



Institut Pendidikan Guru Kampus Dato' Razali Ismail

Songs and Poetry for Young Learners

LGA3102



Ruth Wickham, Brighton Education Training Fellow, IPGKDRI
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Contents

Introduction	3
Objectives	3
Materials	3
Weekly Timetable.....	3
Topic 1: Overview.....	4
The Difference between Songs and Poetry.....	4
The Roles of Songs and Poetry in the Primary ESL Classroom	9
References used in Topic 1	9
Topic 2: Songs and poetry for young learners	10
1. Genres of Poetry.....	10
Forms of Poetry	12
2. Genres of Songs.....	17
References used in Topic 2	20
Topic 3: Pedagogical principles of teaching songs and poetry to young learners	22
Workshop: Songs and Poetry for Young Learners.....	24
References used in Topic 3	27
Topic 4: Purposes of using songs and poetry in the Malaysian primary school	28
Reasons for using songs in the ESL/EFL classroom.....	28
What can songs and poetry offer?	32
References Used in Topic 4	33
Topic 5: Linking poetry and songs to dimensions in the Malaysian primary ESL curriculum	34
Content and Learning Standards.....	36
Modular Curriculum, World Themes, and Educational Emphases.....	39
Using the Primary School Text Book.....	41
References used in Topic 5:	44
Topic 6: Principles of selection and adaptation of songs and poems	45
Criteria for text selection	45
Characteristics of poems and songs that children prefer	47
Topic 7: Activities and materials to encourage aesthetic development through songs and poetry....	48
What is it that attracts children to songs and poems?.....	48



Aesthetic Response.....	49
Adapting activities and materials for different levels.....	51
Familiar Melodies for Improvising.....	52
References Used in Topic 7	53
Topic 8: Language development through songs and poetry	54
Creating and using chants.....	54
What are the advantages of using Jazz Chants?.....	54
Shouting in the Classroom	55
A Song as a Text.....	56
Create a Vocabulary Chant.....	58
Jazz Chants for Grammar	59
References Used in Topic 8	62
Topic 9: Planning ESL lessons using songs and poetry	62
Creating a Songs and Poetry Teaching Pack	62
Topic 10: Simulated teaching.....	65
Simulated Teaching: Reflection and Feedback.....	65
Appendix 1: Songs and Poetry Workshop	66
Appendix 2: Creating Songs and Chants	78
Appendix 3: Songs included in KSSR Year 1, 2, and 3 Text Books.	99

Songs and Poetry for Young Learners

Introduction

This module has been prepared in collaboration with the lecturers presenting this course in semester 1, 2013, at IPGKDRI.

The Course Proforma states that 'this course focuses on an overview of children's literature, songs and poetry for young learners, pedagogical principles of teaching songs and poetry to young learners, purposes of using songs and poetry in the Malaysian primary school, principles of selection and adaptation of songs and poems, activities and materials to encourage aesthetic development through songs and poetry, language development through songs and poetry, planning ESL lessons using songs and poetry, simulated teaching, reflection and feedback.'

Objectives

These are the Learning Outcomes as stated in the Course Proforma:

1. Demonstrate an understanding of the characteristics of songs and poetry and their values in the primary ESL classroom (1.1, 1.5)
2. Select and evaluate songs and poetry for use in the primary ESL classroom based on pedagogical principles (3.3, 3.6, 6.3, 6.6)
3. Adapt activities and materials for use in the primary ESL classroom for language and aesthetic development (6.1, 6.2, 7.1)
4. Plan and implement ESL lessons using songs and poetry (8.4, 7.2, 2.4)

Materials

The lecturer needs this module and also the module of students notes. The students' module can be printed out and handed out piece by piece as needed, or as a complete module at the start.



This symbol indicates that there is a worksheet for the students to work on.



This symbol indicates a discussion topic for pairs or groups.



This symbol indicates a practical activity.

Weekly Timetable

Students attend two hours of lectures and one hour of tutorial. Independent study is also expected.



Topic 1: Overview

Teachers need to have a clear idea of the purpose of Literature in the Malaysian primary ESL classroom. Firstly educators need to be aware of the two types of texts presented to students and the appropriate 'stance' or response to them. The following excerpt from the Language Arts text Book by Carole Cox comments on this:

In today's classroom, both fiction and nonfiction texts are used for reading and as models for writing. It is not only important for teachers to be familiar with these two types of texts but also to encourage children to take the appropriate stance for each type of reading and writing.

In her transactional theory, Louise Rosenblatt (1994) argues convincingly about this point. Namely, children should take a primarily aesthetic stance to experience and enjoy literary texts, such as poetry, songs, and stories, and they should take a primarily efferent stance to gain knowledge from informational texts such as nonfiction and biographies. Rosenblatt frequently refers to a third-grade basal reader workbook that asks children to write in response to this question: "What facts does this poem teach you?" This request for facts (efferent information) is inappropriate because when reading literature children should be encouraged to take a predominantly aesthetic stance. On the other hand, Rosenblatt points out, this question is no more inappropriate than the example of the boy who complained that he wanted information about dinosaurs but his teacher only gave him "storybooks". Reading about facts would mean first taking a primarily efferent stance.

(Cox, 2008, pp. 295-6)

The use of literature is a very important part of the teaching of English in the primary ESL classroom. Children learn to read literature, and to write their own. But also children need to enjoy and be motivated by the material they read or listen to, and a great deal of literature is written precisely for that purpose.

The Difference between Songs and Poetry

The first question to be addressed in this course appears to be an obvious one – what is the difference between songs and poems? Here is a brief description of each from the Language Arts text book by Carole Cox.

Poems:

Children are natural poets and often speak metaphorically. Northrop Frye (1964) describes this as the way "the poet thinks, not in logical sequences, but in the most primitive and archaic of categories, similarity and identity. A is like B; A is B. These are categories that appear in poetry as simile and metaphor. 'Eternity is like unto a Ring', says John Bunyan. 'Grandfather of the day is he', says Emily Dickinson of a mountain" (p7). Frye urges teachers to "preserve a child's own metaphorical processes." That can be achieved by reading aloud

and encouraging them to respond aesthetically and try a variety of poetic forms in their own writing. (Cox, 2008, p. 299)

Songs:

Songs are another form of poetry – one put to music. The rhythmical, repeated, and rhyming patterns in songs are one of the oldest forms of teaching language and cultural content to children. Think about your own childhood: Can you still remember lullabies that were sung to you or the sing-song versions of nursery rhymes that were read to you?

(Cox, 2008, p. 304)

Ask students to try and summarise the main difference (if there is one) as described in these two excerpts. (They may come up with the idea that all songs are poetry, but not all poems are songs...)



See student worksheet.



Discussion questions for students.

Here is an article from the Internet written from the point of view of a song-writer, Carla Starrett (Starrett, 2012) which states much more strongly that there is a difference between poems and songs. While it is coming from a very different viewpoint from that of a primary school teacher, it makes some interesting points. Students should read and summarise it.

(The full article is included in the students' notes.)

Similar yet distinct art forms: Poetry and Song Lyrics

by Carla Starrett

Poets in the modern world do not enjoy the elevated social status they did a century or two ago. Wordsworth, Byron, Keats and Shelley were the rock stars of their time. Their poetic skills earned them adulation, celebrity and even the occasional touch of wealth. These days, poems and poetry are sadly relegated to sparsely attended coffeehouse readings or the obscure pages of small literary magazines.

On the other side of the proverbial coin, there are wonderful opportunities in today's music industry for talented poets - at least those who successfully adapt their writing style to song lyric writing. Songs are the popular lyrical medium of our time. That's where status and the big money is for today's poets.



Adapting Poems into Song Lyrics

There are many examples of poets who have turned their personal poetry into successful song lyrics. Most everyone's heard of lyricist Bernie Taupin, Elton John's famous co-writer. One of these talented fellows without the other may have laboured in the shadows of obscurity. Yet, by combining their specialized talents, they were able to write hundreds of great songs, and extremely popular songs. In the process, they become millionaires!

The lesson is clear: ambitious 21st Century poets who wish to connect with the popular culture and mass audiences will want to learn how to write lyrics. Which leads to this question: *Can poets successfully turn their talents to writing song lyrics?* Answer: For talented poets willing to adapt their writing styles to the craft of lyric writing, the answer is definitely yes!

Song Lyrics vs. Poems. The Similarities

To understand the differences between a poem and a well-crafted song lyric, it's helpful to first understand the similarities. In general, the same virtues that make a good poem - effective imagery, compelling themes, emotional evocativeness and originality - also make a good song lyric.

- Both poems and song lyrics rely on the potent use of language.
- Both engage their readers and listeners emotionally.
- Both require a skilled use of word sounds and rhyming.

Poetry and song lyrics both benefit from well-applied poetic devices, such as metaphor, simile, alliteration, hyperbole, personification, onomatopoeia. And both rely on effective use of descriptive imagery.

Song Lyrics vs. Poems. The Differences

Despite the many similarities, poetry and lyrics *are not the same thing*. Here are some important differences between a poem and a song lyric:

A poem is designed to be read on the page—a lyric is designed to be sung by the human voice and heard with music. Just think about it for a moment. When you're listening to a song, you don't have the luxury of going back and re-reading. You can't stop to dwell on every line.

A poem can be dense in ideas and structurally complex. It is designed to connect with a reader.

A successful lyric needs to connect with a listener. Since music moves the lyric quickly past the listener's consciousness, the lyric needs to communicate with immediacy, clarity and focused impact. A song lyric conveys its power through music and sound. Lyrical images and descriptive phrases need to connect with the ear, as well as the brain.

The meaning of a song lyric can be ambiguous, as with many of Bob Dylan's great songs. Still, the great majority of successful song lyrics succeed because they're clear and elegantly stated—even to



the point of repetition. After all, refrains and repeated choruses are key structural devices in the art of song-writing, and have been for hundreds of years.

Both poems and lyrics need to capture a listener's imagination. Yet lyrics need to be easily caught through the ear. A song lyric filled with abstract words and dense, obscure phrases will be simply be unintelligible to most listeners.

A poem stands alone — without music. A lyric must work well with the rhythm and structure of music.

For most creative situations, the easiest method is this: The composer first writes the music. Then the lyricist writes lyrics to exactly fit the existing melody. Or, as legendary songwriter Paul Simon says, *"Write the melodies. Live with them for a while. Then write the words."* On the other hand, experienced collaborators can learn to work in the opposite direction. If the lyricist clearly understands melodic structure, a skilled composer will probably be able to write music to the lyricist's existing lyrics.

In terms of song structure, lyric writing is a specialized craft. At a minimum, a good lyricist must understand the basics how to create viable verses, climaxes, choruses and bridges. In learning how to write lyrics, the bottom line is this: If you want your lyrics set to music, you must *write them so a collaborative music composer can successfully adapt them to music.*

A poem can be read silently. A lyric must be sung.

A lyric writer needs to also consider the singers who will perform his work. Certain words and phrases are smooth to sing. Others can be difficult or awkward. Phrases like "recalcitrant octopuses eat tart grapefruit" are not likely to attract many major league recording artists.

Read your lyrics aloud to see if they are easily "sing-able." If your word sounds do not flow and sing well, there's apt to be a problem. If your lyrical phrases prompt awkward stops and stumbles, there's definitely a problem. Get into the habit of vocalizing your lyrical lines. You'll begin to hear the difference.

Poetry can be of almost any length. Lyrics must be concise.

A poem can go on for pages, using concealed images that reveal themselves only after careful re-reading. In a song lyric, the music moves quickly and every word counts. The best lyric writers use as few words as possible to set a scene and evoke a feeling. Few songs that gain radio play these days are longer than three or four minutes. Learn to express yourself clearly. Use concise, effective language.

Song Lyrics & Free Verse Poetry

While perfectly appropriate as poetry, free verse (no strict form, rhymes or meter) is rarely set to music with good results. It can be done, of course, and innovative songwriters like Laurie Anderson

have built impressive careers by doing so. Still, 98 per cent of all successful lyrics conform to popular song structures. They offer clear rhyming schemes. They also include clearly delineated verses, choruses, refrains, hooks and/or bridges.



See student worksheet.



Discussion questions for students. Share and compare.



Practical activity in students' notes.

Working individually or in pairs, students find songs and poems that demonstrate the points made in their answers. They should find one or more songs that can be read as poems and one or more poem that would do well as a song. Present them to the class, explaining reasoning.

The Roles of Songs and Poetry in the Primary ESL Classroom

Children (and sometimes adults too) don't always know what is good for them. For example, they would rather eat unhealthy food because they like the taste, and sometimes they need to be convinced (or just told) to eat the right food until they are old enough to understand better. However, with songs and poetry children are naturally attracted to them.



