through songs.

Key terms: EFL, songs, teaching grammar, authentic materials, classroom study

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2 Introduction

Music has become a significant part of our life. We are used to listening to music while travelling on public transport vehicles or in our car, on the radio, Youtube and Spotify. It escorts our lives (North et al., 2004): we use it for entertainment, relaxation, and work as well. According to *The Common-Sense survey* in 2019, 82% of teenagers listen to music on a daily basis. Surprisingly, it surpasses not only their time spent watching videos but also the time spent scrolling down social media sites. Besides its daily entertainment potential, music can serve as an educational tool in the classroom. Murphey (1992), in his book *Music and Song*, referred to songs as “a tool which we can use to animate and facilitate language learning and acquisition” (p. 16). Songs are not only a profitable tool to help students learn, but also an optional way to motivate and engage them in the learning process. Therefore, not surprisingly, in recent years, there has been an increasing interest in the utilization of songs in teaching English as a foreign language, and many researchers emphasised their advantages in the classroom (Adnyani & Dewi, 2020; Divéki, 2019; Falioni, 1993; Rais et. al, 2020).

When I learned English in high school, I often witnessed my groupmates complaining about the difficulties and tedium of learning grammatical structures. Later, when I started teaching in a language school, some of my students also reported similar attitudes towards learning grammar. The idea was born: I wanted to make grammar learning a good experience. Ever since I started learning at university as a teacher trainee, I considered experiential education and authentic materials a great opportunity to help students engage in a specific subject/area. For this reason, I decided to incorporate songs which, due to their flow and engaging nature, can contribute to making lessons more enjoyable and might as well help students get closer to learning grammar structures. On the other hand, this tool might help teachers create an atmosphere where students get engaged in the flow of music and remember crucial grammatical elements from the lyrics. I had an assumption that songs might bridge some of the difficulties teachers may experience when teaching grammatical structures in the classroom. I decided to discover more about this topic and formulated some research questions. In this research, I attempt to answer these questions:

- 1.) *What are Hungarian students' views on activities that aim at teaching grammar structures through songs?*
- 2.) *What factors influence students' enjoyment of the chosen songs?*

3.) *What are the teachers' views on activities that aim at teaching grammar structures through songs?*

The research has been divided into three main parts. The first part deals with the most important theoretical concepts of the topic outlined with the help of literature. In the second section, the research design, and methods of the paper are presented. Finally, the last chapter examines the results, gives an interpretation of them based on the research questions, and reveals a collection of songs for the stated purpose.

3 Theoretical Background

3.1 Grammar

3.1.1 The Definition of Grammar

It is no easy feat to find one exact definition for grammar. The *Cambridge Dictionary* defined grammar as “(the study or use of) the rules about how words change their form and combine with other words to make sentences.” Ur (1999) cited a similar interpretation of grammar: “the way words are put together to make correct sentences” (p.75). Still, these explanations do not have a profound conception of what counts as grammatical. Most of these definitions specifying grammar consider its syntactical and morphological facets; the rules applied for sentence structure, and regulations looking within words themselves (Chiroque, 2022). However, Larsen-Freeman (2014) put grammar into another perspective: it is not only a passive scheme of rules, but rather a dynamic system in which students are enabled to apply structures flexibly. Therefore, the three fundamental terms when discussing the definition of grammar: are “form, meaning, and use” (Larsen-Freeman, 2014 as cited in Chiroque, 2022, p.2.).

3.1.2 The Importance of Teaching Grammar

English grammar has long been an organic part of teaching English as a foreign language curriculum, still, it remains controversial at what level and how thoroughly it should be taught to the students (Celce-Murcia, 1991). Ellis (2002) argued for not teaching it at a beginner level since students only start acquiring grammatical structures later. The reason for that lies in the acquisition of L2, which inherently starts with putting words one after another to communicate contextually. Moreover, grammatical competence can be obtained without any instruction (Ellis, 2002). Opposed to this viewpoint, Spada and Lightbrown (1999) believed that even if students are not prepared to learn certain grammatical forms, teaching grammar remains effective. Grammar can be also considered as a bedrock for developing further competence in their L2 (Lightbrown, 1991).

In practice, it seems that some teachers put more emphasis on acquiring grammatical structures while others find other aspects of teaching English more important (Farrell and Lim, 2005). Although the advance of the Communicative Language Teaching Method and the Natural Approach took over the more grammar-centred methods (just as the Grammar

Translation Method and Audiolingual Method) new tendencies appeared directed to grammar teaching in a communicative way (Ellis, 2002). In the post-communicative method, the focus on the importance of communication in language teaching, as well as the necessity of an in-depth understanding of language structures emerged. This method seeks to incorporate some attributions its predecessor did not emphasise e.g. explicit grammar teaching, and accuracy alongside fluency (Yuan, 2022). That being the case, the importance of teaching grammar continued to be a central component of English language teaching despite the controversy caused among teachers and professionals (Hinkel & Fotos, 2002). Nevertheless, it remains a question of how intensively grammar structures need to be presented in the class. Ellis (2002) distinguished two main viewpoints based on the goal of grammar instruction. On the one hand, if one targets reaching total accuracy as a learning outcome that demands an intensive curriculum, focusing on one structure for a long period of time. In contrast, a slower, less intensive curriculum can be considered as a cognitive approach in which one gets to know a structure, becomes aware of it, and then reaches full control of their resources.

3.1.3 Students' Attitude towards Grammar

"I hate grammar"; "Grammar is the worst part of English learning". Some of the most common (negative) sentences about learning English grammar were collected by Diaz (2003). Diaz (2003) investigated the *"just go over grammar"* phenomenon, in which students only want to get over learning grammar as soon as possible. He concluded that the reason most students might feel sceptical about grammar is due to their preconceived attitudes. On the other hand, Ellis (1993, as cited in Larsen-Freeman, 2014) identified another crucial dilemma termed the *"learnability problem"* (p. 262) which refers to the controversy about the sequence teachers teach grammar. Students may encounter grammatical structures earlier or later than taught in the classroom, causing them frustration in the learning process. This raises the question: Which can be more beneficial for the students: learning grammar in a structural way or acquiring grammatical elements naturally? In the next section the various ways grammar teaching has been practiced up to now will be investigated.

3.1.4 Different Ways of Teaching Grammar

Grammar teaching methodology distinguishes between four bigger approaches: explicit, implicit, deductive, and inductive grammar teaching. In explicit grammar teaching, grammatical rules are studied by the students in advance in order to accurately identify

linguistic elements later on (Scott, 1990). On the contrary, in the implicit approach, students receive knowledge naturally without being aware of the grammatical rules (Chiroque, 2022). In the case of deductive grammar teaching structures and patterns are presented to students in the practical stage, whereas inductively taught grammar aims to discover the rules through samples (Thu, 2009). Most of the handbooks tend to follow the present-practise-produce (PPP) approach (Ellis, 2006). However, it has to be noticed that there is not a best choice in the different ways of grammar teaching. A lot of factors, including “students’ age, cognitive style, and language level” (p. 3), determine which approach is the most suitable for the learners (Thornbury, 1999, as cited in Chiroque, 2022).

3.2 Using Songs in the EFL Classroom

3.2.1 Songs as Authentic Materials

Authentic materials are defined in various way. However, they share one crucial element: they all contribute to exposing how everyday life language is used (Kilickaya, 2004).

Although Bacon & Finnemann (1990) referred to authentic materials as text made by native speakers for non-pedagogical purposes, their educational potential has been researched so far, giving the opportunity to exploit its in-class usability for even non-native students. In recent years there has been an increasing interest in utilizing authentic materials in EFL classrooms (Kline, 2019; Lee, 2014; Richards, 2001). At the same time, it generated controversy about whether this type of material should be preferred over traditional textbook materials or not. Nevertheless, their efficacy and numerous benefits supported their in-class usability (Belaid & Murray, 2015).

According to Kilickaya (2004), authentic materials provide a new, creative teaching approach, foster students’ motivation, and broaden their cultural knowledge as well. Another advantage of authentic materials is that they can be accessed rapidly through the internet. The internet offers a wide source of authentic materials that can be applied to the lessons, such as videos, films, radio programs, and most importantly, songs (Belaid & Murray, 2015). Songs, ranging from different forms to various genres offer a versatile tool for classroom instruction.

If authentic materials are taken into the lesson, the level of students’ targeted language knowledge should be considered. Guariento & Morley (2001) recommended using authentic materials only above the intermediate level. At lower levels, demotivation and frustration can occur due to the lack of appropriate knowledge regarding lexical, and grammatical structures. Yet, Kilickaya (2004) indicated (based on a study by Chavez (1998)) that with enough help

from the teacher, authentic materials can be joyful for lower-level learners as well thanks to their closeness to real life.

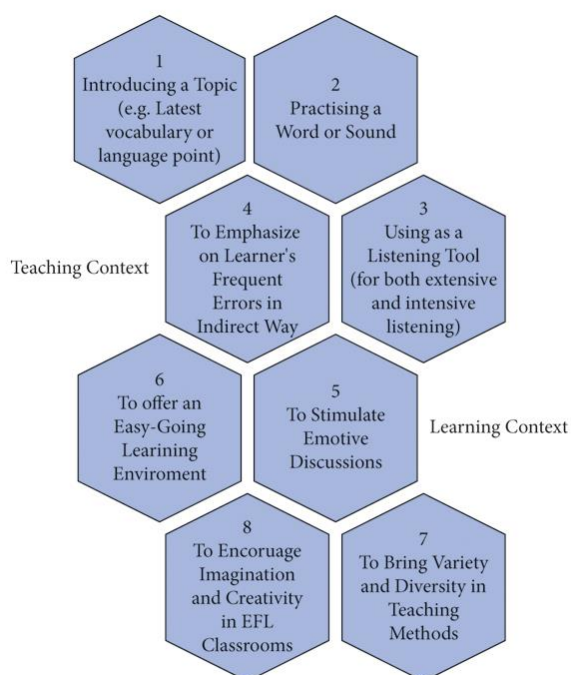
3.2.2 Arguments for the Use of Songs in the EFL Classroom

The advantages of using songs in the classroom have been emphasized by many teachers and researchers. Falioni (1993) implemented music as a tool to enhance cultural awareness and literacy; Divéki (2019) emphasised that songs could be a great tool to discuss global and controversial issues and nurture global citizens; Rais and his colleagues (2020) used them to practise pronunciation; and Adnyani & Dewi (2020) (among many others) indicated songs as a possible way to teach vocabulary. The wide range of areas dealing with songs implies that they can be exploited in various forms in English lessons. Therefore, songs offer endless opportunities to help students develop their skills: listening, writing, and communication skills, boost vocabulary, and practise certain grammatical structures (Lopera, 2003). Moreover, music inherently contributes to students' cultural and historical knowledge and therefore increases their emotional intelligence (Kumar et al., 2022).

Songs provide numerous opportunities to exploit during the lesson. They can serve as warm-up activities to open students' eyes to the upcoming topic; fillers to maintain their attention or help students relax; or even coolers to reflect on the lesson's material (Kumar et al., 2022). Additionally, teachers can decide to prepare a whole lesson based on one particular song. It all depends on the teacher how and when they decide to implement music and songs into the foreign language classroom. Eken (1996) named altogether 8 possible motives for implementing songs in the lesson. As Figure 1 shows songs can help create a diverse learning and teaching context where students learn in a relaxed atmosphere, are inspired to use their inventiveness, and have emotional conversations. In the context of teaching, teachers can utilise songs to improve students' listening comprehension, practise vocabulary and pronunciation, or a new language element.

Figure 1

Eight Motives Behind Using Songs in the EFL Classroom



Note. The figure was compiled by Kumar et al. (2022)

Another argument for using songs includes repetitions, which can help students remember and practise stylistic and pragmatic expressions, and grammar structures after hearing them repeatedly (Kumar et al., 2022). This is especially useful when teaching new structures and elaborating on unfamiliar vocabulary. As Murphey (1976) suggested, music can help students remember several words and structures effortlessly due to their positive impact on short and long-term memory. It can happen that “people often remember the rhyme, rhythm, and/or melody better than ordinary speech” (Falioni, 1993, p. 98). Eschrich et al. (2008) investigated the role of emotion in episodic long-term memory for music and found that songs with positive associations are more likely to be recalled. Hence, songs which are closer to students, help them remember the learned material effortlessly. In addition, music is an inherent part of our lives, with subliminal influence on our brains. Absorbing music could be not at all energy-consuming due to the fact that musical perception has already been in progress since and even before our birth (Fonseca-Mora et al., 2011).

Furthermore, songs also lend themselves to interactive, and cooperative learning. They can be explored with activities where students work together as a team or discuss issues in pair work. This also leads to better communication skills, and successful teamwork to achieve goals (Lopera, 2003). Fonseca-Mora et al. (2011) even suggest implementing a musical intervention

program in the EFL classroom. This can help students focus more on the lesson, connect to their inner self, become mindful, and ignore occurrent noises inside or outside the classroom. Such ways of utilizing music can nurture an engaging, and fruitful classroom climate where students can focus more easily.

3.2.3 Challenges of Using Songs in the EFL Classroom

Despite all the previously mentioned facts, some risk factors can occur when taking songs into the classroom. Zulfa et. al (2019) investigated the limitations of using songs in the English language classroom. They highlighted that there is no “standard” which songs teachers can implement into the lesson, therefore educators have to take many facets into consideration, depending on their intentions. Sometimes it can be challenging to find the best song which uses promising vocabulary, and appropriate grammar structures, conveys a meaningful message to talk about with the help of grammar, and at the same time, grabs students’ attention. However, if we can offer a wide selection of songs for the students to choose from, we can ensure that the majority of the class likes that particular song (Lopera, 2003). Some songs attract students’ interest with their lyrics and rhythm, still, pupils face difficult times understanding their message due to slang words, unknown vocabulary, pronunciation, or rapid speech (Frodden, 1991). For this reason, it is crucial to select songs that are suitable for the student’s level. Although rap and heavy metal tend to be favoured, their slang words, collocations, and fast lyrics might challenge students. It is recommended to use them only in a classroom where the student’s listening comprehension skills justify them (Lopera, 2003). Additionally, Tavadze et al. (2021) also emphasised that some students might find listening tasks disconcerting and feel worried due to the pressure of trying to understand every single phrase in the lyrics. This might be due to the fact that they are used to their teacher’s speaking tempo, which gives them the possibility to focus on every single word. Such a learning process can have a negative effect on the students, causing them to become less motivated, and even abandon the idea of understanding the gist of the song. Therefore, teachers’ responsibility for using songs should also include isolating such demotivating factors and creating innovative ways to involve pupils (Tavadze et al., 2021).

3.2.4 Songs to Motivate Students

Songs seem to be a good source of motivation for learners, creating an engaging atmosphere where students might open up more easily. Through the learning process, students often feel stressed, and encounter anxiety or peer pressure (Deb et al., 2015). According to Kumar et al. (2022), music might reduce students' anxiety during the learning process and might as well create a motivating atmosphere, encouraging their interest in learning English. When a new topic or a grammatical structure is learned, students might feel overwhelmed by the amount of new information. For this reason, teachers are advised to provide a little rest and time to relax and find some motivation in the new material. A possible motivation can be songs to grab students' interest as students can absorb the learning objectives indirectly with the help of a strongly related song. Surely, the song's theme, vocabulary, and grammatical structure should align with the main idea discussed during the lesson (Kumar et al., 2022).

3.2.5 Popular Songs and Other Genres

Popular songs are not surprisingly highly popular among teenagers. There is no need to compel teenagers to listen to popular music - they are bombarded with this genre. These melodies are indispensable at parties, as well as in films, series, and in almost all walks of life. Popular music plays a central role in shaping a shared culture among teenagers (Griffie, 1992). Vettorel (2007) acknowledged the strength of songs in their closeness to real life. This means pupils perceive such knowledge as also valuable outside the English lesson. Additionally, the topics and issues popular songs describe might be closer and more relevant to the students' life, and thereby it might help them identify with the situation described in them (Orneová, 2009). Therefore, popular songs are a great choice if we want to engage students in the lesson and provide them with authentic knowledge.

However, do they fulfil the criteria of teaching useful vocabulary and grammar? Murphey (1992) highlighted some experiences teachers encountered when using pop songs. Firstly, some teachers agree that most pop songs utilise impoverished vocabulary, improper grammar (e.g. subject-verb agreement issues within the lyrics – such as in The Beatles' Ticket to Ride song the sentence “She don't care”) and are filled with slang and swear words. This makes it challenging to teach meaningful knowledge, and hard to exploit them as a teaching-learning tool (Divéki, n.d.; Murphey, 1992). Secondly, these songs might become outdated faster, as this genre is changeable. A typical example of this changeability can be seen in summer hits like "Shape of You" by Ed Sheeran and "Despacito" by Luis Fonsi in 2017. These songs dominated the music charts for a short period of time, and faded quickly, as new trends

emerged. If a teacher wants to operate with contemporary songs, they will have to alter their instructional material quite often. Dubin and Olshtain (1977, p.199) claimed that “pop, rock, and folk music is an idiom which is embraced by a broad span of young people - and not only those living within English-speaking countries.” Even though popular music primarily stands in the focus other genres should also not be abandoned in the EFL classroom. Then, what other genres are worth taking into the classroom? Implications for other genres such as rock music, indie music, and contemporary Anglo-Saxon music have been suggested by some scholars (Divéki, n.d.; Morales, 2008). However, only a few studies have been carried out in this field, as a result, their advantages and disadvantages as well as their efficacy in teaching grammar/vocabulary would need a more thorough investigation.

All in all, it can be concluded that pop songs in the classroom can be a valuable tool but using them in the classroom requires thorough preparation and experimentation before application. Before incorporating a song into a lesson, teachers should consider the alignment of song with the language objectives (vocabulary and grammar), its sustainability for the students’ language level, and the specific activities or tasks that will be used in class.

3.2.6 How to Select the Most Appropriate Song

Bringing songs into the classroom requires several factors to take into consideration. First and foremost, songs should be selected carefully, based on our motivation. Lopera (2003) suggested observing the following questions when selecting songs: “What is the purpose to take that song? To reinforce a grammar point? To discuss an issue?” (p.138). With the help of these questions, teachers can bring songs to the lesson in a more systematic way. Lopera (2003) also indicated that before making a decision about which song to apply in the classroom, it might be useful to ask about students’ preferences. Besides the most popular songs, the world of music offers an infinite variety of genres. A wide selection of songs is freely accessible through the internet, where one can find the best for their purpose. The best way to benefit from it is to find common ground with the students’ preferences, if possible. Hence, besides students’ taste for music, another aspect to examine is the features of the class, including the language level, age group, and the number of students in the group (Griffie, 1992). With this information, song-based lessons could be arranged in a more personalised way. On the whole, examining the characteristics of the class, students’ interests, and the purpose of the lesson assists the teacher in finding the most appropriate song (Griffie, 1992; Lopera, 2003).

3.3 Teaching Grammar with the Help of Songs

Based on the key elements of literature, such as the advantages of authentic materials, the favourable features of songs, and some characteristics of grammar teaching, songs used for teaching grammar could be a beneficial combination in the EFL classroom.

Firstly, learning grammatical structures can be a challenging undertaking for students and some of them even have negative feelings about it (Diaz, 2003), therefore, songs could provide a non-threatening, relaxed learning environment (Eken, 1996; Jadhav, 2015), where students acquire language elements in an enjoyable way.

Secondly, songs have some features including repetition (Kumar et al., 2022) which can help with practising and emphasising structures, and patterns. This may lead to the “*the songs stuck in my head phenomenon*” where the language din (involuntary mental rehearsal) is activated (Murphey, 1990). Additionally, the melody and rhymes of the songs might also help students to remember structures effortlessly.

Thirdly, grammar happens to be a dynamic system, as a consequence, students need to encounter it in “meaningful and psychologically authentic ways” (Larsen-Freeman, 2014, pg. 257). That is the point where songs can be exploited: with their authenticity and lyrics they provide a relevant *context* for teaching (Kumar et al., 2022) and students can experience the usage of grammatical structures within real-life sources. Similarly, learning can be even more effective with telling stories (Boris, 2015), and most of the songs feature a story which can be also beneficial from the viewpoint of the language learners and might also lead to attaching a grammar point to a certain topic.

Even though some of the above-mentioned theoretical arguments for using songs to teach grammar were examined by scholars (Jadhav, 2015; Roslim et al., 2011), there has been no research that explicitly investigated how students and teachers view the song-based grammar lessons and what factors influence their enjoyment as such. These aspects considerably have an impact on the efficacy of this combination.

4 Research Design and Methods

4.1 Research Aim and Research Questions

The aim of this paper is to explore whether the introduction of song-based grammar lessons contributed to the practice of the given grammatical structure effectively and reveal some factors that influence students' enjoyment of these lessons. To achieve this, the researcher created eight different worksheets, investigating eight fundamental grammar points, varying from elementary to upper-intermediate levels. 10 lessons were held in which three worksheets were tried out in four secondary schools, and other four worksheets were piloted in a language school. In the following section, the creation and design of the lessons, the data collection methods, the results, and some difficulties and implications encountered along the way will be discussed.

Emerging from the literature, the following research questions were formulated:

RQ 1 What are Hungarian students' views on activities that aim at teaching grammar structures through songs?

RQ 2 What factors influence students' enjoyment of the chosen songs?

RQ 3 What are the teachers' views on activities that aim at teaching grammar structures through songs?

4.2 Participants and Setting

The presented research was conducted in four different secondary schools and one language school in Budapest, Hungary. All four secondary schools can be considered prestigious in the capital city. Students in these schools are highly motivated, and very cooperative in new, out-of-ordinary lessons. Similarly, teachers welcome ideas on renewing their teaching methodology and are open-minded about pedagogical innovations. These factors presumably make students and their teachers suitable subjects for this study. Six groups of students and four private students (94 students overall) participated in the research project, as the groups consisted of 13-19 pupils. The students were from grades 7 to 10, from ages 13 to 16, and their English levels varied between elementary and upper-intermediate (A2-B2). Data about each group and its language level, the number of students in the group, the school they are going and the worksheet they completed during the lesson can be seen in Table 1. The 45-

minute lessons were held in the classes' regular time slot and classroom. When approaching the teachers, participants were given the option to either try out the worksheet developed while the researcher observed the class or letting the researcher hold their lesson. There was only one lesson held by their current teacher (visited by the author as an observer), all the other eleven classes were handed over to the researcher for the purpose of the study. Before every lesson, there was a consultation with the teachers to ensure that students were familiar with the exact grammatical structure. Also, the lesson plans were discussed with the teachers in advance, in order to have the lessons held in a similar way to each other, with similar methods for the investigated groups. In most of the cases, students were aware of the fact that the lesson was going to be held by someone other than their teacher; thus, the students were only introduced to the lesson's theme, song, and grammatical structure at the beginning of the lesson.

Table 1

Data About the Groups Participating in the Research Project

	The Group's Level	Number of Students in the Group	Type of School	The Title of the Worksheet
Group A	elementary/pre-intermediate	13	Practise school (7 th grade)	<i>The guys who are singing about a lemon tree</i>
Group B	elementary	13	High school (10 th grade)	<i>The guys who are singing about a lemon tree</i>
Group C	upper-intermediate	14	High School (9 th grade)	<i>What if I was a boy/girl?</i>
Group D	(upper)-intermediate	15	Practise school (9 th grade)	<i>What if I was a boy/girl?</i>
Group E	upper-intermediate	16	Bilingual high school (9 th grade)	<i>I wish I was younger</i>
Group F	upper-intermediate	19	Bilingual high school (9 th grade)	<i>I wish I was younger</i>

In order to explore the opinions and experiences of teachers, interviews were conducted with four secondary school teachers from four different secondary schools in Budapest, Hungary. When choosing the participants for the interviews, teachers who had been using songs in their classrooms were targeted. The second criterion included at least one participation/observation in a lesson where the investigated worksheets (aiming at teaching grammar through songs) were assessed. To get a thorough view, three different age groups were approached, teachers under 30, teachers between 30-50 and teachers above 50. The interviews were carried out either in person or on an online platform and were also recorded. Data (their gender, age, teaching experience, and the type of school they are currently teaching in) about the interviewees can be found in Table 1.

Table 2

Data about the Interview Participants

Pseudonym	Gender	Age	Teaching Experience	Type of school
Emese	female	24	5 years	Practice school*
Ádám	male	25	3 years	Practice school
Tamás	male	33	10 years	Bilingual High School
István	male	55	10 years	High School

*Note. Practice school refers to secondary schools where teacher trainees spend their long-term practise

4.3 Data Collection Methods

4.3.1 Classroom Study

The presented research involved mixed methods regarding data collection. This way, the complexity of the investigated issue could be explored with the help of both qualitative and quantitative methods (Creswell, 2014). On the one hand, there were lessons carried out as a part of a classroom study. There are many song-based lessons available on the internet, yet, most of them are restricted to only gap-fill activities based on listening. The lessons conducted in the study, however, aimed to practise grammar with the help of songs and included tasks related to the songs' grammar, theme, and vocabulary. As part of the study, eight different worksheets were created. When creating these tasks, the author paid special attention to the accuracy of the

grammar used in the song, repeated all the way long through the song and its chorus, consolidating the grammatical structures. Additionally, worksheets were centred around topics that enforced practising the given grammatical structure, providing a context for learning (Kumar et. al, 2022). Each lesson started with a warming-up exercise that encouraged students to open up more and helped them get closer to the lesson's theme, grammar, and the song. The lessons included pair work, whole group discussions, just as well as individual work. Even though the lessons were held by someone else than their teacher and were out of the ordinary, the groups of students tended to be cooperative. Out of the eight worksheets, three worksheets (*The Guys Who Are Singing About a Lemon Tree*, *What if I Was a Boy/Girl?*, *I Wish I was Younger*) were tried out in the classroom context. Details about the worksheets and the number of students participating in each project are illustrated in Table 2. Data was collected with the help of feedback sheets, including open-ended and Likert-scale questions (to be discussed in 4.3.1.4 *Student Feedback Sheets*). Each worksheet was first piloted with private students in a language school in Budapest, and after that, two different groups of students were investigated with the identical worksheet. Their lessons and answers will be compared and contrasted in the Results section.

Table 3

Data About the Investigated Worksheets

Title of the Worksheet	Song	Grammar Practised	Number of Students Participating
<i>The guys who are singing about a lemon tree</i>	Fool's Garden- Lemon Tree	Present continuous	27
<i>What if I was a boy/girl?</i>	Beyoncé- If I were a boy	Second conditional	31
<i>I wish I was younger</i>	Tom MacDonald- I wish	wish (for present and future)	36

The entire booklet can be accessed through a link in Appendix 1.

4.3.1.1 Worksheet and Lesson Plan - Song-based Lesson Practising the Present Continuous

The lesson, centring around the use of the present continuous, was held in three settings. Firstly, it was piloted by the researcher with one private student in a language school, then it was brought to a classroom of 10th graders in a secondary school. Lastly, there was another lesson held in an ELTE practice school for 7th graders held by their current teacher. All groups were at the beginning of their English studies. The worksheet was aimed at the elementary/ pre-intermediate level. It was consulted and ensured in advance with each teacher that the students were already familiar with the grammatical structure, namely the present continuous. At the same time, it contained some unknown words, which were clarified during the lessons. The created worksheet was based on the song from *Fool's Garden*, titled *Lemon Tree*. In order to warm them up for the grammatical structure and the song itself, they were asked to describe a picture of the band in pairs and find some information about what the band was doing then. Afterwards, the song came in and as for the while-listening activity, students were asked to watch the video clip to write down some sentences about what was happening in it. Some of their sentences were read out loud and checked for their accuracy. Before the second listening, they were asked to fill in the gaps with the appropriate form of the verbs given in the brackets. Therefore, the second listening served as checking. After the listening (as part of the post-listening activity), some discussion questions were formulated, and students had to capture one moment from the song and describe to their partners what was happening in their drawn scenario. The worksheet can be found in Appendix 2.

4.3.1.2 Worksheet and Lesson Plan- Song-based Lesson Practising the Second Conditional

This lesson focused on practising the second conditional with the help of a song-based worksheet using the song *If I Were a Boy* by *Beyoncé*. This worksheet was piloted with two private students and then brought into a class of 9th graders in a high school, and then to another high school with a group of 9th graders. The worksheet proved to be appropriate for the students' language level (around upper-intermediate). All the lessons were held by the researcher. The lesson addressed a hypothetical topic (the concept of living and being born of the opposite gender) thereby giving a context to utilise the grammatical structure of the second conditional. As a warming-up exercise, students were encouraged to discuss the collected (mis)conceptions about boys and girls and agree in pairs on one they support and one they disagree with. After a whole group discussion based on the pairs' collected statements, students had to guess and fill in the gaps containing expected second conditional structures in the lyrics of the upcoming song. Then, the song was played without its video clip to check the answers. It was followed

by a vocabulary task where students had to find synonyms for given terms in the lyrics. As a post-listening activity, there was a reflection on the song with the help of discussion questions, encouraging students to use the second conditional. Questions were first elaborated on in pairs and some students volunteered to share their ideas in front of the class. In the end, pupils were motivated to write down their hypothetical day as a member of the opposite gender. The student writing the most second conditional and grammatically correct sentences won a little surprise (a piece of chocolate).

4.3.1.3 Worksheet and Lesson Plan- Song-based Lesson Practising Wish

This lesson was centred around the use of the grammar structure *wish* (for present and future). The worksheet experimented with a rap song containing a wide range of wish structures and was planned for learners around (upper) intermediate level. Data was collected from a bilingual high school, where two different groups of students (9th graders) participated in two lessons held by the author. As part of the pre-listening activity, students in pairs discussed a quote by Julius Caesar concerning wishes. Additionally, they were inspired to make three wishes from Genie, a character from a movie called *Aladdin*. They could wish for anything, but there was only one criterion: Genie could only make those wishes come true which are grammatically correct. Then, in the first listening, they were asked to write down some wishes the singer wished for. They were given example sentences, e.g., *He wishes he was younger*. During the second listening, there was a gap-filling exercise, where students filled in the gaps first with grammatical elements concerning wish structures and then checked them with the help of the audio. Reflecting on the song, there were some discussion questions about the song. Later on, students had to ask their mates about the most common wishes in the form of a mingling activity. In the end, some vocabulary was practised with a gap-filling exercise, where students could find words to the sentences from the lyrics.

Table 4*Tasks Completed during the Three Song-based Lessons*

The guys who are singing about a lemon tree	What if I was a boy/girl?	I wish I was younger
• Picture description about the band using the present continuous • Listening to the song <i>Fool's Garden- Lemon Tree</i> and writing down what is happening in the video clip • Filling in the gaps from the lyrics with the appropriate present continuous format • Listening to the song again to check the answers • Discussion questions about the theme of the song • Drawing a scene from the video clip and describing it	• Pair discussion about (mis)conceptions of boys and girls • Guessing the second conditional structures in the lyrics • Listening to the song <i>Beyoncé- If I Were a Boy</i> and filling plus checking the gaps. • Finding synonyms for terms in the lyrics • Discussion questions about the theme of the song, encouraging students to use second conditional • Writing down a hypothetical day as a boy/girl	• Discussing a quote concerning wishes and making their own wishes • Listening to the song <i>Tom MacDonald- I Wish</i> and collecting some wishes from the singer • Listening to the song for the second time, and filling in the gaps with the appropriate wish structure • Discussing and reflecting on the song with the help of questions • Mingling activity finding out the most common wishes from classmates • Vocabulary building: gap-filling exercise from the lyrics

4.3.1.4 Student Feedback Sheets

To gain a deeper insight into students' views and attitudes toward the practice of grammatical structures with the help of songs in the English as a Foreign Language classroom, they were asked to fill in a questionnaire after each lesson. During the piloting process, data was collected via Google Forms, later the feedback sheets were distributed to the students on pieces of paper. It started with some factual questions including the gender and school type of the students, their time spent listening to music a day and was continued with some attitudinal questions. The questionnaires were voluntary, anonymous, and conducted in Hungarian. They contained Likert-scale and open-ended questions, encouraging students to give written feedback. Their completion took approximately 5-8 minutes. The attitudinal questions were the following:

- 1) How much did you enjoy the lesson and activities/tasks?
- 2) Why did (not) you enjoy the lesson?
- 3) How much did you like the songs?
- 4) Which of these factors contributed to your answer in the previous question? (the factors listed: the genre of the song, understanding the lyrics, the topic of the song, the tempo of the song and singing, the mood of the song, and anything else)
- 5) To what extent do you think the lesson contributed to learning the given grammatical structure?
- 6) How much would you like to take part in similar types of lessons in the future?