Ask the students to discuss and take notes on how and why young children react to songs and poetry (not necessarily in English!) They should be able to come up with some anecdotes – from their own experience and/or observing younger friends and relatives maybe.

Students should be aware, and should be able to talk about the fact that we are all attracted to rhythm and beat and young children respond readily and often without inhibitions. Songs have the added attraction of pitch variations. Poetry (depending on the style) has a less obvious beat, but when spoken aloud properly it is full of interest and richness in the language.

Thus the first obvious role for songs and poetry is motivation for the students. However there is much more than that, with the language within the song or poem being available as text to learn the language while the children are feeling enthusiastic. Secondly, as an added bonus, songs and poems are great for learning stress and intonation which so many learners of English struggle with. Thirdly, somehow songs and poems tend to 'stick' and are easier to remember than straight prose or talking.

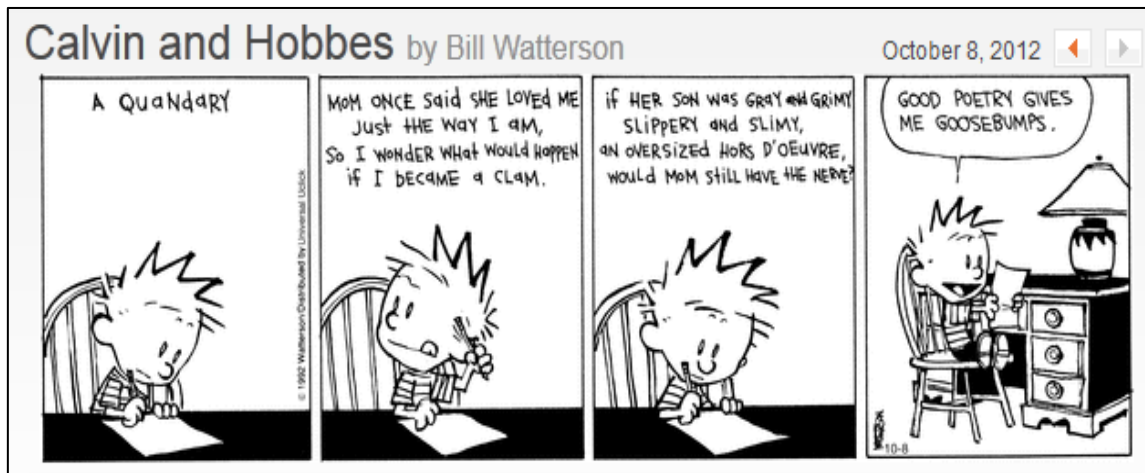
So the role of songs and poetry in the ESL classroom is to both teach new material and to practice with enjoyment. Obviously its role is very central and it should be used at every opportunity.

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Topic 2: Songs and poetry for young learners

Students should be aware of the various genres of poetry and songs as they select materials to present to the young learners.



(Watterson, 2012)

1. Genres of Poetry

Many people say that there are three genres of poetry, though not everyone names the same three. Some writers claim there are more than three, and others confuse 'genre' with 'form' and call them both 'types' of poetry.

Gary Hess (*Three Genres of Poetry*, 2013) states that these three genres cover all poetry. Here is his short article:

The great philosopher Aristotle suggested that poetry is divided into three genres: comedy, tragedy and epic. Aristotle claimed comedy is an imitation of what is inferior in a way that is laughable. He then said that both tragedies and epics are made to portray suffering in a way to produce certain effects with the only difference between the two being epics used a one-verse form and is narrative.

Today, poetry is still considered the owner of the three main poetic forms: lyric, narrative, dramatic. Each form can then be divided into many subdivisions, each consisting of a rhyme scheme, rhythm and/or style.

Lyric

An emotional writing focusing on thought and emotion - can consist of a song-like quality. Subdivisions include elegy, ode and sonnet. Lyric poetry does not attempt to tell a story. Popular lyric poems include the works of Sappho, "Go, lovely Rose" by Edmund Waller and the many sonnets of William Shakespeare.



Narrative

A poem which tells a story. Includes the subdivision epic, a long story which tells of the heroic ideals of a particular society, and ballad, which generally tell of an event of interest such as a crime. Ballads were originally intended to be sung while dancing. Popular narrative works are "The Canterbury Tales" by Geoffrey Chaucer, "The Divine Comedy" by Dante, "Hiawatha" by Henry Wadsworth Longfellow, "Raven" by Edgar Allan Poe, "The Rape of Lucrece" by Shakespeare and "The Rape of Lock" by Alexander Pope.

Dramatic

Any drama written in verse which is meant to be spoken, usually to tell a story or portray a situation. The majority of dramatic poetry is written in blank verse. Other forms of dramatic poetry include, but are not limited to, dramatic monologues, rhyme verse and closet drama. Important dramatic works include those by Shakespeare, Ben Jonson and Christopher Marlowe.

These three genres--lyrical, narrative, and dramatic--create an important presence in writing around the world and make up every type of poetry ever created.

On the other hand, Carter (Genres of Poetry, 2013) suggests four genres of poetry:

1 Lyric

- Originally referred to a poem sung to the music of a lyre
- By today's definition, a short poem expressing the thoughts and feelings of a single speaker
- Often written in first person (Ex: "*I will arise and go now, and go to Innisfree*"--"*The Lake Isle of Innisfree*," William Butler Yeats), but can also describe an object or recall an experience without the speaker's ever bringing himself or herself into it.

2 Narrative

- Relates a series of events or tells a story (Ex: Homer's *Iliad* and *Odyssey*)
- Invites the skills of a fiction writer: the ability to draw characters, and settings briefly, to engage attention, to shape a plot.

3 Dramatic

- Presents the voice of an imaginary character (or characters) speaking directly, without any additional narration by the author.
- Dramatic poetry is often in the form of dramatic monologues--a poem written as a speech made by a character (other than the author) at some decisive moment. This speech is usually addressed by the speaker to some other character who remains silent.

4 Didactic

--A poem written to state a message or teach a body of knowledge.

There are still others who suggest that 'Epic', 'Narrative' and 'Dramatic' are the three genres of poetry. Here is their definition of **Epic Poetry**:

Definition of Epic Poems

Epic Poems are long, serious poems that tell the story of a heroic figure. Some of the most famous epic poems are *the Iliad* and *the Odyssey* by Homer and the epic poem of *The Song of Hiawatha* by Henry Wadsworth Longfellow (1807 - 1882). (Poetic Terminology, 2012)

Not all poems fall obviously or easily into one genre or another. For example, 'Epic' and 'Narrative' seem to overlap somewhat in their descriptions.

Students should look at some specific poems and try to decide what genre they belong to, and explain the reasons for their choice.



See student worksheet about genres of poetry.



Discussion questions for students – share, discuss, revise.

Forms of Poetry

Within the three (or four, or five) genres there are many forms (or types) of poetry – some people say 55, others say 71 and others say more. Some of these poetry forms are of particular interest because they appeal to children, are easy to write (by teacher or student) and/or especially suitable for language learning. Here are some well-known, and fairly short, forms:

- Acrostic
- Concrete
- Cinquain
- Free Verse
- Haiku *
- Limerick *
- Clerihew
- Nursery Rhyme *

** These three in particular are mentioned in the Course Proforma.*

When choosing particular poems to teach to children, teachers need to bear in mind the reasons for teaching poetry to children.



Children need to learn about rhyme, it helps them with their phonics and reading. It's very important for kids' development that they learn to feel rhythm. Learning poems and learning about poetry will help their language development. And poetry can and should be really fun for them; anything that is fun will improve their learning.

It is not essential that poems for children rhyme all the way through, but generally rhyming poems are good for them and more enjoyable. The rhymes and basic rhythm of Nursery Rhymes are the main reason why this form has survived as children's poetry.

Acrostic

For example:

JILL
Jill is very funny
I like when she tells jokes
Loveable and smart
Laughter fills her house



(Harper Collins, 2007)

Acrostic poems are visually appealing, and can be easily written by children as they think of the individual letters making up their name, or some other word. It makes great vocabulary practice.



See student worksheet.



Discussion questions for students.



Practical.

Concrete or Shape Poems

They are all about the shape, but the words should be good too. Like the Acrostic Poems, they are visually pleasing. For example:

```

a
sp
arkle
way up
high one
to make all
your wishes upon
high in the nighttime sky blinking like a broken
traffic light shining above us like a canopy
with holes punched in it growing bright
each night we look up at them
in amazement they hold our
hopes and dreams arms their tw
inkle assures us that very
thing will be alright
st ar
    
```

(K12 Handhelds, 2005)

Students could search on the Internet for more Shape / Concrete poems and/or make up their own.



See student worksheet.



Practical activity in students' notes.

Cinquain

This is a useful 5-line form – the name comes from ‘cinq’ which is French for ‘five’. It is ‘useful’ because of the specific requirements for each line, which can be an interesting grammar exercise. The form is:

- Line A:** One vague or general one-word subject or topic.
- Line B:** Two vivid adjectives that describe the topic.
- Line C:** Three interesting “-ing” action verbs that fit the topic.
- Line D:** Four-word phrase that captures feeling about the topic.
- Line E:** A very specific term that explains Line A.

Here is an example:

Insect
Hidden, hungry
Preening, searching, stalking
Waits as if praying
Mantis



See student worksheet.



Practical activity in students’ notes.

Free Verse

Free verse, or blank verse, has no rhyme, nor necessarily a meter as the lines can vary in length and rhythm. It is not a lot different from prose, but the language can be a lot richer. It is not constrained by grammar or structural rules, and students can really enjoy it, and even create their own. Here is an example:

The fog comes
on little cat feet.

It sits looking
over harbour and city
on silent haunches
and then moves on.

by Carl Sandburg (Fog, 2013)

On the Internet there are short videos available of Michael Rosen reading aloud the poems (for children) which he has written. The poems and videos are available at www.michaelrosen.co.uk . His poems are in free verse, and very enjoyable to read and listen to.



See student worksheet.



Practical activity in students’ notes.

Haiku *

Haiku poems are often used in the classroom because they are short and simple, and have a formula to follow. It has three lines with 5 syllables, 7 syllables and 5 syllables.

For example:

I walk across sand
And find myself blistering
In the hot, hot heat

(LoveToKnow, 2013)



See student worksheet.



Practical activity in students' notes.

Limerick *

Limericks are supposed to be funny, and follow a strict formula both of rhythm and rhyme. They are much easier to read than to write, and ESL students generally really struggle with writing them.

Here is an example:

There was a young man from Dealing
Who caught the bus for Ealing.
It said on the door
Don't spit on the floor
So he jumped up and spat on the ceiling.

(Warner, 2013)

They usually start with "There was a ..." and there are three strong rhythmical beats on the first, second and fifth lines, and two beats on each of the third and fourth lines. This rhythm is an essential part of the limerick, and is often missed by ESL learners who read them and do not hear them recited aloud.

The rhythm could be depicted like this:

da **DA** da da **DA** da da **DA**
da **DA** da da **DA** da da **DA**
da **DA** da da **DA**
da **DA** da da **DA**
da **DA** da da **DA** da da **DA**



See student worksheet.



Practical activity in students' notes.

Clerihew

This short little four-line poetry form can be fun for children. Here are the rules:

- They are four lines long.
- The first and second lines rhyme with each other, and the third and fourth lines rhyme with each other.
- The first line names a person, and the second line ends with something that rhymes with the name of the person.
- A clerihew should be funny.

Here is an example of a clerihew:

The enemy of Harry Potter
Was a scheming plotter.
I can't tell you what he's called; I'd be ashamed
To name "he who must not be named."

(Nesbitt, 2001)



See student worksheet.



Practical activity in students' notes.

Nursery Rhymes *

These are a distinct set of old fashioned rhymes from a particular era in English history. We cannot make up new ones. Well, we can, but they are not strictly 'Nursery Rhymes'. A lot of them are fairly nonsensical in the modern life, and particularly in a non-British culture. However, they all have strong rhymes and rhythm, can be thoroughly enjoyed by children, and can be used to teach certain language topics. Some, not all, of them have tunes.

Poems That Children Like

Students should compile some samples of poetry that would appeal to children and explain how the samples would help to generate language among children.



See student worksheet.



Discussion questions for students.



Practical activity in students' notes.



2. Genres of Songs

Just as with poems, there are many different genres of songs. Some, of course, are more suitable for teaching English to children than others are. Here are just a few of the better-known genres. Which of them are students familiar with and appreciative of?

IMPORTANT NOTE: *The genre of a song is not defined by the lyrics, although some are more suitable for particular genres than others. The genre is defined by how it is sung or performed. For example, on YouTube, you can find videos of nursery rhymes in various genres such as Jazz or Blues. When describing song genres, they are defined by various aspects such as instrumentation and rhythm.*

1. Folk Songs

“Definition: The term, "folk song," covers a vast array of musical styles, but is most commonly used to refer to a narrative song that uses traditional melodies to speak on a particular topic. Often, topical folk songs address social and political issues such as work, war, and popular opinion.