During the piloting process, the 5th question (To what extent do you think the lesson contributed to learning the given structure?) turned out to be ambiguous for some students, therefore the author decided to modify it. As indicated by some of the students, the confusion arose whether the word “learning” meant learning a new grammatical structure. Although the practice of a certain grammatical structure can also be considered a key in the learning process, the question after the piloting process was reformulated to the following: To what extent do you think the lesson contributed to practising the given grammatical structure?

The analysis and examination of the answers to these questions can be seen under Results.

4.3.2 Interview Study

In order to find answers to my third research question (RQ3), semi-structured interviews were also conducted as a tool for data collection. Interviews serve as a qualitative data collection method, allowing the researcher to obtain personal views and beliefs from the interviewees (Creswell, 2014). Four English teachers from four different secondary schools were questioned about their views, opinions, and experiences on teaching grammatical structures with the help of songs in the EFL classroom. As suggested previously, all four secondary schools can be considered relatively prestigious in the capital city, some of them being Practice Schools for university students and teacher trainees. That being the case, teachers in these institutions are presumably suitable interview subjects due to their openness to pedagogical innovations and enthusiasm for trying out new methods in language teaching. After some factual questions, the interview focused on the teachers' own experiences with authentic materials (especially songs), song-based lessons, their opinions regarding grammar teaching, and the method aiming to practise grammatical structures through songs.

The following questions were asked during the interview:

- 1) Have you ever used songs in the EFL classroom? What types(/genres) of songs did you use? Why?
- 2) To what extent do students enjoy listening to music in the class according to your experience? What factors do you think influence students' enjoyment of the chosen songs?
- 3) Do you think listening to music outside the classroom influences students' language skills? Why?
- 4) How do you think students benefit from songs/ authentic materials in the EFL classroom?
- 5) How important is it for you to teach English grammar? Why?
- 6) What is your opinion on the created worksheets that aim to practise grammatical structures?

The interview guides both in Hungarian and English can be found in Appendix 3 and 4.

4.4 Limitations of the Study

The limitations and additional improvements of the research need to be taken into consideration when assessing the results. Firstly, the presented research project was a small-scale study, including six groups of students and four private students, experimenting with three worksheets and four piloted worksheet-based lessons. The population selected is not at all

representative of all primary and secondary school English learners. That being the case, the accuracy and reliability of the findings are limited to this context. For a more thorough study, it would be worth trying out all the worksheets with a larger number of students. In parallel, creating more worksheets for various levels would also give a better opportunity to find subject participants effortlessly. Even though it would be a time-consuming undertaking, it would provide a more widespread scope of the efficacy of the investigated method. Certainly, as the lessons were held by the author (except for one occasion) and occurred once during their studies, the atmosphere differed from the usual. Also, when implementing songs into the classroom, it is suggested to reveal students' preferences (Lopera, 2003), therefore, with the help of personalisation, students could enjoy the chosen songs more. In some cases, groups were heterogeneous regarding their language skills, adding to the difficulties. In the future, it would be advantageous to carry out a follow-up session to see whether students' memories of the grammatical structures practised through the songs are still vivid.

Another restriction derives from the nature of grammar teaching. The investigated method aimed to practise and consolidate grammatical structures with the help of songs, which as a tool targeted unconscious, indirect learning. Therefore, the lower mean score for the question "To what extent do you think the lesson contributed to learning the given grammatical structure?" could also indicate that students practiced the structures in a non-burdening way. Subsequently, higher results in the mean scores could show either students being consciously aware of learning the grammatical structure or proving the practice to be less effective. Due to this ambiguity, some interviews should be carried out to see students' opinions.

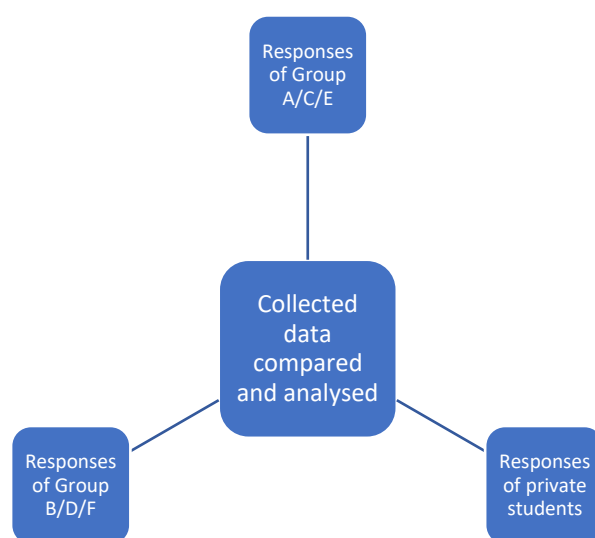
4.5 Methods of Data Analysis

The multiple instruments used as data collection methods were analysed and inferences were made to give answers to the research questions. According to the type of question, student feedback sheets were systemised. Firstly, the data collected with the Likert-scale questions in the student feedback sheets were transferred into tables, where average points were also counted to compare and contrast each song-based worksheet within their three groups of subjects. The responses of the two groups and private students were compared and analysed, as illustrated in Figure 2. The responses went through a double-check, in order to eliminate the possibility of errors. In the case of the open-ended questions, students' answers were categorised based on the emerging themes and the number of students by whom the given response was mentioned.

As far as the interviews are concerned, excerpts from the recordings were translated and transcribed for analysis and read various times to find emerging themes and answers to the research questions. Excerpts from all four interviews can be found in Appendices 7, 8, 9, and 10.

Figure 2

The Three Sources of Collected Data in the Classroom Study for Each Worksheet



5 Results

5.1 The Song-based Lesson Practising the Present Continuous

The song-based lesson implementing *Fouls Garden: Lemon Tree* song focused on the practice of the present continuous. As written above, the worksheet was tried out in three different settings. Firstly, one private student, who recently started learning English, was involved in the project. The lesson, being a private lesson itself, did not allow the participant to work in groups, and even pair work discussions were carried out with the cooperation of the private teacher (the author). Thus, it provided a baseline to see whether tasks were appropriate for the level and designed comprehensively. Data gathered from this private student was also added to the overall results (see Table 4).

Secondly, the group (group A), consisting of 13 7th graders, also participated in a lesson held by their English teacher. They were asked to work in pairs, and groups and many of them appreciated taking part in an interactive lesson. To the first question: “How much did you enjoy the lesson and activities/tasks?”, students' responses gave a mean of 3.92 (n=13). The group seemed to have been divided over the song: some students found it outdated and boring. This was strengthened by their answers in the second question: “How much did you like the songs?”, resulting in a mean of 3.62 (n=13). Even though the song itself made a huge impact on the enjoyment of the lesson, the method and tasks in connection with the worksheets gained an appreciation, which was also indicated by some of their answers to the open-ended questions: “*I didn't like the song itself, but the method was good.*”; “*It was good, just the song should have been something more well-known.*”; “*The lesson was superb, just as well as the atmosphere.*” That being the case, many students would like to participate in a similar worksheet-based lesson - perhaps with other songs personalised to them. Their replies to the last question (“How much would you like to take part in similar types of lessons in the future?”) evidenced this by receiving a mean of 4.00 (n=13).

Thirdly, data was collected in a group of 9th graders (group B) in another high school in Budapest. This time, their current teacher handed over the lesson to the author. In this group, students possessed beginner English language skills. Although students were used to listening to songs in some of their English lessons, the lesson based on the worksheet was unusual to them, as suggested by some of the students: “*It is definitely positive that there are more creative tasks built around the song, and it's not just about listening to it and filling out forms. This method allows for a better understanding of the particular song/band, and the tasks also help*

with speaking.” Unfortunately, as the group’s teacher highlighted, the number of English lessons is limited, therefore, there is little time to experiment. Nevertheless, the students showed interest in trying out new methods, some even put their enjoyment into words: *“I enjoyed it because learning through songs made practising grammar less dry.” “It was enjoyable because I think everyone loves songs, which makes everyone more eager to tackle the tasks.”* With the help of the created tasks, interaction between the students rose, and almost everyone had a turn to express their opinions and viewpoints on the topic: *“It was good that everyone had a turn, the teacher called on everyone at least once or twice, and we could express our opinions in various ways.”* At the end of the lesson, students were requested to fill in the feedback sheet. Both the questions “How much did you enjoy the lesson and activities/tasks?” and “How much would you like to take part in similar types of lessons in the future?” received a mean of 4.31 (n=13), indicating that the method and lesson were quite enjoyable. In their case, the song itself was not that controversial at all, receiving a mean of 4.23 (n=13).

Altogether, there was a noticeable difference in the enjoyment of the song between the investigated groups. Although the method appeared favourable for each of them, a lower mean appeared in the case of 7th graders (group A) concerning the song the lesson was based on. This could have also influenced their enjoyment of the complete lesson. The most common factors influencing their answers consisted of the mood, genre, and tempo of the song and singing. The exact group of secondary schoolers (group B) (being older and probably having different musical tastes) were more engrossed in the song, and their results also showed a higher level of enjoyment of the lesson and activities. The frequency of each score given to each Likert-scale question can be seen in Table 4, with the calculated means for each question.

Table 5

Number of Each Answer from the Two Groups (Group A, B) for Likert-scale Questions

Question	1	2	3	4	5	M
How much did you enjoy the lesson and activities/tasks?			6	11	10	4.15
How much did you like the songs?		1	7	11	8	3.96
To what extent do you think the lesson contributed to practising the given grammatical structure?		3	6	12	6	3.78
How much would you like to take part in similar types of lessons in the future?	1		3	12	11	4.11

5.2 Song-based Lesson Practising the Second Conditional

The song-based lesson using Beyoncé's song concentrated on the use of the second conditional, discussing how and in what ways their life would be different if they were born of the opposite gender. Similarly, this worksheet was also piloted first with two private students whose results were added to the overall analyses (see Table 5).

Secondly, a group of 9th graders (group C) took part in the research project. After consulting with their teacher about the lesson, the opportunity was handed over to the author to experiment with the group. As discussed, the group had just revised the grammar of the second conditional, therefore, the lesson could not have been better timed. They possessed upper-intermediate language skills and were open-minded and cooperative throughout the lesson. Many students highlighted how close the topic of the lesson was to them: *"I enjoyed the class because I had to speak up and talk. Personally, I also found the topic interesting."*; *"The set of tasks was interesting; we learned words and grammar along the way. Finally, I participated in a class that dealt with a topic we were actually interested in."* However, one other student was of the opposite view: *"I don't think this topic is necessarily ideal for high school students."* Even though the topic was controversial for some of them, the majority found it engaging as suggested by their responses to the question "How much did you enjoy the lesson and activities/tasks?", resulting in a mean of 4.07 (n=14). Nevertheless, the question regarding the song ("How much did you like the songs?") generated a mean of 3.64 (n=14). The created tasks also strengthened the idea of peer-to-peer learning, which was appreciated as highlighted by one of them: *"It was nice to have an unconventional class where we didn't learn from our books but from each other."* The mean of 4.29 (n=14) to the question "How much would you like to take part in similar types of lessons in the future?" supported their enjoyment.

Thirdly, the group (group D) of other high school's 9th graders were enthusiastic to participate in the project. Students in this group were close to the upper-intermediate level. Interestingly, many students were mesmerised by the method to use songs to practise the second conditional. Some of their feedback for the open-ended questions reflected that:

"The overall atmosphere of the class was much better, and the structure of the grammar stuck with me much more effectively."

"I liked that we practiced the material with a song instead of the usual method."

“I enjoyed discussing in pairs and expressing opinions, the atmosphere was good, and I liked the music. I find it an interesting and creative idea to practice grammar through listening to music. In the future, I would gladly continue learning this way.”

“The class was lively; we practiced grammar with music, which was exceptional because we don't usually do that.”

A student, however, appeared to be sceptical about the method's efficacy: *“It was good to have some variety in class, but I don't think this is an effective method for teaching grammar.”* Without a doubt, the efficacy of the method needs a deeper investigation in the long run, as suggested in 4.4 *Limitations of the study*. Even though the song gained a mediocre mean of 3.17 (n=15), their enjoyment of the whole lesson and the tasks and activities answering the question (“How much did you enjoy the lesson and activities/tasks?”) resulted in a mean of 4.33 (n=15). The group had a great time discussing the topic; however, they showed diverse reactions to the song itself. To the last question “How much would you like to take part in similar types of lessons in the future?” they responded by formulating a mean of 4.13 (n=15).

All in all, it is evident that the two groups were quite engaged in the lesson, and both considered the song fair to middling. The mood, the genre, and the tempo of the song and singing were the three commonly answered factors influencing their opinions on the chosen song. Having seen their responses, and their thoughts on the method, they would be eager to participate in similar lessons- probably with songs closer to their style. The frequencies of their answers can be seen in Table 5, with the calculated means for each question.

Table 6

Number of Each Answer from the Two Groups (Group C, D) for Likert-scale Questions

Question	1	2	3	4	5	M
How much did you enjoy the lesson and activities/tasks?		1	4	12	14	4.26
How much did you like the songs?	1	6	9	6	9	3.52
To what extent do you think the lesson contributed to practising the given grammatical structure?	1	4	5	18	3	3.58
How much would you like to take part in similar types of lessons in the future?		1	5	10	15	4.26

5.3 Song-based Lesson Practising Wish

The third worksheet focused on the topic of wishes as an indispensable part of our lives, encouraging the use of *wish* (for the present and future). The rap song by Tom MacDonald included many wish structures and gave a frame to discuss the need to have wishes in one's life. Firstly, one private student was asked the same questions after her experiences regarding the lesson and the worksheet with its activities. The collected answers were analysed together (see Table 7).

Then, two groups (group E, F) were invited to participate in the project, both made up of 9th graders from a bilingual school in Budapest. Students in this high school study English in extra hours, meaning that many of them possess upper-intermediate language skills from the beginning of their studies. It has to be mentioned that the students were used to listening to songs in their English lessons, as their teacher regularly includes song-based worksheets. This time, however, they probably faced a rather unconventional class where the researcher held their lesson and brought along a grammar-centred song worksheet.

As for the first group (group E), they were increasingly open-minded about the lesson, still, their enjoyment of it was not outstanding. The question "How much did you enjoy the lesson and activities/tasks?" yielded varied responses, resulting in a mean of 3.88 (n=16). Nevertheless, they were quite fond of the song: they rated the question with a mean of 4.13 (n=16), reinforced by one student's answer: *"I really enjoyed it because I liked the music a lot."* With the help of the worksheet, they formulated their opinion about the song and its themes, perfectly using the structures of *wish*. Altogether, the liking of the new method was quite visible from the question "How much would you like to take part in similar types of lessons in the future?", they responded with a mean of 4.13 (n=16). One piece of feedback was also received: *"I liked it because we looked at grammar from a different perspective."* As far as the second group was concerned (group F), students in the first three rows were exceptionally active. That was not true about the ones sitting in the back. It was hard to get them connected to the activities and participate fully in the whole class. Although it was near the end of the school year (and some of them even reflected on that in the questionnaire), it was not an isolated instance as having been said by their teacher. Be that as it may, many students liked the activities done during the lesson:

"The tasks were creative, and the topic was good. It was about something accessible and unique to everyone."

“The music matched the topic, the tasks were engaging, and overall, it was an interesting class.”

“The class was very well put together. The tasks were great, covering everything: grammar, vocabulary, and personal experiences.”

The mean of the question “How much did you enjoy the lesson and activities/tasks?” was 3.95 (n=19), though. The song was also suitable for their taste, indicated by the mean of 4.05 (n=19) received for the question (“How much did you like the songs?”). To the last question “How much would you like to take part in similar types of lessons in the future?” students’ feedback showed diverse attitudes, which can be also seen from the calculated mean of 3.68 (n=19).

To conclude, in the case of these two groups, results showed that even though the song appealed to the students’ taste, it did not mean that they were all in favour of the lesson and its tasks. The factors that played a fundamental part in it were the mood, topic, and genre of the song. Group E however, appeared to be more supportive concerning the method itself. The overall results and means for each Likert-scale question are illustrated in Table 7.

Table 7

Frequencies of Each Answer from the Two Groups (Group E, F) for Likert-scale Questions

Question	1	2	3	4	5	M
How much did you enjoy the lesson and activities/tasks?	3	5	19	9	3.94	
How much did you like the songs?	1	5	19	11	4.11	
To what extent do you think the lesson contributed to practising the given grammatical structure?	6	14	10	6	3.44	
How much would you like to take part in similar types of lessons in the future?	4	6	15	11	3.92	

5.5 Interviews with Teachers

With semi-structured interviews, four Hungarian teachers were questioned about their beliefs and viewpoints on using songs in the English as a Foreign Language Classroom. Excerpts from each interview can be found in Appendices 7, 8, 9, and 10. All four teachers have been using songs in their classes regularly. They all view songs as a great authentic source of the culture itself, from which students can benefit and hear the language in a way that is

actually used. Nevertheless, they seemed to be divided on what genres/types of songs to bring into the classroom. There was an agreement on the genre worth incorporating into their classes by Emese and Ádám. They opt for pop songs most of the time and feel that other genres (e.g. rap or hip-hop) would be more challenging and complex for students, just as well as less understandable. However, Tamás has introduced other genres besides pop and rock (e.g. reggae) to his classes as well, letting students get to know the genres and learn from them. In the case of Tamás and István, their personal preference plays a crucial role in choosing the song itself, thus, they also provide opportunities for students to bring their favourite pieces into the lesson. Emese and Ádám seem to be driven more by the taste of their students, trying to personalise lessons. During the interviews, Emese and Tamás also indicated how widely songs can be exploited in the classroom: they use songs to attune students to the topic of the lesson or to create tasks in connection with its topic/vocabulary/grammar or even use them to help students relax in the form of background music. Tamás even created a booklet containing 30-40 worksheets for specific song-based lessons, aiming to develop students' language skills in a complex way.

In the interview, they were also asked about their experiences regarding the factors influencing students' enjoyment of the songs. In general, Emese, Ádám, and Tamás feel students are mostly fond of listening to songs, whereas István suggested that it could be somewhat half of the group who enjoy the song itself. The most common answers included the topic and emotions conveyed by the song, students' personal preferences, as well as how well students can understand the lyrics. All the factors mentioned through the interviews were collected in Table 7. The wide selection of factors influencing students' enjoyment implies how many criteria teachers have to take into consideration. Reflecting on that, there was one idea suggested by Emese: *"You can't make something that everyone likes"*.

Table 8

Factors Influencing Students' Enjoyment of Songs Mentioned by the Interviewees

Factors mentioned	Emese	István	Ádám	Tamás
understanding the lyrics	✓		✓	✓
the melody of the song	✓			
students' current mood			✓	
the tempo of the song			✓	
students' personal preference	✓		✓	

emotions conveyed by the song	✓	✓
the topic of the song	✓	✓
students' general attitude towards language learning		✓
the tasks in connection with the song		✓

In the second part of the interview, teachers were asked about their opinions on the importance of teaching grammar. All four interviewees agreed that teaching grammar is an indispensable part of language teaching, to understand language and make oneself understood. Tamás implied that teaching grammar to an exact level (B1-B2) is necessary since it provides the backbone of the language. An idea highlighted by Ádám stood out:

“I think songs somehow bridge over tension, which is often associated with language learning in students. And since there's a bit of tension relief, they can better connect to the language and grammar will be less foreign to them.”

Although they have not thought about using songs for grammar teaching specifically, they all would like to carry out similar lessons to these. As suggested by Tamás, similar innovations could help both students and teachers think out of the box. Additionally, István indicated that this type of exercise could also be exploited as a practice lesson at the end of the year or as wrapping up sessions after the learned structure.

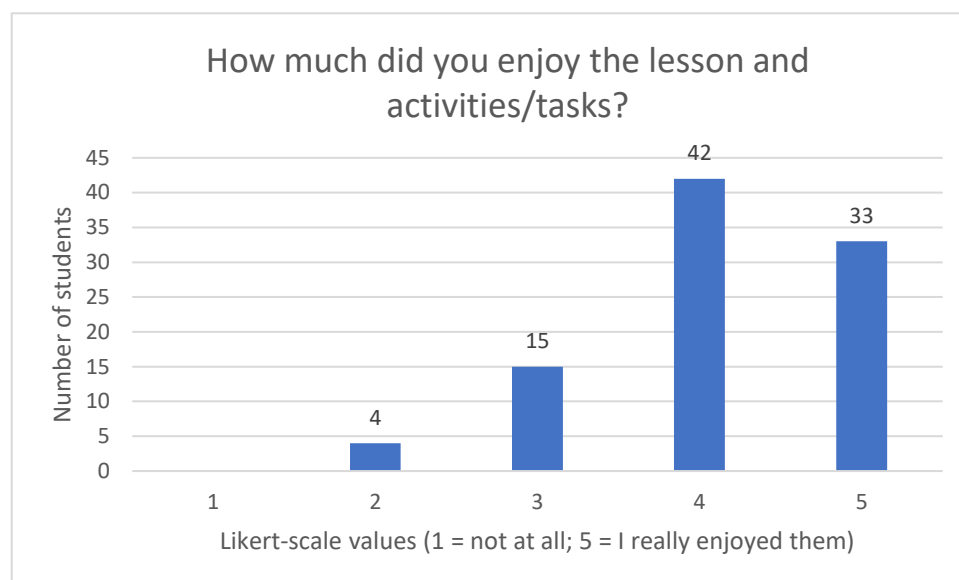
All in all, the interviews strengthened the previously suggested benefits of using songs in the EFL classroom. Although there are many factors and circumstances to consider when choosing the songs, the interviewees appeared to be supportive and in favour of the idea of using songs to teach grammar. The qualitative data collected through the interviews helped to ensure the reliability and validity of the research project.

6 Discussion

To address the first research question (*What are Hungarian students' views on activities that aim at teaching grammar structures through songs?*), the student feedback sheets collected qualitative and quantitative data after the song-based lessons. It could be seen from the questionnaire that many students look at songs as an indispensable part of their lives, which aligns with *The Common Sense Survey* (2019) statistics showing that 82% of teenagers listen to music on a daily basis. This was also recognisable throughout the lessons: their attitude towards all three worksheets and their activities was generally positive. The high level of enthusiasm from the students and appreciation of the discussion of the topics put grammar teaching into another perspective. The complexity of the song-based grammar lessons arose from the following components: they were centred around a song repeating the grammatical structure all the way through; song-related tasks encouraged students to speak up, using the appropriate structure; and besides the grammar itself, they picked up some new vocabulary as well. Moreover, songs gave a context (Kumar et al., 2022) to learn and get engrossed in everyday-life themes, assisting students in attaching grammar points to certain topics. The activities helped develop three main skills, including speaking, listening, and writing. Some of the songs also provoked strong emotions and feelings from the students. They felt motivated to dive into these discussions and were inspired to give voice and express their facets in connection. Students' viewpoints and enjoyment were supported not only by their answers to the open-ended questions but also statistically. The question "How much did you enjoy the lesson and activities/task?" reflected this with nearly 80% of the students (N=94) assessing it with a 4 or 5 on the Likert scale, as illustrated in Figure 1.

Figure 1

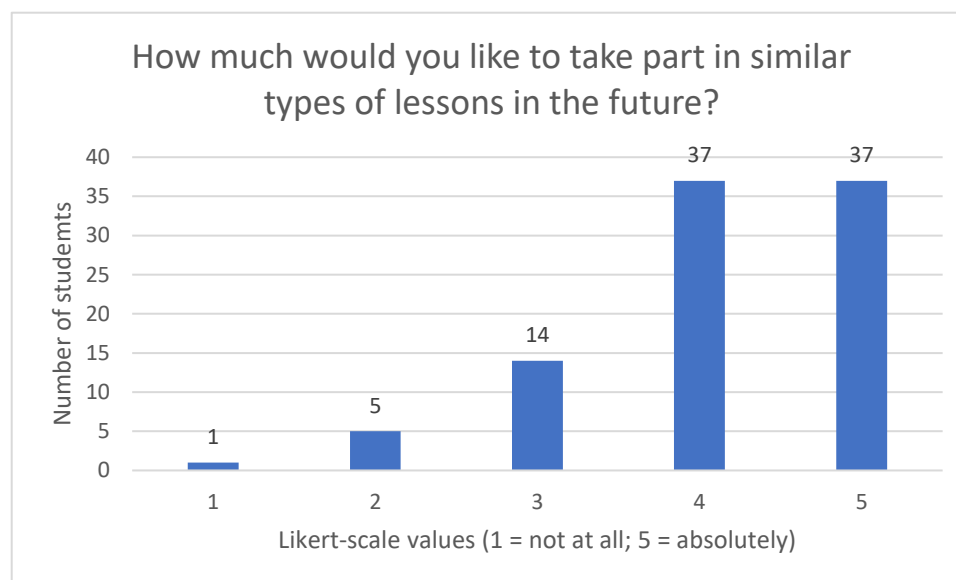
Each Student's Answer to the Question "How much did you enjoy the lesson and activities/task?"



It can be concluded that songs serve as a source of entertainment, and a fitting tool to deal with stress, which is often experienced through the language learning process (Deb et al., 2015). Although popular songs are at the centre nowadays (Griffe, 1992), interestingly, this genre appeared to be more divisive for the students than rap (which was also under investigation). The songs featured during the classes could probably influence the enjoyment of the whole lesson, as group A suggested. In their case, even though the songs were not the most favourable, the method itself remained admired, similar to what was observed in the case of groups C and D. To increase the likelihood of enjoyment, teachers are recommended to personalise the songs according to their students' preferences (Lopera, 2003). Nevertheless, along with the song, many other elements could have had an impact on their enjoyment. Albeit groups E and F showed interest in the song itself, they were less keen on the lesson, the worksheet, and the activities. This might be affected by the fact that they are used to the worksheets created by their teacher. To get a clearer picture of this phenomenon, it would be useful to carry out interviews with some of the learners. Having seen the results (illustrated in Figure 2), more than 78% of the students (N=94) gave 4 or 5 to the question "How much would you like to take part in similar types of lessons in the future?" meaning that the method could probably be an engaging way to help students practise grammatical structures in the future as well.

Figure 2

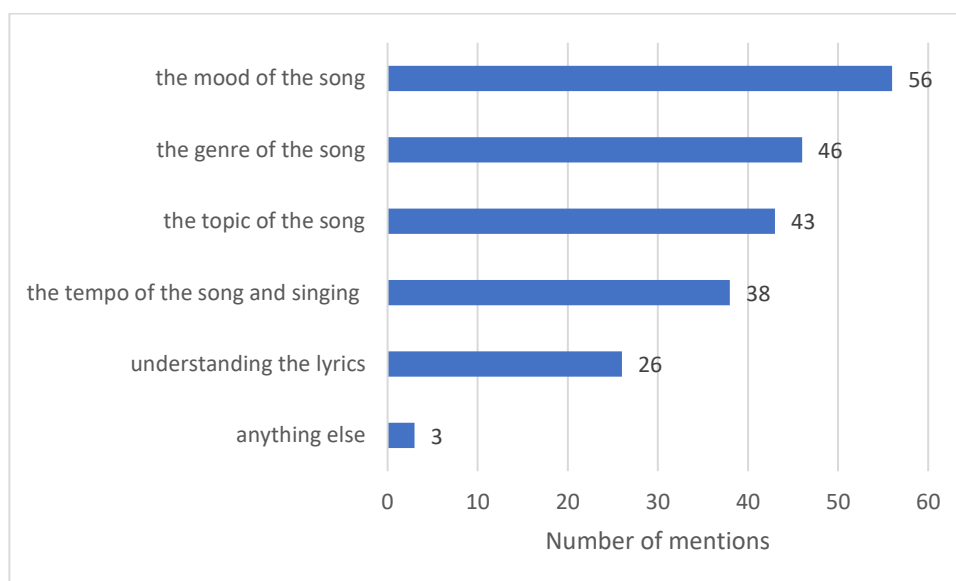
Each Student's Answer to the Question "How much would you like to take part in similar types of lessons in the future?"



To answer the second research question (*What factors influence students' enjoyment of the chosen songs?*), the students' and the teachers' views were also considered based on their answers in the questionnaires and interviews. When choosing the perfect piece of song educators need to take many aspects into consideration (Griffie, 1992; Lopera, 2003), therefore, knowing the factors students find essential in a song could assist teachers. As students were asked to choose and also add some factors that determined their enjoyment of the song, it shed light on some general components. The three most frequent mentions as reported by the students were the mood, genre, and topic of the song (see Figure 3 for details). If it is compared with the four teachers' opinions derived from the semi-structured interviews, there is a common ground on the topic and mood of the song. The need to choose a song students can identify with possibly expands the likelihood of having emotional conversations, as an exploitable part of song-based lessons (Eken, 1996). Additionally, teachers find the understanding of the lyrics similarly crucial, eliminating such demotivating factors that might discourage students from this type of learning (Tavadze et al., 2021). Taking these factors into account, the method of teaching grammar through songs could become even more effective.

Figure 3

The Factors Influencing Students' Enjoyment of the Song and Their Number of Mentions



To answer the third research question (*What are the teachers' views on activities that aim at teaching grammar structures through songs?*), it can be said that the four teachers involved in the semi-structured interviews were highly supportive of the idea of teaching grammar with the help of songs. It can be concluded that songs could be a powerful tool for practicing grammar structures, not only in theory (Roslim et al., 2011; Jadhav, 2015) but also in practical classroom applications. All four teachers, taking part in song-based grammar lessons, reckoned that songs could be a profitable tool to benefit from in the EFL classrooms. Firstly, in today's world, it is of utmost importance to help students face less stress during the language-learning process (Jadhav, 2015). As one of the teachers highlighted (Ádám), songs could bridge over tension, providing a stress-free environment, where students can effortlessly acquire grammatical elements. This phenomenon is also reinforced by rhymes and melody present in songs (Kumar et al., 2022). Secondly, this (new) technique can help both teachers and students get out of the usual routine and think creatively. Some ideas were also mentioned regarding the timing of these activities: lessons like these could be utilised as a follow-up session after a certain grammar point or even at the end of the (school) year when students feel overwhelmed (as suggested by István). In conclusion, the interviewed teachers find practising grammar through songs an additional method to complement and bring some innovation to their language teaching in the future.

7 Conclusion

The goal of this study was to see how students and secondary school teachers react to song-based grammar lessons and to investigate whether the combination of songs and grammar could be an effective and enjoyable method in EFL classrooms. Additionally, the research also aimed to reveal some factors influencing students' enjoyment of the chosen songs. As the results have shown, songs can be a suitable tool to teach grammatical structures and the method could be a valid good practice, if executed properly. It was known from the literature that the use of songs in grammar teaching could be a beneficial concept (Jadhav, 2015; Roslim et al., 2011), yet the findings of this research shed light on its practical execution in the EFL classroom.

Students' overall reaction to this type of learning was generally positive, most of them found it enjoyable and showed a great level of participation and interest throughout the lessons. They expressed their opinions freely, applying grammar structures on specific topics conveyed by the songs. To explore students' enjoyment in these classes, they were asked to identify factors influencing their experience. Based on their responses, the topic, mood, and genre of the songs emerged as the most influential factors. Due to the study's small-scale nature, these findings cannot be generalised to all song-based lessons. Hence, these findings strengthened certain aspects, including the need for personalisation, and asking students' preferences, researchers (Griffie, 1992; Lopera, 2003) indicated earlier.

As expressed by the teachers, the investigated method could serve as an additional practice to their grammar teaching, enhancing their methodological repertoire. According to them, the technique aims to reduce anxiety and stress (often associated with language and grammar learning) and fosters greater student engagement and motivation. The findings suggest that students, just as well as teachers, could benefit from the use of songs in the classroom as an innovative method to practise English grammar.

Based on the experience of the research undertaken, some pedagogical implications can be drawn: when planning these activities, it is essential to consider students' preferences. As the study revealed, many factors influence students' enjoyment of the chosen songs, therefore it could be useful to make sure that the majority of students favour them. This could be executed by asking students in the form of questionnaires in advance. It is also advisable to create worksheets where more tasks are built around the song and its topic, fostering the practice of grammatical structures. As students' feedback revealed added creative tasks appear to be more engaging than only filling in the gaps while- listening. Teachers should be aware that designing

these tasks might require significant preparation and time. However, if a teacher has a tried and tested activity sequence or schema to apply (with pre-, while- and post-listening activities) it can reduce the time spent preparing. Taking all these into consideration, the investigated method could serve as a suitable practice for teaching grammar in EFL classrooms, enriching teachers' opportunities.