Many folk songs have been around so long that nobody is entirely sure who their composers were. Often these songs are passed down within a community, and they evolve over time to address the issues of the day.

Folk songs are typically about a community of people, and the issues they feel are important to them.

Contemporary folk songs cover topics from love and relationships to racism, terrorism, war, voting, education, and religion, among other things.” (Ruel, 2013)

2. Country Music

There are a lot of similarities between Folk Songs and Country Music, and so some people get confused between the two. How are they similar? Here is a definition of **Country Music**:

What is Country Music?

Whenever people talk about country music, the question arises about how to define it? There are more different views than there are songs. Here are some answers!

1. **A simple Chord progression.** Generally country depends on a limited number of chords. It is not musically complicated and this certainly contributes to its popularity and playability.

2. Country music should have a **strong story line.** “The Band Played Waltzing Matilda” or “Pub with No Beer”, illustrate the point.



3. The song should have a **simple and memorable chorus**, which supports the storyline and is one reason so many people find it easy to recall and sing a good country song.

4. **Identifiable instrumentation.** Organs, orchestras, strings, wind instruments are NOT country. Guitars, banjos, fiddles, pedal steel guitars, harmonicas definitely are. There are exceptions of course but instruments must be played in a country manner. (Ellis, 2006)

3. Lullaby

Wikipedia definition:

A **lullaby** is a soothing song, usually sung to young children before they go to sleep, with the intention of speeding that process. As a result they are often simple and repetitive. Lullabies can be found in every culture and since the ancient period.

Typically a lullaby is in triple metre, or in a compound metre like 6/8. Tonally, most lullabies are simple, often merely alternating tonic and dominant harmonies: Because the intended effect is to put someone to sleep, wild chromaticism would be somewhat out of character. (Wikipedia, 2012)

4. Ballad

Students are familiar with the idea of a ballad poem. A ballad is:

“A narrative poem, often of folk origin and intended to be sung, consisting of simple stanzas and usually having a refrain.” (Answers dot com, 2012)

5. Blues

When a person is feeling sad we often say they are feeling ‘blue’, and ‘Blues’ music is definitely sad.

Blues is the name given to both a musical form and a music genre that originated in African-American communities of primarily the "Deep South" of the United States around the end of the 19th century from spirituals, work songs, field hollers, shouts and chants, and rhymed simple narrative ballads. The blues form, ubiquitous in jazz, rhythm and blues, and rock and roll is characterized by specific chord progressions, of which the twelve-bar blues chord progression is the most common. The blue notes that, for expressive purposes are sung or played flattened or gradually bent (minor 3rd to major 3rd) in relation to the pitch of the major scale, are also an important part of the sound.



The blues genre is based on the blues form but possesses other characteristics such as specific lyrics, bass lines and instruments. Blues can be subdivided into several subgenres ranging from country to urban blues that were more or less popular during different periods of the 20th century. Best known are the Delta, Piedmont, Jump and Chicago blues styles. World War II marked the transition from acoustic to electric blues and the progressive opening of blues music to a wider audience, especially white listeners. In the 1960s and 1970s, a hybrid form called blues-rock evolved. (Wikipedia, 2013)

Notice that the Blues genre overlaps several others.

6. Pop

Pop music is more than just 'popular' music.

Pop music (a term that originally derives from an abbreviation of "popular") is a genre of popular music which originated in its modern form in the 1950s, deriving from rock and roll. The terms popular music and pop music are often used interchangeably, even though the former is a description of music which is popular (and can include any style), whilst the latter is a specific genre containing qualities of mass appeal.

As a genre, pop music is very eclectic, often borrowing elements from other styles including urban, dance, rock, Latin and country; nonetheless, there are core elements which define pop. Such include generally short-to-medium length songs, written in a basic format (often the verse-chorus structure), as well as the common employment of repeated choruses, melodic tunes, and catchy hooks.

So-called "pure pop" music, such as power pop, features all these elements, using electric guitars, drums and bass for instrumentation; in the case of such music, the main goal is usually that of being pleasurable to listen to, rather than having much artistic depth. Pop music is generally thought of as a genre which is commercially recorded and desires to have a mass audience appeal. (Wikipedia, 2013)

7. R&B or Rhythm and Blues

Notice again with the definition below how several genres overlap.

Rhythm & Blues is a term used to describe the blues-influenced form of music predominantly performed by African-Americans since the late 1930s. The term 'Rhythm and Blues' was first introduced into the American lexicon in the late 1940s: The name's origin was created for use as a musical marketing term by Billboard magazine. In 1949, then-Billboard magazine reporter Jerry Wexler (who later went on to become a music producer) created the term for Billboard to designate upbeat popular music performed by African American artists that combined Blues and Jazz.

The "Rhythm & Blues" term was created to replace the designation "race music," which until then was the standard catch-all phrase used in reference to most music made by blacks at the time. After the "race music" term was deemed offensive, Billboard began using the Rhythm & Blues name that Wexler created.

The meaning behind the name is this: the "rhythm" part comes from the music's typical dependence upon four-beat measures or bars and employs a backbeat (beats two and four accented in each measure). And the "blues" portion came from the lyrics and melodies of the songs, which were often sad or 'blue' during the music's emergence in the World War II era. Over time the name was shortened to R&B as a matter of convenience.

By the 1970s, rhythm and blues was also being used as a blanket term to describe soul and funk as well. And today, the term can be used to loosely define most sung African-American urban music, even though soul and funk can be placed in categories of their own. (Nero, 2013)

8. Jazz

"Jazz is a popular music style influenced by the blues, popular song, and other musical genre. Jazz is characterized by highly sophisticated improvised melodic lines over chord progressions (changes) with a steady beat and considerable syncopation." (Hollis, 2013)

Students should try to find at least one song or piece of music – preferably one that would be suitable for children – for each genre of music listed.



See student worksheet.



Discussion questions for students.



Practical activity in students' notes.

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Topic 3: Pedagogical principles of teaching songs and poetry to young learners

The KSSR curriculum relies on the following underlying pedagogical principles. These are not designed specifically for Language Arts, but naturally they apply to all areas.

UNDERLYING PEDAGOGICAL PRINCIPLES OF THE CURRICULUM

The approach adopted in the Standard-based curriculum is underpinned by the following principles:

i. Back to basics

It is essential for teachers to begin with basic literacy skills in order to build a strong foundation of language skills. Basic listening and speaking are introduced in order to help pupils enrich their understanding of the language. The strategy of phonics is introduced in order to help pupils begin to read and a good foundation in penmanship will definitely help pupils acquire good handwriting.

ii. Learning is fun, meaningful and purposeful

Lessons, which emphasise meaningful contexts and the integration of language skills, allow pupils to learn by doing in fun-filled activities. Contextualised as well as purposeful activities will promote the fun element in language learning.

iii. Teaching is learner-centred

Teaching approaches, lessons and curriculum materials must suit the differing needs and abilities of pupils. It is important that appropriate activities and materials are used with pupils of different learning profiles so that their full potential can be realized. The mastery learning strategy will ensure that pupils master all learning standards in order to help them acquire the language.

iv. Integration of salient new technologies

In line with growing globalization, technology is used extensively in our daily communication. As such, emergent technologies can be used in language learning in order to enhance communication. Information available on the internet and other electronic media will be vital for knowledge acquisition. Networking facilities will be useful for pupils to communicate and share knowledge.

v. Assessment for learning

Continuous assessment is an integral part of learning which enables teachers to assess whether pupils have acquired the learning standards taught. Formative assessment is conducted as an on-going process, while summative assessment is conducted at the end of a particular unit or term. A range of activities can be utilised in order to assess pupils' performance orally or in writing. Formative and summative assessments will be used to gauge pupils' performance.

vi. Character-building infused

An important principle which needs to be inculcated through the curriculum is character building. Lessons based on values have to be incorporated in teaching and learning in order to impart the importance of good values for the wholesome development of individuals.

(Kementarian Pelajaran Malaysia, 2010)

Students should think how these points could specifically apply to the teaching of Language Arts.



See student worksheet.



Discussion questions for students.

Principles specific to the teaching of songs and poetry to young learners:

1. Culture

The teacher needs to consider the students' cultural background. As a simple example, songs about snow or Christmas *may* be unsuitable, but not necessarily so. Songs that make no sense to a Malaysian school pupil need a lot of explaining, which is a great deal of extra work for the teacher and more stress for the children. If there is a good educational reason for using the song anyway, then the effort may be worthwhile. A lot of nursery rhymes could be considered culturally irrelevant, but we teach them because they have fun rhymes and rhythm and are part of the British cultural heritage which students may need some understanding of in order to properly appreciate movies, for example.

2. Content

The content of the song or poem needs to be suitable, relating to what the students need to learn. This does not mean the teacher cannot present things that are fun. Remember the principle: "Learning is fun, meaningful and purposeful".

3. Interest

There is no point in trying to teach something that the students have no interest in, something they are unwilling or unable to relate to. Even more important, in fact, is the interest of the teacher. You cannot teach something well if you are not passionate about it, if you are totally uninterested in it. And the children will respond to your interest and become interested in something you really want to teach.

4. Values

With young learners as our students, we will come across many unsuitable songs and poems which are inappropriate their age and/or maturity. There are also moral and social issues presented in songs and poems which should not be presented to young learners.

5. Resources

While remembering the principle: "Integration of salient new technologies", teachers need to be able to resource their lesson plans. Songs and poems need to be presented and practised using resources that are readily available and reliable.

6. Proficiency level

We need to choose songs and poetry which are sufficiently simple in terms of grammar and vocabulary for our young learners to be able to grasp what they are about. This does not mean that there should not be any new vocabulary or new forms; after all we are trying to teach them something new. It simply means that there should not be too many new items so that they are discouraged and robbed of enjoyment as they learn.



See student worksheet. Students should give their own responses based on lecture and class discussion.



Discussion questions for students.

Workshop: Songs and Poetry for Young Learners

Students participate in a workshop to demonstrate the practicalities of teaching songs and poetry to young learners. Through the hands-on practice of a series of songs and poems, strategies and practicalities are presented and demonstrated.

The songs and activities are in Appendix 3. Below are the learning points with questions for the students.

1. Using a Randomiser

All of the children want attention – even the shy children want it in a way that keeps them feeling safe. Using a randomiser – such as lottery-type tickets – gives opportunities for every child to have a chance to be picked to participate, without anyone feeling they are being “picked on”.



Give examples of some randomisers you can use in the classroom:

.....



2. Avoid the Need for Reading Skills

For some children, reading is a chore and they will misbehave (etc.) to avoid having to read, limiting not only their enjoyment (and therefore motivation) but also the possibility of them learning the other important skills and knowledge that is imparted through a Language Arts class. Choose songs and rhymes that can be easily memorised or cued into for each line or verse.

Many songs that appear long – with a number of verses – are in fact repetitive, and the leader only needs to call the beginning of each verse as it starts.



Give examples of some songs that are easy to remember without reading.....

.....

3. Be Careful of Safety Issues

If allowing children to use musical instruments or homemade rhythm makers (such as chopsticks) be careful to give children specific safety instructions and watch constantly to make sure they continue to comply with requests. Imagine the worst and prepare against it.



Give an example of a classroom safety rule.....

.....

4. Make Sure the Class is Under Control

Don't start an activity or attempt to present content until the children are all paying attention with their eyes looking at the teacher. Using some kind of musical instruments, or playing a guitar, will bring the children instantly to attention. Other routines can be established such as clapping, or an easily-learnt call-and-response, to bring the children quickly to attention. The teacher could establish not only a routine, but the idea that the routine can and will change regularly so that the children will look forward to learning new routines.



Give an example of a classroom routine to gain attention.....

.....

5. Rhyming Words

Most of the songs and poems include rhyming words which are an important part of learning phonics. Select these songs and rhymes to go with appropriate lesson plans. Sometimes it may be desirable to change or adapt the words to suit the needs of the lesson.



Give examples of rhyming words in songs.....

.....

6. Actions

Any kind of physical activity will increase not only the children’s enjoyment but also their learning capacity. If the actions are appropriate to the meaning of the words they will help in vocabulary retention. If thinking of suitable actions proves difficult, then rhythmic actions (such as clapping or stepping) are still very worthwhile.



Give examples of songs with actions to aid vocabulary.....

.....

7. Movement

As well as actions (arm-waving and clapping), movement can easily be added to a song or chant with children stepping and swaying together. This fun activity promotes a sense of community and sharing, as well as further developing a sense of rhythm.



Give examples of songs which could use movement.....

.....

8. Visual Aids and Realia

Pictures, realia, and other visual aids can give added enjoyment and also increase learning capacity when working through a song or poem. Words can also be useful, but if possible (as mentioned above) there should not be a reliance on reading.



Give an example of visual aids you could use with a particular song or poem.....

.....

9. Beat and Rhythm

A growing awareness of beat and an ability to sense the patterns in rhythm is essential for children’s educational development. The teacher can enrich almost every language exercise with simple additional activities as well as special gap-fill activities and regular warm-up routines to practice rhythm.



Give an example of a beat and rhythm gap-fill or warm-up activity.....

.....

10. Children’s Performance

Learning these songs and rhymes provides opportunities for children to perform - individually, in pairs, and in groups - to one another or to the whole class (and later to parents and school community) in a non-threatening situation. Performing reinforces learning, enhances self-esteem, and improves socialisation skills.



Give an example of a non-threatening performance activity.....

.....

11. Sequencing

Learning to sequence items – whether letters in a word, words in a sentence or incidents in a story – is a vital part of children’s educational growth. Songs and poems with their patterns and rhythms can greatly assist children in learning sequencing while having fun. Some songs contain stories which need to be remembered in order, while other songs have an increasing sequence for every verse.



Give an example of sequencing practice in a song or poem.....

.....

After the workshop, students should select a song and poem, evaluate it and explain the suitability of the song and poem with regards to the pedagogical principles.



See student worksheet.



Discussion questions for students.



Practical activity in students’ notes.

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Topic 4: Purposes of using songs and poetry in the Malaysian primary school

There are a great many good reasons for using songs and poetry in the Malaysian Primary School. David Dubelbeiss (2011) suggests that there are:

- Affective reasons
- Cognitive reasons
- Linguistic reasons
- Social Reasons
- Cultural Reasons

Students should consider the meaning of each of these, and think about how it applies to songs and poetry use. Discuss the meaning and relevance of each before asking students to complete the worksheet.

Briefly, these are the areas to cover:

Affective: to do with moods and feelings. Obviously songs and poetry will have a positive effect on the moods and feeling of all learners.

Cognitive: processes involved in acquisition and understanding of knowledge, formation of beliefs and attitudes, and decision making and problem solving. As children become aware of the patterns in music and forms of poetry, even if not fully overt, their thinking skills improve.

Linguistic: relating to language. Learning the songs and poems will help children to improve their skills in learning the English language.

Social: relating to society's organisation and relationships between people. Songs, and activities relating to them, are a social event. Children can sing, play and move together, or merely share their enjoyment. Social skills are learnt and improved upon as children are considerate of each other's needs and feelings.

Cultural: relating to the ideas, customs, and social behaviour of a society, and relating to the arts and to intellectual achievements.

The article below (included in the students' notes) covers some of the areas mentioned above.

Reasons for using songs in the ESL/EFL classroom

by Kevin Schoepp, Sabanci University, Istanbul, Turkey

Introduction

Songs have been part of the human experience for as long as we can remember. As Gugliemino (1986) stated, adults sing at religious services, bars, in the shower, and listening to the car radio.



Songs have become an integral part of our language experience, and if used in coordination with a language lesson they can be of great value. Fortunately, with the expanding prevalence of the Internet and specifically the World Wide Web into both the classrooms and lives of students, access to music and lyrics has been made easier. This paper will focus on the reasons for using songs by demonstrating their effectiveness as a learning tool.

Theoretical Rationale

A large amount of literature which discusses the value of using songs in ESL/EFL classrooms is not empirically based. However, based upon teacher experience, the first-hand knowledge of what actually occurs in a language classroom is, in fact, very valuable. The first step in developing a theoretical rationale for using songs in the classroom is to label the types of listening processes and then identify the reasons teachers and researchers provide. From here, we can see that the teachers' motives are actually grounded in theory. Patterns emerge from the literature as to why teachers and researchers find using songs valuable. These patterns include affective reasons, cognitive reasons, and linguistic reasons.

There are two processes involved in listening, and both can be utilized when songs are used in the classroom. The activity which is selected for a particular song will determine which of these processes is active. Cullen (1999) states that

The first is bottom-up processing where the listener builds up the sounds into words, sentences and meaning. The second is top-down processing where the listener uses background knowledge to understand the meaning of a message. Practicing both of these processes is essential for developing listening comprehension.

The affective, cognitive, and linguistic reasons for using songs which follow, are all grounded in learning theory, and provide insights into the benefits of songs in the classroom.

Affective Reasons

The Affective Filter Hypothesis is one of five proposed hypotheses developed by Steven Krashen. Basically, it is an explanation of how the affective factors relate to language learning. It is particularly appealing to teachers because it provides an explanation to why some learners learn and others do not.

Teachers have long recognized the need for students to have a positive attitude in regard to learning. Krashen (1982) explains that for optimal learning to occur the affective filter must be weak. A weak affective filter means that a positive attitude towards learning is present. If the affective filter is strong the learner will not seek language input, and in turn, not be open for language acquisition. The practical application of the Affective Filter Hypothesis is that teachers must provide a positive atmosphere conducive to language learning. Songs are one method for achieving a weak affective filter and promoting language learning.

With the affective filter weak, Saricoban and Metin (2000) have found that songs can develop the four skill areas of reading, writing, listening, and speaking. Eken (1996, p.46) states that songs can be used:

- To present a topic, a language point, lexis, etc.
- To practice a language point, lexis, etc.
- To focus on common learner errors in a more direct way
- To encourage extensive and intensive listening
- To stimulate discussion of attitudes and feelings
- To encourage creativity and use of imagination
- To provide a relaxed classroom atmosphere
- To bring variety and fun to learning

Lo and Li (1998) offer similar suggestions, writing that songs provide a break from classroom routine, and that learning English through songs develops a non-threatening classroom atmosphere in which the four language skills can be enhanced. The belief that songs provide enjoyment and develop language skills is also noted by several other authors (Adamowski, 1997; Bechtold, 1983; Domoney & Harris, 1993; Griffee, 1992; Guglielmino, 1986; Lems, 1984; Little, 1983; Monreal, 1982). The enjoyment aspect of learning language through song is directly related to affective factors.

Cognitive Reasons

Songs also present opportunities for developing automaticity which is the main cognitive reason for using songs in the classroom. Gatbonton and Segalowitz (1988, p.473) define automaticity as "a component of language fluency which involves both knowing what to say and producing language rapidly without pauses." Using songs can help automatize the language development process. Traditionally, it was believed that automatisisation would occur through repetitive exercises in a non-communicative environment. However, the major shift towards the communicative teaching methodology requires that automatisisation occur in a different manner. Gatbonton and Segalowitz (1988, p.476) state that we must "place students in an environment in which it is appropriate to use target utterances in a genuinely communicative fashion." The nature of songs is fairly repetitive and consistent. For example, a song such as "Sailing" by Rod Stewart provides ample opportunities for students to focus on the present progressive tense. The repetitive style of the song lends itself to an activity in which students create their own present progressive sentences based upon their own interest. After listening to the song, students create their own lyrics following the same tune as the song. Lyrics such as: I am writing, I am writing, in my notebook with my friends, are common examples of the type of language that students produce.

Linguistic Reasons

Besides automatisisation, there is also a linguistic reason for using songs in the classroom. Some songs are excellent examples of colloquial English, that is, the language of informal conversation. A song such as "My Best Was Never Good Enough" by Bruce Springsteen is a prime example of a song that



demonstrates colloquial language use. This song is full of phrases like "Every cloud has a silver lining." and "Every dog has his day." Of course, the majority of language most ESL students will encounter is in fact informal. Using songs can prepare students for the genuine language they will be faced with.

Finally, two studies, Domoney and Harris (1993) and Little (1983) investigated the prevalence of pop music in the lives of EFL students. Both studies found that music is often the major source of English outside of the classroom. The exposure to authentic English is an important factor in promoting language learning. It relates directly to both the affective filter and automaticity. If students are exposed to songs which they enjoy, more learning is likely to occur since they may seek out the music outside of the classroom. The repetitive style of songs then helps to promote automatization of colloquial language.

Conclusion

As demonstrated, the three theoretical reasons are all intertwined and help to demonstrate the value of using songs in the classroom. The next step in the procedure is to successfully integrate the songs into a language lesson. Because of the Internet, access to music, lyrics, and activities has been simplified which makes it easy for the teacher to effectively use songs in the classroom.

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The Internet TESL Journal, Vol. VII, No. 2, February 2001



See student worksheet.



Discussion questions for students.

Tutorial:

Using various poems and songs, explain how they can help in improving:

- intra and inter personal development
- linguistic development
- aesthetic development
- cultural considerations
- language learning potentials
- moral values

What can songs and poetry offer?

After the lecturer gives some ideas (see below), students could brainstorm in groups and then present back to the class as many advantages of songs and poetry that they can think of.

Here are some suggestions from Dubelbeiss (2011).

ADVANTAGES

- Authentic English
- They are Active
- They have lots of vocabulary
- They are adaptable to needs
- They transmit culture
- They are short / condensed.
- They are social
- Phonemic awareness
- They are repetitive
- They are up to date
- They are adaptable, obtainable
- Students like them
- Songs promote listening exercises and practices through different specific tasks.
- They are a nice way to introduce a topic or grammar structures.
- They are useful to reinforce studied linguistic functions.
- They promote the practice of pronunciation, intonation and stress.
- They are a nice way to introduce, practice, and review vocabulary.
- They are useful to practice writing.

- They enrich the knowledge of cultural features.
- They are a way of developing of language skills

While they are brainstorming the advantages of using songs and poetry, students should also jot down any disadvantages that are raised.

Here are some possibilities from Dubelbeiss (2011).

DISADVANTAGES

- Bothers other classes
- Not “serious” study
- Students disagree about “which” song.
- Some students don’t like singing
- Students just want to listen not learn
- Lack of equipment or malfunctioning equipment

Encourage students to think of a possible answer or solution for the disadvantages.



See student worksheet. There is a table to list advantages and disadvantages.



Discussion questions for students. Share and compare.



Practical activity in students’ notes.

Create and display a classroom list (maybe on Mahjong paper) about the reasons for and advantages of using songs and poetry for young learners. Students could add decorations and pictures or cartoons.

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Topic 5: Linking poetry and songs to dimensions in the Malaysian primary ESL curriculum

Language Arts are an integral part of the new Primary School curriculum (KSSR) in Malaysia, from 2010. These comments are from the *Curriculum Overview* of the Year 1 *Teacher's Guidebook*:

LANGUAGE ARTS

Content Standards

By the end of the six year primary schooling, pupils will be able to:

- 4.1 enjoy and appreciate rhymes, poems and songs through performance.
- 4.2 express personal response to literary texts.
- 4.3 plan, organise and produce creative works for enjoyment.

Overview

The rationale behind Language Arts is to steer the continuous growth and development of pupils' thinking and language abilities. The standards for Language Arts cover a range of creative and literary works in English including rhymes, songs, poems stories and plays to activate pupils' imagination and interest. This component will allow pupils to benefit from hearing and using language from fictional as well as non-fictional sources. Through fun-filled and meaningful activities, pupils will gain a rich and invaluable experience using the English language. By the end of Year 6, pupils will be able to appreciate, demonstrate understanding and express personal responses to literary and creative works for enjoyment. Hence they will also be able to use English for both functional as well as aesthetic purposes, confidently and competently.

Teaching and Learning strategies

Years 1 and 2

Pupils will enjoy learning to play with language where rhymes and songs are constantly utilised. Here, the teacher is the model for pupils. Pupils develop their oracy skills through listening to nursery rhymes, action songs and jazz chants, using and interpreting non-verbal actions to demonstrate understanding. In this stage, they will be infused with the love to read books starting with analysing book covers and pictures in Year 1 and gradually the story content in Year 2. In this stage, pupils will produce simple creative works based on the nursery rhymes, action songs jazz chants and the fairy tales learnt with teachers' guidance.

Years 3, 4, 5, and 6

The use of diversified materials of varied genres which include poems, stories and plays help pupils respond to texts through discussions, writing, dramatization and art media in order to



make connections to what they read and to organise their thinking. Familiar texts such as fables, fairy tales and local folklore are used as affective stimulation with the sole purpose of stimulating pupils' minds and helping them to express their feelings towards different stories and situations. A variety of learning strategies should be implemented whereby pupils can demonstrate their understanding by describing an event in a story, characters, setting or main ideas. They can also draw or create their own poems, stories, songs, and artwork on what they understand in a text. Teachers may want to encourage pupils to be creative as they can use whatever means to present their understanding of the texts learnt.

Language Arts creates ample opportunities for pupils to speak in English in a very relaxed atmosphere. Due to the fun element of Language Arts, it is hoped pupils' presentation or dialogues spoken in role-plays help to increase pupils' confidence in using the English language.