Future research directions involve the piloting and investigation of further song-based worksheets, covering additional grammar points with appropriate songs personalised to students' preferences. In order to draw a more complex conclusion, it would be useful to investigate more worksheets with a larger number of students and to carry out a longitudinal study. This would also help to get a deeper understanding of long-term effects, revealing students' remembrance of the practised grammatical structures and songs.

Table 8 gives some recommendations for dealing with grammar points through different songs repeating structures through the lyrics.

Table 8

Collection of Songs Addressing Specific Grammar Structures

Grammar Structure	Artist - Song Title
Present Simple	Ylvis – What Does the Fox Say?
	The Beatles – For No One
Present continuous	Fouls Garden – Lemon Tree
	Susanne Vega – Tom's Dinner
Present perfect	Queen – We Are the Champions
	Charlie Puth – How Long
	Marshmello & Anne-Marie - Friends
Past simple (and used to structure)	Coldplay – Viva La Vida
	Gotye – Eyes Wild Open
Wish (for present and future)	Tom MacDonald – I Wish
	Twenty-One Pilots – Stressed Out
Future tense: will/won't	Lucas Graham – 7 years
	Rembrandts – I'll be there for you
	Gloria Gaynor – I Will Survive

	Queen – We Will Rock You
First conditional	Bruno Mars – Count on Me One Republic – If I Lose Myself Timbaland ft. Katy Pery - If We Ever Meet Again
Second conditional	Beyoncé – If I Were a Boy Joan Osborne – One of Us
Third Conditional	Adele – If It Hadn’t Been for Love

Finding the most appropriate song for song-based grammar lessons can be a challenging undertaking, as teachers might want to find a piece of music that features grammatically correct lyrics, with catchy melodies and a convincing topic at the same time. Moreover, some songs only contain the desired grammar structure a few times throughout their lyrics. For that reason, additional research avenues include generating lyrics with the help of AI-based platforms (e.g. ChatGPT) and creating songs accordingly. It would be worth comparing and contrasting students’ enjoyment in each case.

8 Summary in Hungarian

8.1 Szakirodalmi háttér

A dalok meghatározó szerepet töltenek be életünkben, átjárják mindennapjainkat (North és munkatársai, 2004), és szerves részét adják a szórakozással, pihenéssel, kikapcsolódással töltött időnknek. Korosztálytól függetlenül mindenki megtalálhatja a számára közelálló műfajt, hangulatot, érzést, és mondanivalót különféle dalokon keresztül. Nincs ez másképp az tinédzserek esetében sem: a 2019-es *The Common-Sense Survey* felmérés szerint 82%-uk hallgat zenét naponta, amely meghaladja a videók nézésével, illetve a közösségi média használatával töltött időt is. Népszerűségük és autentikus természetük adta lehetőségeik (Belaïd és Murray, 2015) az osztályteremben való felhasználást is ösztönözték. Murphey (1992) például a *Music és Song* című könyvében a dalokat olyan eszköznek tekinti, amelyek megkönnyítik és színesítik a nyelvtanulás és a nyelv elsajátítását. Nem meglepő módon, az elmúlt években számos kutatás irányult a dalok angol nyelvórán való használatára, és számos kutató emelte ki az előnyüket a tanórán. Falioni (1993) a dalokat eszközként használta a kulturális tudatosság növelésére; Divéki (2019) hasonlóan előnyben részesítette a dalok alkalmazását globális és megosztó témák feldolgozására; Rais és kollégái (2020) a kiejtés gyakorlására alkalmazták; Adnyani & Dewi (2020) pedig sok kutatóhoz hasonlóan egy lehetséges módszerként tekintettek a dalokra, a szókincs fejlesztése és bővítése érdekében. A kiaknázási lehetőségek sora végtelen. Miért lehetnek a dalok hatékony eszközök a nyelvtanításban?

8.1.1 Angol nyelvtan tanítása dalokon keresztül

A szakirodalomban leírt főbb elemek, mint például az autentikus anyagok előnyei, a dalok kedvező tulajdonságai, illetve a nyelvtan tanulás és tanítás jellemzői feltételezhetően rendkívül előnyösek lehetnek az angol nyelvtan tanítására dalokon keresztül.

Először is, a nyelvtan tanulását sokszor jellemzi a „*essünk túl a nyelvtanon/ just go over grammar*” jelensége (Diaz, 2003). Diaz (2003) nézőpontja szerint a diákok szkeptikus hozzáállása a nyelvtan tanuláshoz sokszor az előre kialakított nézeteiknek köszönhető. Éppen ezért a dalok természetüknél fogva egy nem fenyegető, nyugodt tanítási környezetben segíthetnék a nyelvtani struktúrák elsajátítását (Eken, 1996; Jadhav, 2015), ahol a nyelvtani elemek elsajátítása élvezhető formában valósulhatna meg.

Továbbá a dalszövegek ismétlésének, rímeinek, ritmusának és dallamának köszönhetően a megtanulandó nyelvtani minták, struktúrák könnyen megjegyezhetőek. („*the songs stuck in my head phenomenon*”) (Kumar és mts., 2022; Murphey, 1990)

Hasonlóan, a nyelvtanulás során fontos tényező, hogy megtanulandó tananyag a releváns kontextusban helyezkedjen el (Kumar és mtsai., 2022). A dalokra általában jellemző, hogy egy-egy történetet, szituációt mesélnek el, ezért megfelelő kontextust biztosíthatnak a sikeres tanuláshoz, amelynek segítségével az adott szerkezetek egy kiválasztott témában rögzülhetnének.

Habár az említett, szakirodalomban megjelent elméleti megközelítés (Jadhav, 2015; Roslim és mtsai., 2011) szerint a módszer megfelelő lehet a nyelvtan gyakorlására, nem készült még olyan kutatás, amely ezt vizsgálja a gyakorlatban. Jelen kutatás célja egy újszerű módszer kipróbálása, amely a dalok segítségével fókuszál a nyelvtan gyakorlására, tanítására. Bár számos feladatsor létezik az interneten a dalokkal való nyelvtanulásra, nagy részük a lyukas szöveg kiegészítésére korlátozódik. Az itt készített feladatlapok a dalhoz, és a dal témájához köthető nyelvtani szerkezetek gyakorlását ösztönzik a feladatokon keresztül. Ehhez hasonló témában, még nem készült kutatás. Így ezen kutatási rést kihasználva, jelen kutatás a módszer hatékonyságát, valamint tanárok és diákok véleményét igyekszik megvizsgálni a készített feladatsorokkal kapcsolatban.

8.2 Célok és kutatási kérdések

Jelen kutatás célja, hogy feltárja a diákok és tanárok véleményét és nézeteit a dalokon keresztüli angol nyelvtan tanítás hatékonyságáról, és feltárjon olyan tényezőket, amelyek befolyásolják, hogy a tanulók mennyire élvezik az adott dalokat. Ezen vizsgálat érdekében, a szerző nyolc különböző feladatsort készített, nyolc alapvető nyelvtani szerkezet tanítására fókuszálva, kezdő szinttől a haladó szintig. 10 tanóra keretében három feladatsor került kipróbálásra négy középiskolában, és további négy feladatsort sikerült nyelviskolai környezetben is egy-egy magántanulóval letesztelni. A dolgozat következő részében szó esik majd ezen órák megtervezéséről, kivitelezéséről, az adatgyűjtő módszerekről, eredményekről, illetve nehézségekről is, amelyek a kutatás közben merültek fel.

A szakirodalom alapján az alábbi kutatási kérdések kerültek megfogalmazásra:

KK 1 Hogyan vélekednek a magyar tanulók a feladatsorokról, amelyek a dalokon keresztüli nyelvtan tanítását szorgalmazzák?

KK 2 Milyen tényezők befolyásolják a választott dalok élvezhetőségét?

KK 3 Hogyan vélekednek a tanárok a feladatsorokról, amelyek a dalokon keresztüli nyelvtan tanítását szorgalmazzák?

8.3 Módszerek

8.3.1 Résztvevők és körülmények

Jelen kutatás négy különböző rangos középiskolában és egy nyelviskolában zajlott, Budapesten. Ezen iskolákban a diákok nagyon motiváltak és kooperatívak az új, kivételes órák során is. Hasonlóan, a tanárok is szívesen fogadják azon ötleteket, melyek tanításmódszertanukat színesítik, illetve rendkívül nyitottak a pedagógiai újításokra. Ezen tényezők teszik jelen résztvevőket a kutatás megfelelő alanyaivá. A projektben 6 csoport 90 diákja és 4 magántanuló vett részt (összesen 94 diák). A csoportok 13-19 tanulóból álltak, 7.-től 10. osztályig, a nyelvi szintjük pedig kezdőtől (A2) az erős haladó szintig (B2) terjedt. Az órák 45 percesek voltak, és az angolórák idejében kerültek megtartásra. A tanároknak lehetőségük volt választani, hogy a szerző tartsa meg az órát a csoport számára, vagy az óratervek alapján a csoport saját tanára, ezen esetben a szerző, mint megfigyelő legyen jelen az órán. Egy tanóra kivételével mindegyik órát átengedték a szerzőnek a kutatás kivitelezésére. Minden óra előtt egyeztetés zajlott a tanárokkal, mivel fontos volt, hogy az adott nyelvtani szerkezet a tanulók számára ismert legyen. Továbbá, az óratervek is előzetesen megbeszélésre kerültek, hogy mindegyik tanóra hasonlóan legyen kivitelezve, hasonló módszerekkel a csoportok számára. Legtöbbször a gyerekek tisztában voltak vele, hogy az adott órát valaki más tartja majd meg, de csak az óra elején tudták meg az óra témáját, a dalt és nyelvtani szerkezetet, ami gyakorlásra került. Másrészt a tanárok véleménye és tapasztalatainak megismerésére interjúk készültek négy különböző budapesti középiskola tanáraival. A tanárok kiválasztásakor fontos szempont volt, hogy olyan alanyokkal készüljön az interjú, akik használnak/használtak már dalokat a tanóráikon, illetve részt vettek/vagy megfigyeltek legalább egy olyan órát, ahol a vizsgált feladatsorok (amelyek a nyelvtan tanítását szorgalmazzák dalokon keresztül) kipróbálásra kerültek. Ahhoz, hogy egy átfogó képet kapjunk, három korcsoport került vizsgálat alá: közoktatásban tanító tanárok 30 év alatt, 30 és 50 között lévő tanárok, illetve 50 év feletti tanárok. Az interjúk személyesen vagy online kerültek megrendezésre és hangfelvétel is készült róluk.

8.3.2 Adatgyűjtési módszerek

A kutatás során kevert módszerekkel történt az adatgyűjtés. Így a vizsgált téma összetettsége mind kvalitatív, mind kvantitatív módszerek segítségével feltárható (Cresswell, 2014). Egyrésztől tanórák kerültek kivitelezésre osztálytermi kutatás keretében. Az interneten számos dalon alapuló tanóra elérhető, azonban ezek nagy része csak a lyukas szöveg feladattípusára korlátozódik. A tanulmány során vizsgált órákon a nyelvtan gyakorlása dalok segítségével valósult meg, és olyan feladatokat tartalmazott, amelyek a dalokban található nyelvtan, téma és szókincs gyakorlására fókuszált. Ehhez a kutatás részeként nyolc különböző feladatsor készült. A feladatsorok készítése során kiemelt figyelem fordult a dalban használt nyelvtan helyességére, és fontos szempont volt, hogy ismétlődjön végig a dalszövegben, ezzel elősegítve az adott nyelvtani szerkezet rögzülését. Ezenfelül, a feladatsorok egy-egy téma köré orientálódtak, hogy az adott nyelvtan gyakorlása kontextusban valósuljon meg (Kumar et. al, 2022). Mindegyik óra egy-egy bemelegítő feladattal kezdődött, mely a tanulókat igyekezett közelebb hozni az óra témájához, nyelvtanához és dalához. Az órák páros, teljes osztály szintű, illetve önálló munkát is tartalmaztak. Habár az órákat egy, a saját tanáruktól eltérő személy tartotta, a gyerekek nagyon együttműködőek voltak. A nyolc elkészített feladatsor közül három feladatsor (*The Guys Who Are Singing About a Lemon Tree*, *What if I was a Boy/Girl?*, *I Wish I was Younger*) került kipróbálásra. Az 1. Táblázat tartalmazza az órai feladatokat a vizsgált feladatsoroknál. Az adatgyűjtés visszajelző lapok segítségével történt. Kezdetben, a kísérleti tanulmány alatt, a diákok Google Forms segítségével töltötték ki a kérdőívet, később, a tanulói csoportok esetében papírlapokon jelölték a válaszaikat. A kérdőívben a tanulók az alábbi Likert-skálás és nyílt végű kérdésekre adtak választ:

- 1) Mennyire élvezted az órát és a feladatokat?
- 2) Miért (nem) élvezted az órát?
- 3) Mennyire tetszettek a dalok?
- 4) Milyen tényezők befolyásolták az előző kérdésre adott válaszod? (a dal műfaja, a dalszöveg érthetősége, a dal témája, a dal és éneklés tempója, a dal hangulat, egyéb)
- 5) Milyen mértékben járult hozzá az adott nyelvtan gyakorlásához az óra?
- 6) Mennyire szeretnél még részt venni hasonló órákon a jövőben?

1. Táblázat

Az órákon végzett feladatok

The guys who are singing about a lemon tree	What if I was a boy/girl?	I wish I was younger
- Képleírás a zenekarral kapcsolatban a present continuous nyelvtan használatával. <i>Fool's Garden- Lemon Tree</i> c. dalának meghallgatása, és leírni mi történik a videóban. - A lyukas dalszöveg helyes present continuous szerkezeteinek kitöltése - A zene újboli meghallgatása és a válaszok ellenőrzése - A dal témájához kapcsolódó megbeszélő kérdések átbeszélése - Egy jelenet lerajzolása és leírása a dalból	- Páros megbeszélés a fiúkat és lányokat érintő hiedelmekről - A dalszövegben található second conditional struktúrák megtipplése <i>Beyoncé- If I Were a Boy</i> c. dalának meghallgatása és az előző feladat ellenőrzése - Szinonimák keresése adott szavakra a dalszövegben - A dal témájához kapcsolódó megbeszélő kérdések átbeszélése, a second conditional használatának ösztönzésével - Egy feltételezett nap leírása lányként/fiúként	- Kívánságokkal kapcsolatos idézet megbeszélése, valamint saját kívánságok gyűjtése <i>Tom MacDonald- I Wish</i> c. dalának meghallgatása és az énekes kívánságainak leírása. - A dal újboli meghallgatása és a lyukas szöveg kiegészítése a megfelelő wish struktúrákkal. - A dal megbeszélése kérdések segítségével - A leggyakoribb kívánságok összegyűjtése az osztálytársak segítségével - Szókincsbővítés: mondatok kiegészítése a szövegben található szavakkal

Másrésről, a tanárokkal készített interjúk segítségével személyes nézetek és vélemények is felszínre kerültek, melyek kvalitatív adatok gyűjtésére adtak lehetőséget (Cresswell, 2014). Az interjúk során feltett kérdések az alábbiak voltak:

- 1) Használt már dalokat az angolórán? Milyen dalokat használt eddig? Miért?
- 2) Mit lát/tapasztal, mennyire élvezik a diákok a dalokat az órákon? Ön szerint milyen tényezők befolyásolják azt, hogy a tanulók élvezik az adott dalt?
- 3) Ön szerint a tanórán kívüli zenehallgatás befolyásolja a diákok nyelvi készségeit? Miért?
- 4) Mit profitálhatnak a tanulók a dalokból és egyéb autentikus anyagokból az angolórán?
- 5) Mennyire tartja fontosnak az angol nyelvtan tanítását? Miért?
- 6) Mit gondol a feladatlapokról, amelyek dalok segítségével szorgalmazzák a nyelvtan gyakorlását?