The culmination of all content standards in Language Arts will be shown in practice when the pupils are able to come up with their very own production. By the end of Year 6, pupils will learn the art of acting out, play-acting and producing works of creativity such as drawings, poems or singing. Pupils will also learn about the values of cooperating with people of different race, gender, ability, cultural heritage, religion, economic and/or social background, and to understand and appreciate their values, beliefs and attitudes. Each of them will also develop knowledge, skills and attitudes, which will enhance personal life management and promote positive attitudes.

Assessment

Assessment and evaluation in the Language Arts module should foster lifelong learning and critical thinking by providing pupils with constructive feedback and by encouraging them to reflect upon their own learning.

Assessment should be broad and flexible enough to include and accept all activities conducted in school (i.e. drama, choral speaking, public speaking, speech day, school bulletin). Assessment should also provide pupils with opportunities to self-assess using known criteria and to have input into the evaluation process. Teachers should utilise a variety of assessment techniques to monitor their pupils' growth and development. Some of the key techniques are:

- Observations
- Checklists
- Anecdotal Records
- Interviews
- Retelling and Journals
- Inventories and Running Records'
- Performance Tasks and Demonstrations
- Folders and Portfolios



See student worksheet. Questions are from the *Curriculum Overview*.



Discussion questions for students. Discuss assessment strategies.



Practical activity: create a checklist.

Content and Learning Standards

At this time (2013) only the Learning Standards for Year 1, 2, and 3 are available. The 3 Content Standards in essence state that children will be able to enjoy and appreciate rhymes, poems and songs; they will be able to express a personal response to literary texts; and they will be able to plan, organise and produce creative works for enjoyment.

The Learning Standards for Year 1, 2, and 3 are as follows:

Content Standards: 4.1 By the end of the 6-year primary schooling, pupils will be able to enjoy and appreciate rhymes, poems and songs.		
Learning Standards Year 1 4.1.1 Able to enjoy nursery rhymes, jazz chants, and action songs through non-verbal response. 4.1.2 Able to recite nursery rhymes and jazz chants and sing action songs with correct pronunciation and rhythm.	Learning Standards Year 2 4.1.1 Able to enjoy action songs and jazz chants through non-verbal response. 4.1.2 Able to sing action songs and recite jazz chants with correct pronunciation and rhythm.	Learning Standards Year 3 4.1.1 Able to enjoy action songs, jazz chants and poems through non-verbal response 4.1.2 Able to sing action songs and recite jazz chants and poems with correct pronunciation.
Content Standards: 4.2 By the end of the 6-year primary schooling pupils will be able to express personal response to literary texts.		
Learning Standards Year 1 4.2.1 Able to demonstrate skills in handling books appropriately. 4.2.2 Able to respond to: a) book covers b) pictures in books with guidance	Learning Standards Year 2 4.2.2 Able to respond to: a) book covers b) pictures in books c) characters with guidance	Learning Standards Year 3 4.2.2 Able to respond to: a) characters b) place in stories, with guidance.

Content Standards: 4.3 By the end of the 6-year primary schooling, pupils will be able to plan, organise and produce creative works for enjoyment.

Learning Standards Year 1

4.3.1 Able to produce simple creative works with guidance based on

- a) nursery rhymes
- b) action songs
- c) jazz chants
- d) stories

4.3.2 Able to take part with guidance in a performance based on

- a) nursery rhymes
- b) action songs
- c) jazz chants
- d) stories

Learning Standards Year 2

4.3.1 Able to produce simple creative works with guidance based on

- a) action songs
- b) jazz chants
- c) stories

4.3.2 Able to take part with guidance in a performance based on

- a) action songs
- b) jazz chants
- c) stories

Learning Standards Year 3

4.3.1 Able to produce simple creative works with guidance based on

- a) jazz chants
- b) poems
- c) action songs
- d) stories

4.3.2 Able to perform with guidance based on:

- a) jazz chants
- b) poems
- c) action songs
- d) stories

Content Learning Standards – Listening and speaking (Year1, 2, and 3)

As Language Arts *mostly* relates to Listening and Speaking, when teachers are considering adapting and creating songs and chants to meet particular language learning needs, they also need to be aware of the Content and Learning Standards for Listening and Speaking.

Here are the Year 1, 2, and 3 Standards for Listening and Speaking.

Content Standard: 1.1 By the end of the 6-year primary schooling, pupils will be able to pronounce words and speak confidently with the correct stress, rhythm and intonation.

Learning Standards Year 1

1.1.1 Able to listen and respond to stimulus given with guidance:

- a) environmental sounds
- b) instrumental sounds
- c) body percussion
- d) rhythm and rhyme
- e) alliteration
- f) voice sounds
- g) oral blending and segmenting

1.1.2 Able to listen to and enjoy simple stories.

Learning Standards Year 2

1.1.1 Able to listen and respond to stimulus given with guidance:

- a) environmental sounds
- b) instrumental sounds
- c) body percussion
- d) rhythm and rhyme
- e) alliteration
- f) voice sounds
- g) oral blending and segmenting

1.1.2 Able to listen to and enjoy simple stories.

Learning Standards Year 3

1.1.1 Able to speak with correct word stress.

1.1.2 Able to listen to and enjoy stories.

1.1.3 Able to listen to, say aloud and recite rhymes or sing songs.	1.1.3 Able to listen to, say aloud and recite rhymes or sing songs.	1.1.3 Able to listen to, say aloud and recite rhymes and tongue twisters and sing songs, paying attention to pronunciation, rhythm, and intonation.
1.1.4 Able to talk about a stimulus, with guidance.	1.1.4 Able to talk about a stimulus, with guidance.	1.1.4 Able to talk about a stimulus, with guidance.
<p>Content Standard 1.2 By the end of the 6-year primary schooling, pupils will be able to listen and respond appropriately in formal and informal situations for a variety of purposes.</p>		
<p>Learning Standards Year 1</p> <p>1.2.1 Able to participate in daily conversations:</p> <p>a) exchange greetings b) introduce oneself c) make polite requests d) thank someone e) express a simple apology</p> <p>1.2.2 Able to listen to and follow:</p> <p>a) simple instructions in the classroom b) simple directions to places in the school</p>	<p>Learning Standards Year 2</p> <p>1.2.1 Able to participate in daily conversations:</p> <p>a) exchange greetings b) make polite requests c) express apologies d) talk about oneself e) introduce family members and friends</p> <p>1.2.2 Able to listen to and follow:</p> <p>a) simple instructions in the classroom b) simple instructions to places in the school</p> <p>1.2.3 Able to give:</p> <p>a) simple instructions in school b) simple directions to places in school.</p>	<p>Learning Standards Year 3</p> <p>1.2.1 Able to participate in daily conversations:</p> <p>a) express good wishes b) ask for help c) respond to someone asking for help d) offer help e) talk about oneself f) introduce family members and friends</p> <p>1.2.2 Able to listen to and follow:</p> <p>a) simple instructions b) simple directions</p> <p>1.2.3 Able to give:</p> <p>a) simple instructions in school b) simple directions to places in school.</p>
<p>Content Standard 1.3 By the end of the 6-year primary schooling, pupils will be able to understand and respond to oral texts in a variety of contexts.</p>		
<p>Learning Standards Year 1</p> <p>1.3.1 Able to listen to and demonstrate understanding of oral texts by:</p> <p>a) giving Yes/No replies b) answering simple wh-questions</p>	<p>Learning Standards Year 2</p> <p>1.3.1 Able to listen to and demonstrate understanding of oral texts by:</p> <p>a) asking simple wh- questions b) answering simple wh-questions c) giving True/False replies</p>	<p>Learning Standard Year 3</p> <p>1.3.1 Able to listen to and demonstrate understanding of oral texts by:</p> <p>a) asking simple wh- questions b) answering simple wh-questions c) giving True/False replies d) sequencing with guidance</p>



See student worksheet. There is a table to list advantages and disadvantages.



Discussion questions for students. Share and compare.



Practical activity in students' notes.

Modular Curriculum, World Themes, and Educational Emphases

1 The new Malaysian Curriculum (KSSR) is modular in structure, and it is intended that teachers present each skill module for one day at a time. At the same time, integration of skills is appropriate. Possibly if this structure did not exist, many teachers would tend to major on the reading and writing skills because they make for a quieter, more controlled classroom, and are less demanding on the teacher's creativity. Of course other teachers might overdo the listening and speaking to the detriment of reading and writing skills. So the modular approach is designed to bring balance.

Language Arts is the fourth module, after Listening and Speaking, Reading, and Writing. The text that is used for the Language Arts module can be presented first as a Listening and Speaking Text, then as a Reading text, and then as the stimulus for the writing module, so that by the time the children reach the Language Arts module they are very familiar with the vocabulary and context and ready to launch themselves into a lively activity using what they have learnt.

While this structure 'does not exclude integration of skills', teachers need to be careful to give sufficient emphasis to Speaking and Listening and Language Arts without always resorting to the written word. As mentioned in the 'Songs and Poetry Workshop' (in Topic 3), for those children who find reading and/or writing challenging, Language Arts can be a welcome relief and an opportunity to shine.

2 'In order to make learning more meaningful and purposeful, language input is presented under themes and topics which are appropriate for pupils. Three broad themes have been identified in the curriculum:

- World of Self, Family and Friends
- World of Stories
- World of Knowledge'

(Kementerian Pelajaran Malaysia, 2010)

Once again, the main idea behind the themes is to provide a balance. Everything that is presented to the children can be put under one of the three 'world of...' themes. A teacher should endeavour to provide a spread across all themes and in order to avoid always turning to a favourite theme, and to make sure the children receive a balanced approach.

3 The Curriculum also refers to twelve Educational Emphases:

- Thinking Skills
- Mastery Learning
- Information and Communication Technology (ICT)
- Multiple Intelligences
- Constructivism
- Contextual Learning
- Learning and to Learn Skills
- Values and Citizenship
- Knowledge Acquisition
- Creativity and Innovation
- Entrepreneurship
- Assessment



See student worksheet. There is a table to list advantages and disadvantages.



Discussion questions for students. Share and compare.

Using the Primary School Text Book

Here are some sample pages from a unit in the Year 2 KSSR (*Sekolah Kebangsaan*) text book.

UNIT 2
Do the Right Thing

Talk about these signs.

Signs Everywhere!

1.1.4 Ask the pupils the meaning of the above signs and where they can see them. Encourage the pupils to give examples of other signs. Take the pupils on a school tour and ask them to write down notices and signs that they see around the school. Discuss this in the class.
Educational Emphasis: Contextual Learning, Values and Citizenship
All page 7

9

Listening and Speaking
Say aloud.

Must and Must Not

What must you do when you sing the national anthem?

We must stand at attention.
We must sing proudly.

What must you not do when you board the bus?

We must not push.
We must not rush.
We must not push.

1.2.3a) Encourage the pupils to provide other possible answers to the above situations. Provide other situations such as when visiting someone in the hospital, after using the toilet and when crossing the road.
Educational Emphasis: Contextual Learning
All page 7

10

Reading
Chant together.

See! See!

See the bee,
See the bee,
In the big tree.

See the snail,
See the snail,
In the green pail.

See the queen,
See the queen,
In the long train.

Getting Started

Look at the pictures. Are these good habits?

habits

1.1.1(c)(i)
2.2.2 In **See! See!**, tell the pupils to clap when they say the words with the phoneme /s/ and stamp one foot when they say the words with the phoneme /t/. Draw the attention of the pupils to the phonemes in the phrases: big tree, green pail, etc.
In **Getting Started**, introduce the word 'habit'. Talk about the pictures.
Educational Emphasis: Contextual Learning

13

Reading
Read together.

Sara and her classmates attended a talk on "Good Habits for Pupils". They got some tips.

Good Habits for Pupils

1. Pay attention in class.
2. Ask questions if you do not understand.
3. Complete your homework on time.
4. Revise your lessons every day.
5. Prepare a timetable and follow it.
6. Get enough sleep.
7. Eat well.

Your friend got low marks in his monthly test. He was upset. What advice can you give to your friend?

2.2.3 Read the text and get the pupils to repeat it. Ask WH-Questions to test understanding – for example, *What must you do when your teacher is teaching?* Encourage the pupils to use *You must...* or *You must not...* to answer the questions.
Educational Emphasis: Contextual Learning

14

Writing
Talk about the rules.
There is a new park in your neighbourhood. Suggest some rules for the park.

Do Not...

Fill in the blanks to complete the rules.

- Do not drop litter.
- _____ pick _____
- _____ walk on _____
- _____ feed _____

the flowers
the fish
the grass

3.1.1(c) Ask the pupils to write the answers in their exercise books.

Teacher's Note

15

Language Arts
Chant together.

Do It Right

Please queue up, please queue up,
Please queue up to buy your food,
Please queue up to buy your food,
Rules are good for you and me.

Walk in pairs, walk in pairs,
Walk in pairs to the classroom,
Walk in pairs to the classroom,
Rules are good for you and me.

Wash your hands, wash your hands,
Wash your hands before you eat,
Wash your hands before you eat,
Rules are good for you and me.

4.1.1
4.1.2
4.3.1(b)

Teacher's Note
Draw the attention of the pupils to the pronunciation, rhythm and intonation. Encourage the pupils to chant with body percussion or actions. Half the class chants while the other half uses non-verbal gestures such as swaying from left to right and stamping their feet. Ask the pupils to design a poster of rules for the classroom.
All page 17.

16

Students' additional notes:

You need to take note of the Teachers' notes at the bottom of the page, but they are in very small, green print, so here is what they say:

Page 9: 1.1.4 Ask the pupils the meaning of the above signs and where they can see them. Encourage the pupils to give examples of other signs. Take the pupils on a school tour and ask them to write down notices and signs that they see around the school. Discuss this in the class.

Educational Emphases: Contextual Learning, Values and Citizenship. AB page 7.

Page 10: 1.2.3(a) Encourage the pupils to provide other possible answers to the above situations. Provide other situations such as when visiting someone in the hospital, after using the toilet and when crossing the road.

Educational Emphasis: Contextual Learning. AB page 8.

Page 13: 1.1.1(c) (d), 2.2.2 In *See! See!*, tell the pupils to clap when they say the words with the phoneme /e/ and stamp one foot when they say the words with the phoneme /i:/. Draw the attention of the pupils to the phonemes in the phrases *big tree, green pail, etc.*

In **Getting Started**, introduce the word *habit*. Talk about the pictures.

Educational Emphasis: Contextual Learning.

Page 14: 2.2.3 Read text and get the pupils to repeat it. Ask Wh-Questions to test understanding – for example, *What must you do when your teacher is teaching?*

Encourage the pupils to use *You must ... or You must not ...* to answer the questions.

Educational Emphasis: Contextual Learning.

Page 15: 3.1.1(c) Ask the pupils to write the answers in their exercise books.

Page 16: 4.1.1, 4.1.2, 4.3.1(b) Draw the attention of the pupils to the pronunciation, rhythm and intonation. Encourage the pupils to chant with body percussion or actions. Half the class chants while the other half uses non-verbal gestures such as swaying from left to right and stamping their feet. Ask the pupils to design a poster of rules for the classroom.

The Phonics (sounds and words) for this Unit in the books are:

/eɪ/ aid, aim, fail, jail, laid, maid, mail, nail, paid, pail, rain, sail, snail, tail, train, wait.

/i:/ bee, eel, free, green, queen, see, see, sheep, sheet, sleep, sweep, sweet, three, tree, weed



Practical activity in students' notes.

References used in Topic 5:

- Cox, C. (2008). *Teaching Language Arts: A student-Centred Classroom (6th Ed.)*. Boston: Pearson Education.
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- Kementerian Pelajaran Malaysia. (2010). Dokumen Standard Kurikulum Sekolah Rendah . *Modul Teras Asas - Bahasa Inggeris SJK, Tahun Satu, Dua & Tiga*. Malaysia: Kementerian Pelajaran Malaysia.
- Yasin, S., Selladurai, S., & Nooh, N. (2011). *English Textbook (Sekolah Kebangsaan) Year 2*. Kuala Lumpur: Dewan Bahasa dan Pustaka.



Topic 6: Principles of selection and adaptation of songs and poems

The single most important criterion for the selection of songs and poems is the teacher's enthusiasm and passion. If the teacher does not like the text and cannot get sufficiently enthusiastic about it, then it is unlikely that the children will ever take to it. (A teacher has to be a very good actor to convince the children to like a song or poem that they dislike.) That having been said, there are several other important factors to consider.

Criteria for text selection

Three criteria are considered to be important:

Readability

Quite simply this means that the text (song or poem, in this case) is able to be read. Maybe the children won't be actually reading it; maybe they will just be listening to it, or watching it on a video. In that case the words have to be clear to hear, not muffled or inaudible. *For example:*

If the class is reading/sharing a poem – the words need to be clear like in a (big enough) big book, or with a PowerPoint, or in big clear print on the board. And there should not be words that are too difficult, or too many words.

If the class is listening to a song – the words should be clear to hear. Almost all of the words should be known to the children (pre-teach the few that are not known OR let the children try to guess or work out their meaning from the context etc.) Again there should not be words that are too long, or too many words. However you can have a long song with many verses, and each verse changes just a little.

There are a great many songs and poems out there that would not really be considered 'readable' for young learners.

Suitability of Content

The children are going to read, hear, learn the words, and words convey information and content. The content needs to be appropriate to their age, maturity, and culture. We need to remember that what they learn through songs will especially 'stick' in their heads, so we want to fill their head with good and worthwhile material. Even when we find a song that is very 'readable', we still need to think about whether the content is suitable for our young learners.

Exploitability

We need to consider how we are going to exploit the song or poem. Sometimes it may simply be for fun and motivation, for social enjoyment within the classroom. That is a worthy enough purpose. But most of the time we will have an idea to use the song to teach specific areas of language. A very exploitable song may be one that is versatile, that can even be adapted and changed by substituting words and extending ideas. An example could be *Old MacDonald had a Farm*. On the one hand there

is the great variety of animals and their sounds that teachers have inserted into the song, on the other hand there are innumerable variations to the song that have been written and taught to children over the years. Even the children themselves are capable of adding verses.

Purposes

When selecting a text, teachers obviously need to consider the purpose of using the song or poem.

For example:

- To learn particular vocabulary
- To learn a grammar construction
- To improve children's intonation and stress
- To practice questions and answers
- To motivate the children
- To learn something about another culture
- To learn to be sociable
- To have fun
- To practice listening
- As a background to a drawing activity
- To prepare for a performance at an action songs competition
- To keep the children active and healthy
- As a good way to start each lesson
- To improve awareness of beat and rhythm
- As part of a game
- To make sure the children remember something
- Because the children like the song so singing it again is a reward
- Because it marks a special day or special occasion
- Because an important person is visiting
- For a 'change of pace' between other activities
- To start a new topic
- Because the soundtrack has a sound effect (e.g. "whizzzzz-bang") that the children just love
- Because the children want to hear it again and again
- Because the teacher likes the song, and the children have caught their enthusiasm
- To teach louder/softer, faster/slower etc.

It almost sounds like any reason is a good reason.



See student worksheet.



Discussion questions for students.



To adapt or not to adapt

If the song or poem is not quite perfect for the situation, adaptations can often be made.

Lexical items

Individual words or whole phrases can be substituted to better suit the theme of the vocabulary that is being learnt, or to be more culturally appropriate, for example.

Sentence structure

Songs for young children are generally written using short simple sentences, using simple verb forms such as Simple Present, Present Continuous, or Simple Past. It is not necessarily true that all songs for young children must be in a simple form, but it is important not to overwhelm them with complexity. There could, for example be one long sentence, which could be repeated many times possibly with small variations. Children enjoy the challenge of tongue twisters and clever word combinations. (For example: the word *supercalifragilisticexpialidocious* in *The Sound of Music*, or *The Court of King Caractacus* by Rolf Harris.)

The point is that the teacher must look at and consider the sentence structure, and - if it is difficult – decide whether it is still worth using and/or adapting.

Context and Cultural Considerations

Poems and songs always have a cultural context. Many English language texts are strongly American or strongly British, and are full of seasonal or weather issues, festivals or national days, and patriotic or religious matters. This may be an opportunity for young children to learn about other cultures and situations, or it may be offensive and inappropriate, or even just too difficult for the teacher to explain the differences. In these cases the text may need to be abandoned, or adapted. Sometimes the teacher may want to adapt the text to the local context, simply because it is fun to do so and the children can be motivated by singing / talking about their own context.

Characteristics of poems and songs that children prefer

As mentioned above, children will respond to anything that the teacher is excited about, especially if they like the teacher.

Here are some other ideas.

- Children like the sound of things – alliteration, onomatopoeia, rhyme, and nonsense words (or silly sounding words.) etc.
- They like things they can easily join in with and go along with.
- They like beat, and rhythm, and they like movement and using things as instruments. If a song is presented as a recording and it has some sort of built in sound effects, then that will often appeal to children.

- They like a game or a puzzle, a challenge that they feel they might win.
- They like lights and colours and bright things. So often the visual presentation of a song or poem has a big effect on them too.
- They like songs and poems that are about themselves, their families or their friends.



Students could think of other things that they remember from their childhood or (even things that still appeal to them now) or things they have observed (young relatives or friends) seem to like.

Topic 7: Activities and materials to encourage aesthetic development through songs and poetry



See student worksheet.

Check that students are familiar with the two types of response to a text – efferent and aesthetic – from their course in teaching reading (TSL3106).

Children's first response to art is generally aesthetic – *I like it, or I don't like it* – although they may not be able to give a reason (in any language). Children generally like music and (well-presented) poetry, and the motivation brought about by this early reaction is a good reason in itself to use Language Arts. However, demanding from them an efferent response, especially in the early stages, can quickly stifle enthusiasm for the song or poem, and limit their motivation for learning. Teachers too readily look on a song or poem as a 'text' to be read and analysed rather than listened to and genuinely appreciated.

Encouraging aesthetic development with young children really involves drawing them out to discover why they like (or don't like) a piece, involving them in activities that heighten their enjoyment, and presenting materials in a way that can turn indifference (or even dislike) into enjoyment and deeper learning.

What is it that attracts children to songs and poems?

- Beat and Rhythm are irresistible. Even gentle classical music and a quietly read poem have these elements that draw children in.



- Noise and sounds – children generally dislike silence (except maybe when it’s time to sleep), and songs and poems are naturally surrounded with sounds.
- Movement or the possibility of it. People respond physically to music, even if it is just a tapping toe or a slight movement. With beat comes the possibility of physical response, and children love to move.
- Community and a chance to interact. Despite the modern phenomenon of people walking around with direct music feed through ear-buds but blocking all social interaction, songs and poetry for young children give an opportunity to interact – sing together, dance together, and share aesthetic responses to what they are hearing.
- Pictures and colours are what most people think of when they hear the word ‘art’, and are also an essential part of the Language Arts. Children can readily respond to songs and poems with colourful artwork that reflects their aesthetic response.

The fact is that Language Arts – and especially songs and poems – may appear to go against our best attempts to educate children by sitting them neatly and quietly in rows staring at letters on a page. Sitting quietly is not normal healthy childhood behaviour, and songs and poems give an opportunity for children to learn while behaving fairly naturally and with enthusiasm.

Aesthetic Response

Writing about another of the Language Arts, stories, Carole Cox (2008) in the text book “Teaching Language Arts: A student-Centred Classroom” has this to say about encouraging an aesthetic response in young children. To some extent this also applies to songs and poems used as a text.

Children’s Stance toward Literature

A key to teaching literature is knowing about how children respond. This knowledge should provide the basis for asking questions and planning further teaching with literature. I have done research in this area: a nine-year longitudinal study of children’s responses and the stances they take from a reader-response perspective (Cox C. , 1997, 2002). I have read to the same group of children as they moved from kindergarten through fifth grade. Here’s what I have found:

1. Children took a predominantly aesthetic (71.6 per cent), rather than efferent (28.4 per cent), stance in their responses Table 3.1 shows types of responses when they took a more aesthetic or more efferent stance and examples of what they said. Here is a list of the types in order from most to least with percentages (A = aesthetic and E = efferent):

Stance	Type of Response	Percentage of Responses
A	Questioning	19.0
A	Text part	17.4
A	Associating	15.0
A	Hypothesizing	13.6
E	Explanations	10.2



E	Print and language	8.0
E	Content	7.0
A	Performance	6.8
E	Analysis	4.1

2. There was a dynamic interplay between the two types of stances, but more efferent responses, such as understanding print and expanding a story, were always part of a broader aesthetic response.

3. Children most often asked questions about the text when they were puzzled or wondered about something they wanted to know about.

In their student-centred classrooms, teachers focus on students' responses, rather than their own predetermined ideas or those found in a teacher's guide to using literature. Children are encouraged to respond openly, drawing on their own experiences and funds of knowledge. In transactional teaching with literature, teachers begin by asking open questions – "So what did you think of it?" – and directing children to take an aesthetic stance toward literature.

(Cox, 2008, pp. 65-7)

Here are examples of both aesthetic and efferent questions and prompts:

Aesthetic (more open)

Efferent (more closed)

What do you think about the story?

What was the main idea of the story?

Tell anything you want about the story.