A kutatás korlátai közé sorolható a vizsgált órák és csoportok száma. Továbbá, mivel az órák a szerző által lettek megtartva (egy óra kivételével), így az adott légkör az órán nem a megszokottat tükrözte. A dalok órákon való felhasználásakor javasolt a diákok véleményének felmérése (Lopera, 2003), emiatt az órákon használt dalok személyre szabásával a diákok még jobban élvezhetnék a feladatokat. A téma még alaposabb átvizsgálása érdekében, érdemes lenne mindegyik elkészített feladatsort kipróbálni, illetve különböző nyelvi szintekhez még több feladatsor készítése megkönnyítené az alanyok keresését a kutatáshoz.

8.4 Eredmények

Az eredmények áttekintése három részre osztható, amelyek a három dalalapú feladatsor osztálytermi órákon való kipróbálására fókuszálnak.

Az első dalalapú óra a *Fouls Garden: Lemon Tree* című dalának segítségével gyakoroltatta a *present continuous* nyelvtani szerkezetet. Jelen feladatsor is három különböző iskolában került kipróbálásra. Elsőként egy a magántanuló, aki nemrég kezdte az angol nyelvet tanulni, vett részt a projektben. Ezen órán nem volt lehetőség csoportban dolgozni, illetve a páros feladatok is a magántanár (a szerző) segítségével lettek megvalósítva. Mindazonáltal az kipróbált óra kiindulópontként szolgált és biztosította, hogy a feladatok megfelelőek a szintnek és megfelelően tervezettek. A kérdőívvel összegyűjtött adatok a magántanítvány esetében is az hozzá lettek adva az összesített eredményhez. Másodszor, 13 7. osztályos gyerekekből álló csoport (A csoport) vett részt a saját tanárjuk által tartott óra során. A dal köré épülő óra során lehetőségük volt csoportban, illetve párosával dolgozni, sokuk nagyon szívesen vett rész ezen

interaktív órán. Az első kérdésre „Mennyire élvezted az órát és a feladatokat?” a diákok válasza 3,92 (n=13) átlagot adtak. A csoport számára megosztónak bizonyult a dal: néhányuk elavultnak és unalmasnak találta. Ezt a második kérdésre („Mennyire tetszettek a dalok?”) adott visszajelzésük is mutatta, amely 3,62 (n=13) átlagot kapott. Még ha a dal nem is nyerte el a diákok tetszését, és ez valószínűleg nagy befolyással volt arra, hogy a diákok mennyire élvezték az órát, a módszer és a feladatok viszont kedvelt maradtak, amit szintén alátámasztott a diákok nyílt végű kérdésekre adott válasza. Ezek alapján, sokuk szívesen venne részt még hasonló feladatsor-alapú órán, csak lehetőleg olyan dalokkal, amelyek közelebb állnak hozzájuk. Az utolsó kérdés („Mennyire szeretnél még részt venni hasonló órákon a jövőben?”) megválaszolása is ezt bizonyítja, amely 4,00 (n=13) átlagot kapott az értékeléskor. Harmadszor, egy másik középiskolában is sikerült adatokat gyűjteni, ahol 9.-es diákok próbálták ki a feladatsort (B csoport). Ez esetben a saját tanáruk átengedte a szerzőnek az órák megtartását. A csoportban a diákok kezdő szinten voltak, és bár hozzá voltak szokva az angolórán lévő zenehallgatáshoz, a kipróbált feladatsor kivételes volt számukra. Sajnos, ahogy a csoport tanára kihangsúlyozta, az angol órák be vannak osztva, és kevés idő van kipróbálni új módszereket a diákokkal. Mindazonáltal a tanulók érdeklődést mutattak az újdonságok kipróbálása során, amit a visszajelző lapokon bővebben ki is fejtettek. Az elkészített feladatsorok segítségével, a diákok közötti interakciók száma növekedett, és szinte mindenkinek volt lehetősége hangot adni a véleményének. Az óra végén a diákok kitöltötték a kérdőívet. Az első és a második kérdésre („Mennyire élvezted az órát és a feladatokat? és Mennyire szeretnél még részt venni hasonló órákon a jövőben?”) is 4,31-es (n=13) átlageredmény született, amely arra utal, hogy viszonylag élvezték az órát. Az ő esetükben a dal nem volt annyira megosztó, a „Mennyire tetszettek a dalok?” megválaszolásakor 4,23 (n=13) lett a középérték. Összességében, számottevő különbség volt a dalt illetően a vizsgált csoportok között. Habár a módszer kedvelt volt mindkét csoport számára, alacsonyabb átlag volt tapasztalható a 7. osztályosoknál a dal esetében, amelyre az óra épült. Ez szintén befolyásolhatta a teljes óra élvezhetőségét. A két csoport által megjelölt tényezők -amelyek a dal élvezhetőségét befolyásolták- az alábbiak voltak: a dal hangulata, a dal műfaja és a dal és éneklés tempója. A gimnazisták, akik idősebbek voltak és zenei ízlésük is ezek alapján eltérő volt, jobban elmélyültek a dalban, és nagyobb lelkesedést is mutattak az óra és feladatok során.

A második dalalapú óra Beyoncé *If I were a Boy* című dalának segítségével gyakoroltatta a *second conditional* nyelvtant egy teoretikus témát körüljárva: hogyan különbözne az életünk, ha az ellenkező nem tagjaiként élnénk mindennapjainkat. Hasonlóan az ehhez tartozó feladatsor esetében is, a kísérleti tanulmány elsőként két magántanulóval került

kivitelezésre, akiknek az eredményei az összesítés során szintén figyelembe lettek véve. Továbbá, egy kilencedikes csoport (C csoport) is részt vett a kutatásban. A tanárukkal való egyeztetés után, a szerzőnek lehetősége volt a feladatsor kipróbálására. Az óra nem is lehetett volna jobban időzítve: éppen nemrég ismételte át a csoport ezen nyelvtani szerkezetet. A csoport haladó-középfok szinten volt, illetve a diákok kiemelkedően nyitottak és kooperatívak voltak az egész óra során. Sok tanuló kihangsúlyozta, mennyire közel állt hozzájuk a téma. Azonban volt egy tanuló, aki éppen az ellenkezőjét mondta, és kiemelte, hogy szerinte ez a téma nem a legideálisabb a középiskolások számára. Még ha a téma megosztónak is bizonyult, a többségük lebilincselőnek találta, amit a „Mennyire élvezted az órát és a feladatokat?” kérdésre való válaszok átlaga 4,07 (n=14) is alátámaszt. Mindazonáltal a dalra vonatkozó kérdést („Mennyire tetszettek a dalok?”) 3,64-es (n=14) átlaggal értékelték. A tervezett feladatok szintén erősítették az egymástól való tanulást, amit egyikük a visszajelzésben ki is emelt. A 4,29-es (n=14) átlag a „Mennyire szeretnél még részt venni hasonló órákon a jövőben?” kérdésre szintén azt mutatja, hogy élvezték az órát és szívesen tanulnának hasonló formában.

Egy másik középiskola kilencedikes diákjai (D csoport) is lelkesen vettek részt a projektben. A tanulók ebben a csoportban is közel voltak a haladó-középfok szinthez. Sok diákot lenyűgözött a módszer: nyílt végű kérdésekre adott válaszaikban kihangsúlyozták, hogy sokkal könnyebben ragadt meg a fejükben ezáltal a nyelvtan, és jó volt ezt egy kreatív és nem megszokott módon gyakorolni. Egyikük azonban az ellenkező véleményen volt, a módszer hatékonyságát illetően. Kétségtávol, a módszer hatékonysága hosszútávon való átfogó vizsgálatot igényel, ahogy ez a kutatás korlátjai között is említésre került. Habár a csoport jól érezte magát a téma megbeszélése közben, a dal közepes átlagot kapott (3,17 (n=15)) a „Mennyire tetszettek a dalok?” kérdésre. Az egész órát illető lelkesedésük és a feladatok élvezhetőségét viszont mutatta a „Mennyire élvezted az órát és a feladatokat?” kérdésre adott válaszaik 4,33-as (n=15) átlaga. Az utolsó kérdésre („Mennyire szeretnél még részt venni hasonló órákon a jövőben?”) 4,13-as (n=15) átlagérték adódott. Összességében az látható, hogy a két csoport izgalmasnak találta az órát, de mindketten közepesnek ítélték a dal élvezhetőségét. Az ő esetükben a három leggyakrabban említett tényező a dal hangulata, a dal műfaja és a dal és éneklés tempója volt. A válaszokat látva, és a felmerülő gondolatokat elemezve, az látszik, hogy szívesen vennének még részt hasonló órákon, valószínűleg olyan dalokkal, amelyek közelebb állnak a stílusukhoz.

A harmadik dalalapú feladatsor életünk nélkülözhetetlen részeit, a kívánságokat tárgyalta, ösztönözve a diákokat ezen nyelvtani szerkezet, a *wish* (jelen és jövő időre)

használatára. A Tom Macdonald rap dala széleskörűen alkalmazta a *wish* struktúrát és adott keretet a téma megbeszélésére. Először egy magántanuló osztotta meg véleményét és töltötte ki a kérdőívet az órát követően. Az ő válaszai is bekerültek az összesített eredménybe. Ezt követően két kilencedikes csoport (E és F csoport) vállalkozott egy kéttanítási nyelvű gimnáziumban, hogy részt vesz a kutatási projektben. A diákok ebben az iskolában gyakorlatilag már a tanulmányaik elején közép-haladó nyelvi képességekkel rendelkeznek, és emelt óraszámban tanulják az angol nyelvet. Fontos megemlíteni, hogy a kutatás alanyai hozzá voltak szokva az angolórán való zenehallgatáshoz, hiszen tanáruk gyakran alkalmaz dalalapú feladatsorokat az órákon. Ez alkalommal, azonban egy rendkívüli órán vettek részt, ahol a kutató tartott nekik egy dalon alapuló nyelvtan órát az előre elkészített feladatsor segítségével. Az E csoport nagyon nyitott volt az óra iránt, azonban nem kiemelkedően élvezték azt, amelyet a „Mennyire élvezted az órát és a feladatokat?” kérdésre adott válaszuk átlaga 3,88 (n=16) is mutat. Mindazonáltal, az alkalmazott dal nagyon közel állt hozzájuk, az ehhez kapcsolódó kérdést („Mennyire tetszettek a dalok?”) 4,13-as (n=16) átlaggal értékelték. A feladatsor segítségével, a tanulók kifejthették véleményüket a dalról és a témájáról, alkalmazva a *wish* szerkezetet. Összességében, az új módszer viszonylag elnyerte a diákok tetszését, ahogy 4,13-as (n=16) visszajelzések átlaga jelezte a „Mennyire szeretnél még részt venni hasonló órákon a jövőben?” kérdésre. Ami a második csoportot illeti (F csoport), főleg az első három sorban ülő tanulók voltak interaktívak az óra során. Ez nem volt igaz, a hátsó padsorokban ülő diákokra. Nehéz volt őket a feladatokra összpontosítani, és rábírní őket, hogy aktívan részt vegyenek az órán. Habár a tanév már a végéhez közeledett a kutatás idejében (és néhány diák ki is emelte ez a kérdőívben) ez nem egyedülálló eset volt, ahogy a tanáruk is hangsúlyozta. Bárhogyan is, a tanulók nagy részének tetszett a feladatsor és a hozzá kapcsolódó tevékenységek, amit ki is fejtettek a kérdőívben. Ezzel ellenmondóan, a tevékenységekre reflektáló kérdés (Mennyire élvezted az órát és a feladatokat?) 3,95-ös (n=19) átlagot kapott. A dal viszont megfelelő volt az ízlésüknek, a „Mennyire tetszettek a dalok?” kérdés 4,05-ös (n=19) átlaga alapján. Az utolsó kérdésre („Mennyire szeretnél még részt venni hasonló órákon a jövőben?”) kapott válaszok alapján megosztó hozzáállás mutatkozott, a kiszámolt 3,68-as (n=19) középérték eredményével. Összesítve tehát a két csoport esetében az eredmények azt mutatják, hogy ha a dal közel is állt a tanulók ízléséhez, ez nem jelentette az, hogy mindegyikük számára élvezhető volt az óra és feladatai. A dallal kapcsolatban az alábbi tényezők voltak meghatározóak: a dal hangulata, témája és műfaja. Továbbá, az E csoport jobban támogatta ezen módszer használatát, számukra ez a tanulási forma közelebb állt.

8.5 Értekezés

Az első kutatási kérdést megvizsgálásához (*Hogyan vélekednek a tanulók a feladatsorokról, amelyek a dalokon keresztüli nyelvtan tanítását szorgalmazzák?*) visszajelző lapok gyűjtöttek kvalitatív és kvantitatív adatokat a dalalapú órák után. A kérdőív alapján lehet látni, hogy sok tanuló a dalokra életük nélkülözhetetlen részeként tekint, naponta több órát is hallgatnak zenét. Ez az órák során is észrevehető volt: a hozzáállásuk mind a három feladatlaphoz és azok feladataihoz általánosságban pozitív volt. Kiemelkedő lelkesedésük és nyitottságuk a hozzájárult a témák sikeres megbeszéléséhez és gyakorlásához, ezzel egy új nézőpontba emelve a nyelvtan tanítását. Ezen nyelvtan tanítási módszer összetettsége az alábbi elemekből adódott: minden óra egy dal köré épült, amely az adott nyelvtani struktúrát nyomatékosította és ismételte; a dalokhoz kapcsolódó feladatok beszédre ösztönözték a tanulókat a nyelvtan használatával; a nyelvtanon túlmenően új szavakat és kifejezéseket is tanultak. Ezen felül, a dalok kontextust biztosítottak (Kumar és mtsai., 2022), hogy a tanulók mindennapi témákhoz kapcsolják a nyelvtani szerkezeteket. A tevékenységek segítettek három fő készség elsajátításában: a beszéd, hallgatás és írás gyakorlására helyeződött a hangsúly. A dalok egy része a diákokból erős érzelmeket és érzéseket is kiváltott. Motiváltak voltak a diszkurzusok során, amit alátámaszt az tény is, hogy lelkesen adtak hangot véleményüknek, és fejezték ki nézeteiket ezekkel kapcsolatban. A diákok véleménye és az, hogy élvezték az órákat nem csak a nyílt végű kérdésekre adott válaszaik alapján, hanem statisztikailag is alátámasztott volt. A „Mennyire élvezted az órát és a feladatokat?” kérdésre adott válaszaik is ezt mutatták, hozzávetőlegesen 80%-uk (N=94) adott 4-es vagy 5-ös értékelést a Likert-skálán.

Elmondható, hogy a dalok megfelelő eszközként szolgáltak a stressz elleni küzdelemben, ami gyakran tapasztalható a nyelvtanulási folyamat során (Deb és mtsai., 2015). Habár a pop dalok a legnépszerűbbek, és vannak manapság a középpontban (Griffie, 1992), érdekes módon ez a műfaj megosztóbb volt a diákok számára, mint a rap (amit szintén vizsgált a tanulmány). Az órákon megjelenő dalok valószínűleg befolyásolhatják a teljes óra élvezhetőségét, ahogy az A csoport válaszaik alapján látható. Az ő esetükben, még ha a dal nem is nyerte el a tetszésüket, a módszer kedvelt maradt, hasonlóan ahogy a C és D csoport esetében is. Annak érdekében, hogy az óra élvezhetősége növekedjen, ajánlott a tanárok számára a dalok diákok ízléséhez való igazítása, azaz a perszonalizáció (Lopera, 2003). Mindazonáltal, a dal mellett, sok, más tényező is befolyásolhatja az órák élvezhetőségét. Ugyan az E és F csoport érdeklődőnek mutatkozott a dal iránt, a válaszaik alapján az óra egésze, a tevékenységek nem voltak számukra kiemelkedőek. Ebben lehetséges, hogy az is közrejátszott, hogy más

feladatsorokhoz vannak szokva a tanáruk által. Ahhoz, hogy ezt a jelenségről tisztább képet kaphassunk, érdemes lenne interjúkat készíteni a tanulókkal is. Az eredményeket látva, több mint a diákok 78%-a (N=94) válaszolt 4-es vagy 5-ös ponttal a „Mennyire szeretnél még részt venni hasonló órákon a jövőben?” című kérdésre, ami azt erősíti, hogy a módszer a jövőben is kedvező lehet a diákok számára, a nyelvtani szerkezetek gyakorlására.