What did the author mean by -- ?

What was your favourite part? Tell about it

Retell your favourite part.
Tell the order of the story events.

Has anything like this every happened to you?
Tell about it.

Describe the main characters.
Explain the characters' actions.

Does the story remind you of anything? Tell about it.

What other stories are like this one?
Compare and contrast the stories.

What did you wonder about? Tell about it.

What was the problem in the story?
How did the author solve the problem?

What would you change in the story?

How did the author make the story believable?

What else do you think might happen in the story?

Is it fact or fiction?

What would you say or do if you were a character in the story?

How do you think the characters felt?

(Cox C. , 2008, p. 151)

Fun and non-verbal response

The KSSR learning standards states:

Language Arts in a new component designed to create appreciation and enjoyment amongst pupils as they learn language. This experience should be fun filled as well as used as a means to create confidence in pupils to use the language without inhibitions.

And the learning standard 4.1.1 (for year 1) states:

- Able to listen to and enjoy nursery rhymes and action songs through non-verbal response.

(Kementerian Pelajaran Malaysia, 2010)

All of the questions (above) require a verbal response, and as teachers we often tend to ask for a *written* verbal response because it's quieter and easier for us (the teacher) to be (or feel) in control. While an "Integrated Approach" is an option in the Primary School ESL classroom, keeping the skills modular and more separate allows children who are struggling with reading and/or writing to be successful and enjoy Language Arts with less anxiety.

The most obvious non-verbal response



See student worksheet.



Students should consider possible non-verbal responses to songs and poems.



Students devise activities involving non-verbal responses – movement and/or visual art.

Adapting activities and materials for different levels

There is a commonly held belief that children cannot enjoy a story/song/poem if they don't understand all of the words. This *might* be true if the story/song/poem consisted only of words written on a page. A text presented in Language Arts clearly has so many more elements – audio and visual – that young learners are naturally fascinated. However if there are *too many* unknown elements they may become frustrated when they are unable to make sense of it.



Familiar Melodies for Improvising

Appendix 3 contains the songs that are used in the Year 1, 2, and 3 KSSR English Text Books. In most cases, only the tunes are used and the children are presented with new words. These songs all have simple, adaptable tunes.

However, sometimes teachers complain that it is difficult to follow the instructions in the text books because the words just don't quite fit the rhythm and tune. It's very important to be aware of the stressed syllables in the words, and the sentence stress, and the strong beats in the music, and to match them up. When substituting words in the songs, they need to have the same rhythm pattern as the original. Audio versions of the songs can easily be found on the Internet for a teacher who is unsure.

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Topic 8: Language development through songs and poetry

It's good for our young learners to enjoy and be motivated by the songs and poems that we present to them, and their aesthetic development is increasing. However, we are also in the business of language development the songs and poems must assist in this also.

We search for the best, most suitable, songs, and if we are lucky we can use a sound track or video in its entirety. With simple songs we sometimes take the tunes and try to add our own words. But the most versatile medium for language teaching is chants. They are almost half way between a poem and a song, and – most important – it is not difficult to create our own.

Creating and using chants

From Alan Maley's foreword to Carolyn Graham's book *Creating chants and songs*:

It is in the nature of these chants and songs that they include a great deal of repetition, of words, phrases, and whole lines. Furthermore, when they are used with children, they can be repeated over and over again too - but without the boredom and demotivation of uncontextualized repetition. Many of them also involve kinaesthetic engagement, through clapping, movements, etc. There is a feeling of sheer exuberant energy running through these materials. Carolyn Graham places great emphasis on the fun element in her materials. For her, learning has to be fun - and the pages of her book radiate this belief.

(Graham, 2011, p. 3)



See student worksheet.

In the Introduction to the book (*Creating Chants and Songs*), Carolyn Graham goes on to explain the advantages of using Jazz Chants for language teaching, specifically for rhythm and intonation, grammar and vocabulary, and as an aid to memorisation.

What are the advantages of using Jazz Chants?

Rhythm and intonation

In my own classroom I immediately found Jazz Chants a useful tool for working on the sound system of English, and in particular for developing an ear for the correct stress and intonation patterns of the spoken language. It is important to remember that a Jazz Chant is not a poetic distortion such as rapping or a nursery rhyme. When we practice 'Hi, how are you? Fine, how are you?' it must sound exactly as it would outside the classroom. (You should note that in this book, I am offering the rhythms of American English, though the principle of Jazz chants can be adapted to other varieties of English and other languages where a strong stress pattern is found.)

Grammar and vocabulary

In addition to working on the sound system I soon discovered that one could use Jazz Chants to reinforce grammar, to develop and practice vocabulary, and to practice the patterns of everyday conversation. You will find that I have included many Grammar Chants and Vocabulary Chants in this book. I have focussed on some of the more common areas of both grammar and vocabulary so as to reinforce the kinds of language needed by younger learners at a fairly elementary level.

Memorisation

I soon discovered that chanting is a powerful aid to memory. The Jazz Chants seem to speak directly to the brain. Using rhythm to introduce new vocabulary offers our students a very fast track for learning.

Because of the enjoyment in doing chanting, it is possible to include multiple repetition or words and phrases without the drudgery of repetitive drills. This also aids memorization.

Which age groups are Jazz Chants designed for?

Jazz Chants can be used successfully with any age group. The rhythmical attraction of chanting is common to all humans, young or old. However, Jazz Chants offer special possibilities for young learners as we can add song, movement, poetry, and storytelling. The kinaesthetic element is especially important for this age group, which is reluctant to sit still for very long!

(Graham, 2011, pp. 5-6)



See student worksheet.

Shouting in the Classroom

Important note!

It is very common to hear Malaysian Primary School children shouting out responses, and shouting through chants and poems. Sometimes the teacher even encourages them to shout as loud as they can. There are several problems with this approach.

1 Only the loud children actually speak up. Shy or lazy children can easily just pretend, or wait to hear the answer before joining in. While this feels 'safe' for less confident children and can provide opportunity for them to learn from their peers, some children can go right through schooling without ever being challenged.



2 Shouted English lacks tune and intonation. If children shout their way through songs, the tune will be lost. When the teacher or the children shout chants, the intonation disappears. And one of the purposes of learning a chant is to learn correct intonation.

3 Health and safety – a lot of shouting can be damaging to young ears and vocal apparatus.

4 Consideration for others – when a class is shouting together, the teacher next door may or may not complain, but they will certainly be unhappy about it.

5 Variety is good! It is more fun to ask them to whisper the chant, then say it in a high voice, try a low voice, say it quietly to their neighbour, say it like you are a frog ...etc. And it is conducive to greater learning.

6 It is easier to control the class (and with less throat damage) if the teacher is in the habit of NOT shouting. The children will listen more carefully and will more readily notice subtle changes in the teacher's voice tone.

So – it is better for everyone if no one shouts except maybe in very special circumstances.

A Song as a Text

The simplest way to use a song (or poem) is to treat it as any reading / listening text with pre-, during and post-listening activities, usually in the form of a worksheet. This paper-based activity should be only part of the process – possibly after introducing the text by letting the children watch or listen to it, then use one of the activities below to help them focus on and become more familiar with the words.

Bentong (2013), one of the TELL mentors working in Malaysian schools suggests this list of possible activities using a song as a text:

- Amend the song. Insert incorrect words, pupils listen and correct/circle the right word. The words can have similar sounds/ spelling-encouraging the pupils to listen carefully.
- Discussion of content. This could be a 'brainstorming' session. Introduce the title and characters, ask pupils what they think will happen.
- Check the vocabulary. Give pupils a list of vocabulary / pictures, ask them to listen to the song and circle the words that they hear.
- Match the rhyming words. Give pupils word / picture flashcards of the rhyming words used in the song, pupils then make pairs.
- Comprehension. Pupils answer questions about the song.
- 'Information check' questions.
- True or false sentences.
- Running dictation.
- Match the vocabulary to the pictures.

- Picture storyboard. Pupils put the pictures in the correct order to tell the story. This could be decorated and made into a display.
- Identifying vocabulary. The teacher silently mouths key vocabulary from the song-pupils watch the teacher and identify the word.
- Where is the punctuation? Give pupils the lyrics of a song (find one with obvious use of punctuation). Pupils add the correct punctuation.
- Creating a scene. Pupils draw/paint a scene from the song. This allows pupils to interpret what they understand from the song. This can be followed up with pupils presenting their scene to the class/ group.
- Blank out words (verbs, adjectives, rhyming words, etc.). Pupils predict the missing words before they hear the song. They can choose from synonyms, confusing or funny words from a word jumble on the board.
- Which word? Add extra words/ choices to the lyrics. Pupils listen and circle the correct word.
- A/B reading. Pupils work in pairs to complete the lyrics. Have two copies of the lyrics, each with different words missing. Pupils work together to complete the lyrics correctly.
- Identifying sounds. Pupils circle all the words that have the same sound. For example /u:/ shoe, food, you. (You can find songs on the internet that practice specific sounds.)
- Jigsaw. Cut up the song's lyrics for pupils to arrange in the correct order. This can be done as individuals, groups or the whole class. This can be adapted to suit the pupils' level or the time available.
- Match the rhymes. Use word / picture flashcards (or a mixture of both), pupils identify the rhymes from the song and match the flashcards.
- Practicing tenses. Choose a song that uses the particular tense that you are teaching. Pupils circle the use of that tense in the lyrics.
- Pupils act out the song, giving the opportunity for pupils to be creative with their interpretation of the song's content. (They will need more time for this).
- Make masks/puppets of the characters in the song. Use them while practising the song.
- Play charades using vocabulary from the song.
- Develop and practise actions to go with the song.

(Bentong, 2013)



See student worksheet



Share and discuss

Create a Vocabulary Chant

Students read what Carolyn Graham says (Graham, 2011, pp. 7-9):

The most important thing is that you believe in your ability to make your own chants. So, my message is, you can do it!

Here is a simple series of steps to follow:

Step 1

Select a topic. I have organized this book under 12 topic headings (see Table of Contents). Of course, you may decide to choose a topic not included here. Your choice will depend on the needs of your students.

Step 2

Write down useful words associated with the topic you have chosen. Select words that you think will be interesting, useful, and fun for your students to know. A children's picture dictionary can be a very useful tool in selecting words. You do not need more than about ten words.

Step 3

Group your words according to the number of syllables in each. This is extremely important as the syllable count will determine the rhythm and music of the final chant. Most of the words we will be working with will have one, two, or three syllables. For example, if the topic is clothing, we might have hat (one), raincoat (two), and rubber boots (three).

Step 4

Make a list of words which rhyme with each of the chosen words in your list. These rhyming words can come from any topic area they do not need to relate to the topic you have chosen. They must simply rhyme. For example, *Cat: bat, hat, rat ...*

Group these words according to the number of syllables as you did before.

Step 5

Make a list of descriptive words that might be used with your topic. Group these words according to syllable count. For example, if you have chosen the topic 'food' you might list words such as:

fresh (1-syllable adjective)
frozen (2-syllable adjective)
delicious (3-syllable adjective)

When you have been through these five steps you will be ready to create your chant.



Now create your own **vocabulary chant**.

Jazz Chants for Grammar

How many? by Carolyn Graham (Graham, 2011)

LEVEL: 1 AIMS: **Language:** *How many ... do you see?*

DESCRIPTION: The children learn a rhyming word counting chant.

* * * *
How many bluebirds do you see?
 * * * *
 I see three, how about you?
* *
I see two.
 * * * *
 Only two? Look over there!
*
Where?
 *
 Near the tree.
* * * *
Now I see them: one, two, three.
* * * *
Three little bluebirds, looking at me!

Although bluebirds only has two syllables, this chant works with either 2-syllable or 3-syllable nouns, for example *hummingbirds, elephants, butterflies, puppies, kittens, rabbits* etc.

(Graham, 2011, p. 124)



Spell *ant*! I can't!

LEVEL: 1 AIMS: **Language:** can / can't
DESCRIPTION: The children learn a grammarchant.

* *
Spell *ant*! [Clap] [Clap]

* *
I can't. [Clap] [Clap]

* *
I can't spell *ant*

*
I can't.

* *
Yes, you can.

* *
No, I can't.

* *
I can't spell *ant*.

* *
I can't. [Clap] [Clap]

* *
Listen to me.

* *
A-N-T.

* *
You can spell *ant*.

* *
I can't. [Clap] [Clap]

* *
Yes, you can.

* *
No, I can't.

* *
I can't spell *ant*.

* *
I can't. [Clap] [Clap]

You can vary this chant by using any 1-syllable noun for the spelling. Other possible rhymes would be:

I can't spell *cow*. I don't know how'

I can't spell *flea*. Don't ask me.

I can't spell *blue*. [Clap] Can You?

I can't spell *card*. That's too hard.