A második kutatási kérdésre (*Milyen tényezők befolyásolják a választott dalok élvezhetőségét?*) válaszolva, a diákok és tanárok nézőpontjai is számításba kerültek a kérdőívek és interjúk alapján. A megfelelő dalok kiválasztásához számos tényezőt kell figyelembe venniük a tanároknak (Griffie, 1992; Lopera, 2003), ezért a választást segítve, fontos tisztában lenni azzal, hogy a diákok mit tartanak fontosnak egy dalban. A tanulóknak a kérdőív során lehetőségük volt választani, és megadni olyan tényezőket, amelyek alapvetően határozták meg a dal élvezhetőségét az órák során. A válaszaik felszínre hoztak néhány általános tényezőt. A diákok három leggyakoribb említése a következő volt: a dal hangulata, műfaja, illetve témája. A tanárok véleményével összehasonlítva egyezés található a dal témájával és hangulatával. Érdemes olyan dalt választani, amellyel a diákok könnyen azonosulni tudnak, ezzel ösztönözve és növelve az érzelmes beszélgetések kialakulását, mely szintén kiaknázható része a dalalapú óráknak (Eken, 1996). Emellett a tanárok hasonlóan fontosnak találják, hogy a diákok értsék a dalszöveget, kiküszöbölve az esetleg felmerülő demotiváló tényezőket, amelyek eltántoríthatják a tanulókat az ilyesfajta tanulástól (Tavadze és mtsai, 2021). Ezen tényezők figyelembevételével a nyelvtan tanítása a dalokon keresztül még hatékonyabb módszerré válhat.

A harmadik kutatási kérdésre (*Hogyan vélekednek a tanárok a feladatsorokról, amelyek a dalokon keresztüli nyelvtan tanítását szorgalmazzák?*) válaszolva megállapítható, hogy a négy, félig strukturált interjúban résztvevő tanár kimagaslóan támogatta a dalok használatát a nyelvtan gyakorlására. Így elmondható, hogy a dalok nem csak elméletben lehetnek megfelelő eszközök a nyelvtan gyakorlására (Jadhav, 2015; Roslim és mtsai., 2011), hanem a gyakorlatban is. Mind a négy tanár, aki részt is vett a dalalapú nyelvtan órákon, úgy látta, hogy a dalok optimális eszközként szolgálhatnak a nyelv tanulásakor és tanításakor. Először is, manapság kiemelkedően fontos, hogy minél kevesebb stressz érje a tanulókat a nyelvtanulás során (Jadhav, 2015). Ahogy az egyik interjúalany kiemelte (Ádám) a dalok áthidalhatják a feszültséget, ezzel egy olyan stresszmentes közeget biztosítva, ahol a nyelvtan tanulása könnyebbé válhat. Ez a jelenség ugyancsak támogatott a dalok rímeinek és dallamának köszönhetően (Kumar és mtsai, 2022). Másodszor, egy új technika segíthet a tanároknak és diákoknak is a megszokott keretek közül kilépni és kreatívan gondolkodni. Néhány ötlet is

elhangzott az interjúk alatt ezen módszer időzítéséhez kapcsolódóan: az ilyen órák használhatóak akár egy adott nyelvtani pont utáni gyakorlásra vagy éppenséggel év végén, mikor a diákok túlterheltek (ahogy István javasolta). Mindent egybevetve, az interjún résztvevő tanárok a nyelvtan tanítására dalokon keresztül egy plusz, kiegészítő módszerként tekintenek, amely innovációt hozhat a nyelvtanításba a jövőben is.

8.6 Konklúzió

Jelen kutatás célja az volt, hogy megvizsgálja hogyan vélekednek a tanulók és a tanárok a dalalapú nyelvtani órákról, illetve feltárja, hogy a dalok és nyelvtan kombinációja hatékony és élvezhető módszer lehet-e a nyelvtan tanítás megvalósítására. További célkitűzés volt olyan tényezőket megismerni, amelyeket a választott dalok élvezhetőségét befolyásolta. Az irodalomban számos kutató (Jadhav, 2015; Roslim és mtsai., 2011) gondol a dalok és nyelvtan ötvözésére kedvező koncepcióként, azonban a kutatás eredményei rávilágítottak arra, hogy megfelelően kivitelezve ezen órákat, a dalok motiváló eszközként szolgálhatnak a nyelvtan tanítására a gyakorlati megvalósítás során is.

A diákok összeségében pozitívan viszonyultak ezen tanulási formához, sokuk élvezhetőnek tartotta, és kiemelkedő részvételt és érdeklődést mutatott a megtartott órák során. Szabadon kifejthették véleményeiket, és használták a nyelvtani struktúrákat a dalok által meghatározott különböző témakörökben. A diákokat a visszajelző lapokon azonosították azokat a tényezőket, amelyek számukra befolyásolták az választott dalok élvezhetőségét. A válaszaik alapján a dal témája, hangulata és műfaja befolyásolt leggyakrabban. A kutatás kis volumenű természeténél fogva ezen eredmények nem általánosíthatóak minden dalalapú órára, ugyanakkor megerősítették a perszonalizáció fontosságát, illetve a diákok preferenciájának felmérését, amelyet több kutató (Griffie, 1992; Lopera, 2003) is kiemelt előzetesen.

Ahogy a tanárok kiemelték, a vizsgált módszer kiegészítő módszerként szolgálhatna az angol nyelvtan tanítása során, gazdagítva a módszertani készletüket. Szerintük ezen a technika csökkentheti a szorongást és stresszt (amelyek sokszor a nyelvtanulás velejárói) és elősegíti a diákok nagyobb mértékű motivációját a nyelvtan tanulása során. Az eredmények tehát az mutatják, hogy mind a diákok, mind a tanárok profitálhatnak ezen innovatív módszerrel az angol nyelvórák során.

A kutatás tapasztalatai alapján az alábbi pedagógiai következtetések vonhatóak le: ezen feladatok tervezésénél, nagyon fontos a diákok preferenciáját felmérni. Ahogy a vizsgálat is mutatja, számos tényező befolyásolhatja a választott dalok élvezhetőségét, így érdemes felmérni a diákok ízlését előzetesen, a feladatsorok elkészítése előtt (pl. kérdőívek formájában).

Szintén javasolt olyan feladatsorokat készíteni, ahol több feladat is épül a dal köré, ösztönözve a nyelvtani szerkezetek használatát. A diákok visszajelzése alapján a plusz kreatív feladatok magával ragadóbbak, mint csak a lyukas szöveg kiegészítése hallgatás közben. Ezen feladatsorok megalkotása sok időt és energiát igényelhet, azonban, ha a tanár rendelkezik kipróbált és tesztelt tevékenységsorozattal vagy sémákkal, akkor a készüléssel töltött idő jelentősen rövidülhet. Mindent egybevetve, a vizsgált módszer megfelelő gyakorlatként szolgálhat a nyelvtan tanítására, gazdagítva a tanárok lehetőségeit.

Jövőbeli kutatási irányok közé tartozik további dalalapú feladatsorok kipróbálása, illetve készítése minél több nyelvtani struktúrához, a diákok preferenciájához igazítva. Még összetettebb tanulságok, és következtetések kidolgozása érdekében, hasznos lenne több feladatsort több diákkal lehetne tesztelni, illetve longitudinális kutatást készíteni. Utóbbi módszer szintén segítséget nyújthatna a hosszútávú hatások feltérképezésében, és felmérhetné, hogy a diákok mennyire emlékeznek a dalok által gyakorolt nyelvtani struktúrákra.

A feladatsorok során alkalmazott, illetve további javasolt dalokat az egyes nyelvtani struktúrák tanításához a Table 8 táblázatban lehet megtekinteni. A tökéletes dal megtalálása, amely nyelvtanilag helyes dalszöveggel rendelkezik, fülbemászó, és egyszerre érdekes témát dolgoz fel, kihívást jelenthet a tanároknak. Továbbá, a dalok egy része a tanítandó nyelvtani szerkezetet kevésszer említi az a dalszöveg során. Ennek érdekében, további kutatási irány lehet dalszövegek generálása és létrehozása MI (mesterséges intelligencia) - alapú platformok (pl. ChatGPT) segítségével. Érdekes lehet összehasonlítani az egyes esetekben a diákok véleményét az órák élvezhetőségével kapcsolatban.

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Appendices

Appendix 1: Booklet with Song-based Worksheets

The worksheets created for the purpose of the research can be found under the following link:
https://drive.google.com/file/d/1erzu7zygjXV0VjMtLhX3YzK74k_iJu78/view?usp=drive_link

Appendix 2: Song-based Worksheet Practising Present Continuous

Present continuous

The guys who are singing about a lemon tree

Task before listening:

This is a picture of the band called Fool's Garden.



1. Do you know them? If not, look them up on the Internet, and find some information about them!

2. Describe the picture with your partner! Take turns after each sentence.



First listening:

Now, listen to the song 'Lemon tree' by Fool's Garden!

What is happening in the video clip?

Listening and grammar:

First, try to guess the missing phrases then listen to the song again and check your guesses!

The verbs in brackets may help you.

I _____ (sit) here in the boring room

It's just another rainy Sunday afternoon

I _____ (waste) my time, I got nothing to do

I _____ (hang) around, I'm waiting for you

But nothing ever happens

And I wonder

I _____ (drive) around in my car

I _____ (drive) too fast, I _____ (drive) too far

I'd like to change my point of view

I _____ (feel) so lonely, I _____ (wait) for you

But nothing ever happens

And I wonder

Chorus

I wonder how, I wonder why

Yesterday, you told me 'bout the blue, blue sky

And all that I can see is just a yellow lemon tree

I _____ (turn) my head up and down

I'm turning, turning, turning, turning, turning around

And all that I can see is just another lemon tree

I _____ (sit) here, I missed the power

I'd like to go out, takin' a shower

But there's a heavy cloud inside my head

I feel so tired, put myself into bed

Well, nothing ever happens

And I wonder

Isolation is not good for me

Isolation, I don't want to sit on the lemon tree

I _____ (step) around in the desert of joy

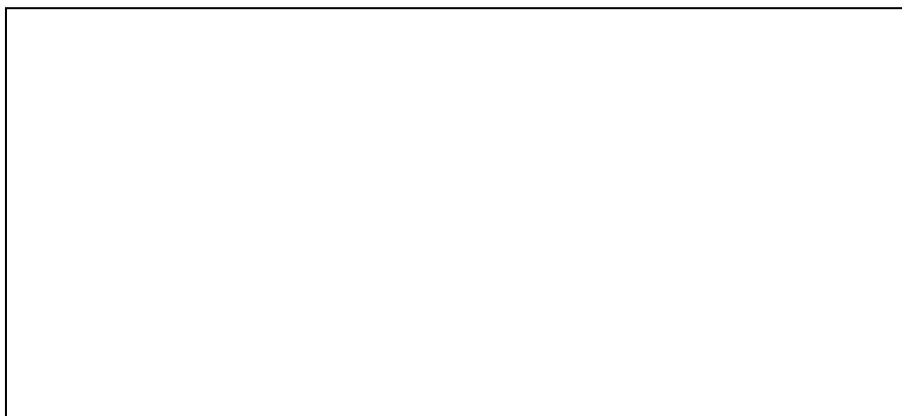
Maybe, anyhow, I'll get another toy

And everything will happen

And you wonder

Chorus [2x]

Capture a moment from the song. Draw it and tell your partner what is happening in your drawing.



Discussion after the song:

1. What is the mood of the song like? Why?

2. Summarise and write down what the singer is doing in the song:

What is his reason for doing all these actions?

3. What do “lemon tree” and “blue sky” symbolise to you? Could you tell your partner about a time when you felt similar to the singer?

Appendix 3: Song-based Worksheet Practising Second Conditional

Second conditional

What if I was a boy/girl?

Activity before listening:

1. What are the common (mis)conceptions about boys and girls? Collect them!

You can discuss the following (mis)conceptions collected as well here:

Boys	Girls
1. "Boys are less emotional than girls." 2. "Boys leave their families when they grow up." 3. "With boys, you don't have to fight over clothing choices." 4. "There's less to worry about with a son than a daughter when they're teenagers and dating."	1. „Girls are all are (emotionally) weaker than men." 2. „Girls are horrible drivers." 3. „Girls only care about their outfit and make-up" 4. "Girls can't handle physical work, they are meant to nurture."

Listening and Grammar

- 1.) Now, listen to the song 'If I Were A Boy' by Beyoncé, and fill in the gaps!

If I were a boy, even just for a day
I'd roll outta bed in the morning
And throw on what I wanted, then go

Drink beer with the guys

And chase after girls

I'd kick it with who I wanted

And I _____ for it

'Cause they'd stick up for me

Chorus: If _____ a boy

I think I _____



How it feels to love a girl
I swear I _____ a better man

I'd listen to her
'Cause I know how it hurts
When you lose the one you wanted
'Cause he's taken you for granted
And everything you had got destroyed

If I were a boy
I _____ my phone
Tell everyone it's broken
So they'd think that I was sleepin' alone

I _____ first
And make the rules as I go
'Cause I know that she'd be faithful
Waitin' for me to come home, to come home

Chorus

I'd listen to her
'Cause I know how it hurts
When you lose the one you wanted (wanted)
'Cause he's taken you for granted (granted)
And everything you had got destroyed

It's a little too late for you to come back
Say it's just a mistake
Think I'd forgive you like that
If _____ I would wait for you
You thought wrong

But you're just a boy
You don't understand
Yeah, you don't understand, oh
How it feels to love a girl, someday
You'll wish you were a better man

You don't listen to her
You don't care how it hurts
Until you lose the one you wanted
'Cause you've taken her for granted
And everything you have got destroyed

But you're just a boy

Vocabulary

Find synonyms for the following expressions from the song:

loyal _____

run after sy. _____

assumed (but not valued) _____

Discussion after the song:

1. What would the singer do if she was a boy for a day?
2. What does the singer think of boys?
3. Discuss the questions below in pairs!

Are you satisfied with being born as a boy/girl? Would you consider changing it?

In what ways would it be different if you had been born of the opposite sex?

If you had the chance to be a boy/girl for only one day, what would you do?

Grammar point

Write down your day as a boy/girl. What would you do? Write as many sentences with second conditional as possible! The one who writes the most wins!

Appendix 4: Song-based Worksheet Practising Wish

Wish

I wish I was younger

Task before listening:

1.) „What we wish, we readily believe, and what we ourselves think, we imagine others think also.” Julius Caesar

What do you think of this quote?

Are wishes necessary part of our lives?

2.) This little blue guy is called Genie. You might find him familiar from the movie Aladdin. In the story Aladdin has 3 wishes to ask from Genie. If you had the chance to have 3 wishes... What would you wish for?



I wish _____.

I wish _____.

I wish _____.



First listening:

Now, listen to the song ‘I wish’ by Tom MacDonald.

What does Tom wish for?

Second listening:

Before you listen to the song for the second time, try to guess the missing phrases.

Then, check your answers, fill in the gaps and **highlight** the phrases with wish!

I wish I wasn't sober, I miss it when the party wasn't over
Happiness was right around the corner
Every single night was like the best one of our lives, now we're older
The good old days are out of reach, I wish that _____
I wish I _____, and I wish I _____ fast forward
And I wish that _____, but they don't make that controller
I wish the nights were longer, and I wish the days were shorter
And I wish that I _____ to maintain my composure

I feel crazy, I wish that I was normal
I wish that I could kill myself, but also be immortal
Take me to the oracle, I heard that time is borrowed
Can you give me back my yesterdays? I'll give you my tomorrows
Forget all of my morals and just live like I cannot remember sorrow
Before all of the tattoos and the cornrows
I was different, I was happy, I was calmer, I was young and full of hormones
Now I'm wishing for a time machine, I'd step into that portal and be gone

Chorus: I wish on shooting stars, or were they satellites?
Maybe they were too far, hey-oh-nah-nah
I must've blown apart a million dandelions
Now they don't grow in my yard, hey-oh-nah-nah

I wish _____ the day that I'd be buried
Used to live like I was ready for it, always in a hurry
Now I'm worried, all my memories are blurry
I'm just barely turning 30, and the voices in my head are tryna hurt me
The choices that I made make me feel dirty, I was 25 at 13
I was smoking with the seniors, drinking beer and getting flirty
Now the Ativan ain't working, I need something even stronger
Give me childhood, my mother, and my father, and my sister

And a Christmas to make up for all the recent ones I missed
While I'm touring the country for a living
Give me a hug, and a Nintendo, and a toy box in the closet
Give me everything I wish I had, oh wait, I think I got it

I'm a rapper like I always promised them I would accomplish
 This is awesome, man, I wish _____ to tell, I'd call him
 And I wonder if I jumped from here if I'd survive the bottom
 And would everyone believe me if I told 'em I had fallen? I'ma jump

Chorus

I wish _____ again
 Before everything was on Instagram, hey-oh
 The things were so simple then
 Me, my tree fort, all of my friends
 Way back when on Beaver Drive
 When the floor was lava, I could fly, hey-oh
 Wished I was big like them
 Never thought I'd wanna be a kid again

Chorus [2x]

Discussion after the song:

- 1.What is the mood of the song? Why?
- 2.What can be the reason for that many wishes?
- 3.What do you think are the most common wishes of teenagers? Ask your partner, then turn to at least five more classmates!

Name	The most common wishes according to him/her

Are they similar to the ones you wished for (from Genie)?

- 4.What can be the possible advantages and disadvantages of being a child?
- 5.Did you play ‘the floor is lava’? Are there any games you wish you had played as a child?

Vocabulary:

Complete the sentences with the appropriate words from the lyrics!

- ❖ Peter felt nervous but he didn't lose his _____ in front of the camera.
- ❖ The lady felt _____ after the death of her husband.
- ❖ That's when things got _____. Was it Saturday or Sunday when we went shopping?
- ❖ His daughter collected a bouquet of _____ on the meadow.
- ❖ All of the students _____ (=completed) the task before the time was up.

Appendix 5: Interview Guide in Hungarian

Kedves _____!

Nagyon köszönöm a részvételt a kutatásomban. Ez az interjú kb. 15 percet vesz igénybe, és egy nyelvpedagógiához kapcsolódó témáról, a zenéken keresztüli nyelvtanulásról fogom kérdezni. A kutatáshoz szükséges az interjúról hangfelvétel készítése. Hozzájárul ehhez?

Köszönöm szépen. Az így gyűjtött adatokat bizalmasan fogom kezelni, a készülő kutatásba semmilyen olyan információ nem fog kerülni, ami alapján beazonosítható lenne a személye. Bármikor úgy dönthet, hogy nem akarja folytatni az interjút, és akkor abbahagyjuk.

Nincsennek jó és rossz válaszok, az Ön véleményére, nézeteire vagyok kíváncsi.

Először pár életrajzi kérdéssel fogok kezdeni.

1. Melyik évben született?
2. Milyen típusú tanári végzettsége, képzettsége van és mikor szerezte ezeket?
3. Milyen intézményekben, vagy intézményen kívüli egyéb formákban tanít jelenleg?
4. Hány év tanítási tapasztalata van és milyen jellegű képzésben vagy intézményben?

Most néhány általános kérdéssel folytatjuk. Különböző tanárok különbözőképpen vélekednek a zenék alkalmazásáról az angolórán. Én most az Ön személyes véleményére vagyok kíváncsi, nincsennek jó és rossz válaszok.

7) Használt már dalokat az angolórán? Milyen dalokat használt eddig? Miért?

8) Mit lát/tapasztal, mennyire élvezik a diákok a dalokat az órákon? Ön szerint milyen tényezők befolyásolják azt, hogy a tanulók élvezik az adott dalt?

9) Ön szerint a tanórán kívüli zenehallgatás befolyásolja a diákok nyelvi készségeit? Miért?

10) Mit profitálhatnak a tanulók a dalokból és egyéb autentikus anyagokból az angolórán?

Most pedig beszéljünk a másik részről, a nyelvtan tanításáról.

11) Mennyire tartja fontosnak az angol nyelvtan tanítását? Miért?

A kutatásom során az angol nyelvtan tanítását tűztem ki célul a zeneszövegekkel.

12) Mit gondol a feladatlapokról, amelyek dalok segítségével szorgalmazzák a nyelvtan gyakorlását?

Van esetleg bármi egyéb, amiről nem beszéltünk, de Ön szerint fontos lenne?

Appendix 6: Interview Guide in English

Thank you very much for participating in my research. This interview will take about 15 minutes, and I will ask you about a topic related to language pedagogy, specifically learning languages through music. It is necessary to make a voice recording of the interview for the research. Do you consent?

Thank you very much. The data collected will be treated confidentially, and no information that could identify you will be included in the research. You can decide any time that you do not want to continue the interview, and we will stop.

There are no right or wrong answers; I am interested in your opinions and views.

First, I will start with a few biographical questions.

1. In which year were you born?
2. What type of teaching qualifications or certifications do you have, and when did you obtain them?
3. In which institutions or other forms outside of institutions are you currently teaching?
4. How many years of teaching experience do you have, and in what type of training or institution?

Now we will continue with a few general questions. Different teachers have different opinions about using music in English lessons. I am now interested in your personal opinion; there are no right or wrong answers.

- 1. Have you ever used songs in the EFL classroom? What types(/genres) of songs did you use? Why?**
- 2. To what extent do students enjoy listening to music in the class according to your experience? What factors do you think influence students' enjoyment of the chosen songs?**
- 3. Do you think that listening to music outside the classroom influences students' language skills? Why?**
- 4. How do you think students benefit from songs/authentic materials in the EFL classroom?**

Now let's talk about the other side, the teaching of grammar.

- 5. How important is it for you to teach English grammar? Why?**

In my research, I targeted teaching grammar with the help of songs.

- 6. What is your opinion on the created worksheets that aim to practise grammatical structures?**

Is there anything we didn't talk about, but you think it would be important?

Appendix 7: Excerpt of the First Interview

Have you ever used songs in the EFL classroom? What types(/genres) of songs did you use? Why?

“Yes, I like using songs from the idea of listening to something as background music to listening to a song to get in the mood, all the way to creating tasks related to it and using it for language learning. [...] I have two criteria: either for it to be as modern as possible or as close to them as possible. This doesn't mean that they will like it because you can't make something that everyone likes, but for them to know it, to have some connection to it, that was my main goal, or for the song I used to be related to the topic I'm talking about. Mainly pop, because other genres have less understandable lyrics. At the same time, if we are talking about the language rap or hip-hop songs can be far more challenging to analyse, understand, and listen to at the same time. “

To what extent do students enjoy listening to music in the class according to your experience? What factors do you think influence students' enjoyment of the chosen songs?

“In general, they enjoy it, despite being in the 21st century, their teachers don't often do this. [...] Naturally, at first glance, what they notice is how much they like it the melody, the lyrics (if they understand any part of it), how well the song conveys emotions, and then, of course, their personal preference. I think what can add value is the meaning of the songs, which can be very interesting to delve into. But initially, it's definitely about how much they like the sound, what the song is about, whether they know the artist if they like the artist, and if they enjoy the style and melody they hear, and so on.”

Do you think that listening to music outside the classroom influences students' language skills? Why?

„I didn't specifically experience the effect of music listening on their speaking skills or language abilities. This tends to come up more when you focus on it, ask them directly, and attune them to where things come from and what can help them remember.”

How do you think students benefit from songs/authentic materials in the EFL classroom?

„I really love these because I enjoy bringing in authentic texts, songs, and literature, as they represent the living language that people actually use. No matter how much I appreciate a conversation in a textbook with words and tenses that are properly used, what is truly authentic are these materials. When I was a language learner, especially at the beginning of my English journey, I was always motivated by the fact that I was engaging with something that native speakers consider a part of their everyday lives.”

How important is it for you to teach English grammar? Why?

“[...] The importance lies in the fact that using English, or any foreign language, is unavoidable in our lives, especially since English is a global language. If my goal is communication and I focus on successfully achieving my communication goals, I might not be overly concerned with perfectly forming the future perfect tense. Instead, I would focus on how to string my thoughts together in a way that is coherent and understandable, so the other person can grasp what I am saying. And to achieve this, continuously learning grammar is essential.”

What is your opinion on the created worksheets that aim to practise grammatical structures?

„[...] This kind of awareness isn't ingrained in them, [...] they couldn't really determine that we were actually studying grammar. But I really liked the fact that, of course, authentic texts, then listening to music, reflecting on the music, which not only from a grammatical point of view but also these tasks that were on the third page, these atmospheric, meaningful, metaphorical drawing tasks. These were also very good, I think, and they were included in the appropriate introduction to the text. I think this is so much fun and great for breaking the rhythm we're in. It's not a bad rhythm with presentation practice production method, as always. But it's good to sometimes break this with things they don't expect.”

Appendix 8: Excerpt of the Second Interview

Have you ever used songs in the EFL classroom? What types(/genres) of songs did you use? Why?

„I use them a lot. When I started teaching English back in 2014, I didn't use digital tools, because I thought that for this generation, with everything already available, like YouTube, it would be boring. [...] And well, the world has changed a lot even in the last four or five years, and during COVID, when we switched to online learning, I introduced a couple of songs as a closing activity, watched a few clips on the shared screen, etc. And it was an incredible success, which pleasantly surprised me. [...] I chose songs that I like. For example, Rolling Stones has just released a new album called *Hackney Diamonds*, which's fantastic [...] they have superb vocabulary and expressions as well. [...]"

To what extent do students enjoy listening to music in the class according to your experience? What factors do you think influence students' enjoyment of the chosen songs?

„Well, it's mixed. Let's say there's a group of 15 students, half of them enjoy it. The other half just go along with it. It depends on how much they want to learn English. So, it's not about whether the song is good or not, but about their ambition and motivation. [...] However, for those who are insecure or not that determined, a song like this, especially if they like it, or even if they bring it themselves, can boost their enthusiasm.”

Do you think that listening to music outside the classroom influences students' language skills? Why?

„Well, it definitely strengthens their listening comprehension skills and lexical knowledge in the sense of recognizing expressions and words. [...]"

How do you think students benefit from songs/authentic materials in the EFL classroom?

„They hear the language as it is used. [...] They encounter the language in a way that native speakers use.”

How important is it for you to teach English grammar? Why?

„It's very important, up to the point where it has practical use. Sometimes student asks if someone uses the exact structure in their language. I wouldn't teach something that isn't used, and I always try to make grammar interesting in my classes because I'm not naturally a linguist. [...] I try to teach grammar through meaning, and also through song lyrics. However, one has to be careful because sometimes song lyrics use the language incorrectly (for example because the melody doesn't come out)."

What is your opinion on the created worksheets that aim to practise grammatical structures?

„ The *Lemon Tree* was a classic, excellent choice with the research task and picture description especially. [...] It could be a good practise at the end of the year, there are still a couple of hours left, but you don't want to start a new lesson and interrupt, so, this is great for wrapping up."

Appendix 9: Excerpt of the Third Interview

Have you ever used songs in the EFL classroom? What types(/genres) of songs did you use? Why?

„I've tried it with my groups before. From my experience so far, it's crucial to match the tempo of the song or the speed of the lyrics to the group's level. [...] Well, I guess these are popular songs. For example, *How Long* by Charlie Puth. [...] I think the songs somehow bridge over tension, which is often associated with language learning in students. And since there's a bit of tension relief, they can better connect to the language and grammar will be less foreign to them.”

To what extent do students enjoy listening to music in the class according to your experience? What factors do you think influence students' enjoyment of the chosen songs?

„Well, I think the first factor that influences is their current mood, state, what class they're coming from, whether it's Friday or Monday, if there's a test – these things can fundamentally influence every class and every task. Then how „catchy” it is to their brain or ear, and I think that can also have a big influence, whether they already know the song or like the performer. Also, how well they understand the lyrics. They might not grasp a rap song as easily. [...] Additionally, the theme of the song: if it conveys a melancholic topic students might not deal with it wholeheartedly.”

Do you think that listening to music outside the classroom influences students' language skills? Why?

„[...] I believe that listening to songs at home or even listening to a podcast, is a developmental opportunity that subtly enhances their skills, making it an extra benefit.[...] I think the difference lies in the fact that those who listen to music more often can step out a bit more easily to focus on the fact that there's music playing and they need to listen to it, or they can immerse themselves more deeply in it. [...]”

How do you think students benefit from songs/authentic materials in the EFL classroom?

„Authentic materials, in my opinion, are essential as they form part of English culture, and we aim to introduce students to this culture through them. Therefore, it's important to use a lot of materials that originate from various aspects of English life, which can also serve to introduce

the culture itself. It will be different because we are talking about a living language and not a highly formal or academic English speaker.”

How important is it for you to teach English grammar? Why?

„I think it's important to teach grammar to children, so they can express themselves correctly in a foreign language environment. [...] Also to strive to teach or show them all the grammar structures that may occur, so that they understand everything in every situation.”

What is your opinion on the created worksheets that aim to practise grammatical structures?

“I think it was a really good worksheet [...] where they could practice grammar, expand their vocabulary, work on sentence structures, speak individually and in pairs, engage in group discussions, and I particularly enjoyed the debate or at least what they tried to discuss among themselves. I think that's a very important aspect. Also, we talked about listening skills, and you used all of these, which made it a very complex lesson.”

Appendix 10: Excerpt of the Fourth Interview

Have you ever used songs in the EFL classroom? What types(/genres) of songs did you use? Why?

“I used them regularly. I don’t especially favour grammar teaching with them, but rather the vocabulary and exploiting the authenticity of English. I also have a completion of approximately 30-40 songs and I created some worksheets for them too. I have been doing it for 8 years now, [...] and with those classes which I have six lessons a week, every sixth lesson is a “Singlish” lesson after contraction of singing and English. [...] In the second half of the year we continue these “Singlish” classes but then every student brings their own song and they also have to create a worksheet for them and try it out in the lesson. If I bring songs into the lessons, I always start with the genre itself. For example, if I bring reggae into the lesson, we always start discussing some facts about the genre. All of these songs have good and understandable English lyrics. So not only do I bring rock or pop. I also have weird humour, I usually bring the song by *Tom Lehrer: The Poisoning Pigeons in the Park* to the lessons: it is pretty funny, with a bit of dark humour in it. Of course, you should know your students enough to make it sure they understand why that is a joke. So, it truly represents my personality. [...] It very often happens that some of my colleagues cannot take these songs to the lesson as they are unable to connect with them. [...]”

To what extent do students enjoy listening to music in the class according to your experience? What factors do you think influence students’ enjoyment of the chosen songs?

“[...] With a class, we had Singlish lessons on Tuesdays in the 8th lesson, it became a ritual, and they were waiting for it. Many time they wanted to listen to the song again, even though it was the end of the lesson. [...] It matters a lot how much success they experience with the tasks, whether they understood the song, how well-developed the task is (it shouldn’t be monotonous) [...] they enjoy it very much when it presents a challenge to them [...] the level needs to be set very precisely.”

Do you think that listening to music outside the classroom influences students’ language skills? Why?

“I give them homework to sit in front of Netflix or HBO to watch films with subtitles and also compulsorily listen to music with the help of Spotify’s new function of providing the lyrics. I

advise them to feel free to do karaoke parallelly. The most important things are films, songs and reading books. [...] Those who listen to music more have better language skills and are also more open to the English-speaking media. However, I don't know to what extent listening to music influences them."

How do you think students benefit from songs/authentic materials in the EFL classroom?

"The pop culture itself, and to understand that we are not only speaking the language. [...] And it is of utmost importance to understand the American attitude towards life in a song, how it is conveyed through it, and why that exact expression is funny or how it makes sense. [...] Altogether it gives a background knowledge or the knowledge of pop culture. From the teachers' point of view everything: grammar, vocabulary, listening skills, writing skills, everything in a complex way."

How important is it for you to teach English grammar? Why?

"I have noticed that it helps if I get back to former grammatical structures because they get fixed to students' minds. [...] Nevertheless, I am not a grammar-centered teacher, I follow my liberalism from this viewpoint, for example in English lessons I don't keep grammar in mind but rather vocabulary and complex language skills development. However, grammar is essential because it gives the backbone of the language, but if someone has a strong B1-B2 grammar knowledge, from that point it works on its own. [...]"

What is your opinion on the created worksheets that aim to practise grammatical structures?

"I think it is an excellent idea to bring into a lesson, especially that you didn't want to teach a complex tense with it, in that case, it might not have been that successful. [...] The topic was also an excellent choice, just like the lyrics, the tasks in connection, and the follow-up session. This is a lesson where we are not learning it as a new topic, but we practice the structure of wish. [...] And I think it is vital to bring something additional to the lessons. Because students are used to the Hungarian education system: if you write a test and get a three, you are a three-student. We need something that helps to think out of the box. [...]"