However, note that it isn't essential for the chant to rhyme. The rhythm and repetition of the grammatical content means that it will still work effectively without a rhyming pattern.

(Graham, 2011, p. 125)

There's a Rock on the Ground

LEVEL: 2 AIMS: **Language:** *There's a ..., on ...*

DESCRIPTION: The children learn a grammarchant.

* * * *

There's a rock on the ground. [Clap] [Clap]

* * * *

There's a turtle on the rock. [Clap] [Clap]

* * * *

There's a great big turtle on the rock on the ground.

* * * *

[Clap] [Clap] [Clap] [Clap]

* * * *

There's a bird on the back of the turtle on the rock.

* * * *

[Clap] [Clap] [Clap] [Clap]

* * * * *

There's a bug on the back of the bird on the back of the turtle

*

On the rock

*

On the ground [Clap]

* *

There's a great big bug

* *

On the back of the bird

*

On the turtle

*

On the rock

*

On the ground. [Clap]



Notice that nearly all the key words have only one syllable, which gives the chant its strong rhythmic pattern:

weak weak STRONG weak weak STRONG, etc.

You could also use a 1-syllable word instead of turtle. Note too that there is no rhyming pattern in this chant. You could vary the chant by changing not just the nouns but also the preposition, substituting for example *in*.

(Graham, 2011, pp. 126-7)



Now create and present your own **grammar chant**.



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Topic 9: Planning ESL lessons using songs and poetry

Creating a Songs and Poetry Teaching Pack

All teacher trainees are asked to prepare a teaching kit before heading out on Practicum. Some amazing kits have been created, but here are a few of the fundamental problems that have been observed in some of them:

K.I.S.S

Everyone knows that these letters stand for “Keep It Simple Stupid” – right? ‘Complicated’ and ‘Great’ are not the same thing! That doesn’t mean it can’t be big, and colourful, and interesting ... just avoid complicated.

Check Everything

A great many of the kits have basic grammar and spelling errors in the songs and poems. How can people who are going to be teachers of English make these basic mistakes? One of the easiest ways to check something is to type it into WORD, especially if it is an original work. Make sure that the language setting on the tool bar at the bottom is set to ‘English’, whether UK, USA or Australia – but NOT ‘English (Malaysia)’! Then observe the red, green and blue underlines. They are not *always* correct, but more often than many of us!

Use Lower Case

When we learn to read, we use the overall shape of each word as a clue. Only words written in lower case have this shape. Capital letters just look like a rectangle – ‘BLOCK CAPITALS’. So anything that you want the children to practice reading should be in lower case – except the capital letter at the beginning when it is appropriate.

Big Enough



Sometimes when you are sitting at your desk and you create a picture it seems really big on A4 paper. However, if you put that same picture at the front of the classroom it looks pitifully small from the back. Possible the best way for children in a classroom to view a picture is with an LCD projector because it is not only large but also well-lit. Failing that (as few Primary School classrooms come equipped with LCD projectors!) the pictures need to be really (really) big. If A4 is as big as possible, then maybe the children need to be brought down to the front of the class (bring their chairs, or sit on a mat) for the song/poem/story. (A picture which is smaller than A4 should not even be considered.)

Durable or Disposable

If you put a lot of work into your teaching materials, you don't want them to be destroyed by many small grubby hands, and you will probably be reluctant to hand them over to the children – each and every one of whom wants to have 'a go'. You have two choices: Either create your teaching aids durable enough to withstand many, many uses – for instance, laminate everything, or make everything cheap and disposable. Have plenty of copies so everyone can have one.

No child left out

If there is an activity, every child wants a turn. Make sure you have sufficient copies / items / materials so that every child has an opportunity to participate. This is something to consider when planning your lesson – if it is going to be too difficult to supply enough for everyone, choose a different activity, or work out how to do it in pairs / groups and share.

Hit the ground with your feet running

At the start of your lesson, you need to “hit the ground with your feet running”. (This is an expression that refers to some animals that are literally born ready to run away from danger.) You need to be ready to start your lesson straight away, and the class should never have to sit and wait while you prepare things – it is not only impolite on your part, but you will straightaway start losing control of the class.

So if there is something that you have to do such as putting up materials or laying things out, give the children something to be busy with while you do it. Plan ahead.

Don't waste your time on the packaging

Some trainee teachers produce beautiful Teaching Kits - lovely wrapping paper, a clever container or box - but there is very little of value inside. There is no harm in having a beautifully packaged kit, but only if we still have time to put the good stuff inside it. Work on the insides first, and wrap it up nicely if you still have time.

Keep Focussed on the Children

Some kits are prepared simply to impress the lecturer who will be marking it. Stay focussed on the children and the lessons you are planning.

Kids need to DO something

Make sure there are activities for the children to do, and not just listening to you. As well as singing, moving, and even playing something as a percussion instrument, it's good to let them create something physical such as drawing, colouring, origami, puppet-making, play-dough ... if possible steer away from reading and writing exercises.

Allow for low tech

Here at the IPG we get used to having lots of technology available to us, but out in the schools these things are not always readily available. If you plan to use technology, make sure you have a low-tech option available too.

Use your body and your voice

You want the children to learn the songs and poems and sing or say them too. You are the model; you need to use your voice and your body. It's ok to use video and audio assistance – some of the time – but don't leave it at that. Transmit your enthusiasm to the children by putting your voice and your body on the line. If you feel you are doing a bad job, once one or more of the children get the hang of it, they can stand alongside you and help or even take the lead for you.

Avoid using reading and writing

The children do not need to be able to read the words of a song in order to sing it and learn from it. In fact, educationally it is better to start by just listening without the 'help' of written words, just a picture or some other visual aid.



Topic 10: Simulated teaching

Reflection and feedback
(9 hours)

Objectives:

Plan and implement ESL lessons using songs and poetry
Suggestions to improve the lesson plans after evaluation

Lecture:

- Consultation on simulated teaching lesson plans
- Evaluation

W1 Tutorial:

Preparation on simulated teaching

W2 Tutorial:

Presentation and reflection

W3 Tutorial

Completion of written reflections

Simulated Teaching: Reflection and Feedback

Lecture:

- Video viewing of recordings of simulated teaching
- Reflection and feedback sessions

Tutorial:

Completion of written reflections

Appendix 1: Songs and Poetry Workshop

by Ruth Wickham, Brighton Education Training Fellow, IPGKDRI

Introduction

This is a 2-hour workshop for lecturers and TESL students. A number of songs and poems suitable for young learners are introduced, as well as a demonstration of the use of guitar to enhance lessons and engage young learners.

Songs and Poems

The workshop consists of practising the following songs and poems using guitar, voice, body percussion and movement.

Pass the Beat

This is a circle activity for a group or class. It is great for encouraging socialisation, developing control, improving a sense of rhythm ... as well as having great possibilities for language practice and a great deal of fun if handled well.

Instructions:

Sit in a circle. Demonstrate hand-clapping to a regular beat, and hand-clapping irregularly. Explain that as a group you are going to create a regular beat. You are going to "Pass the Beat" around the circle, with each child providing one beat (or clap).

Do the first clap, and the child next to you claps once, and then so on around the circle. Discuss how well it went. Try again going around the other way.

Try other styles:

- Get faster / slower as you go around.
- Each child claps twice, but keep the beat even. (3 times, 4 times)
- One child claps, and the next child claps twice quickly creating a rhythm.
- Every second (or 3rd or 4th ...) child claps (once, or twice or ...)
- Close their eyes and see if they can take their turn at clapping at the right time.
- Claps get louder / softer as they go around the circle.
- Add other body percussion - clicks / knee-slaps.
- Try a "Mexican Wave" or other movement - each child in turn makes the movement.
- Get them to clap hands with the child on one side, then the child on the other, thus passing the clap around.
- Use words - pass a word around, or a word sequence (count, go through alphabet, days of the week, or just alternate with two words ...) There are endless possibilities ...

This can become a regular activity at the beginning and/or end of a lesson to revise / practice some part of the work. It has the effect of calming and focusing the group.



Fruit Salad

Divide the class into sections, each one takes a different verse. The verses are chanted, not sung. Bring the verses in one by one and then using your hand to indicate whether the Fruit Salad should be loud or soft!

Apples, peaches, pears and plums!
Apples, peaches, pears and plums!

Banana-na-na-na-na-na!
Banana-na-na-na-na-na!

Grapes, grapes, doo-ah doo-ah!
Grapes, grapes, doo-ah doo-ah!

Papaya, papaya, p-p-papaya!
Papaya, papaya, p-p-papaya!

Watermelon, watermelon, (*spit out seed, spit out seed*)
Watermelon, watermelon, (*spit out seed, spit out seed*)

Raspberry, raspberry, (*raspberry, raspberry, raspberry*)
Raspberry, raspberry, (*raspberry, raspberry, raspberry*)

Row, Row, Row Your Boat

Sing this as a round. Students all know this song but may have never sung a 'round'. Sing in 2 parts, and then in 4. Ask confident individual students to lead groups from the front.

Alive Alert Awake (*to the tune of "If You're Happy and You Know It"*)

I'm alive, alert, awake, enthusiastic
I'm alive, alert, awake, enthusiastic
I'm alive, alert, awake,
I'm awake, alert, alive,
I'm alive, alert, awake, enthusiastic!

<p>Actions: Alive: hands on your head Alert: hands on shoulders Awake: cross arms over chest Enthu-: hands on thighs -si-: clap -astic: snap with both hands</p>

Repeat the song a number of times, getting faster as you go!

[Second verse to the song:

I am dead to the world and very sleepy ...
I am dead to the world and the world is dead to me
I am dead to the world and very sleepy]



Elephant Song (*Spoken. Actions in brackets*)

What is that noise (*cup hand to ear*)

Up in the attic (*point over your head*)

It is an elephant (*make a trunk with your arm*)

Cycling round and round. (*cycling motion with legs*)

It is an elephant (*make a trunk with your arm*)

All chic and elegant (*fashion model pose*)

With one tail here (*make trunk with your arm*)

And one behind. (*point to where your tail would be if you had one!*)

Repeat the song a number of times, each time, you stop singing one line of the song, but continue to do the action for that line. By the end of the song all you're doing is actions, no singing/speaking.

Hello My Name is Joe (*chanted, not sung*)

Hello, my name is Joe

I have a wife and a dog and a family

I work **all day** in the button factory

One day, my boss came up to me and said,

"Hey Joe, are you busy?"

I said, "No ... no!"

"Then do this..."

Actions: *At the end of the first verse, pretend you're punching a button with your right hand's index finger. Then repeat the chant, adding your left index finger. Then one foot, then both feet, then your head are added.*

While punching a button with each finger, each foot, and your head:

Hello, my name is Joe

I have a wife and a dog and a family

I work **all day** in the button factory

One day, my boss came up to me and said,

"Hey Joe, are you busy?"

I said, "YES!!"

... And collapse as if exhausted.

The Grand Old Duke of York

In the key of G, easily played on the guitar

G / / /
Oh the Grand Old Duke of York,

D⁷ / / /
He had ten thousand men,

G / C /
He marched them up to the top of the hill

G D⁷ G /
And he marched them down again.

G / / /
And when they were up, they were up.

D⁷ / / /
And when they were down, they were down.

G / C /
And when they were only halfway up,

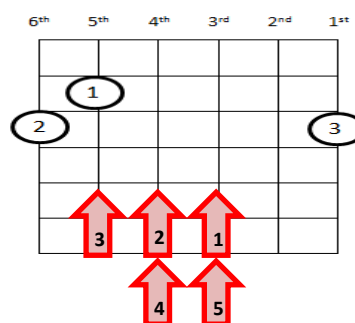
G D⁷ G
They were neither up nor down.

Notes:

- The song is in common or 4/4 time, so you count **1 – 2 – 3 – 4** as you play. If you wish, you can put in twice as many strums as are shown here (an extra one in between every time, but do the same all the way through!)
- The starting note: Strum the G chord then pluck the (open) 3rd (G), (open) 4th (D), 5th (with your 1st finger pressing the 2nd fret), and then back to (open) 4th (D) and then (open) 3rd (G). *(These are the notes for "... Grand Old Duke of York ..." and don't include the "Oh the ..." at the beginning.)*

There are many games that can be played with this song.

Students enjoy simply having to stand every time they hear "up", and sit every time they hear "down".





Herman the Worm (*Actions in brackets*)

I was sitting on my fencepost, chewing my bubble-gum (*chew, chew, chew, chew*)
 Playing with my yo-yo, wee-oo! wee-oo! (*action playing with yo-yo*)
 When along came Herman the worm (*finger-worm coming along like inch-worm*)
 And he was this big (*show tiny size with fingers*)
 And I said: "Herman? What happened?" (*use voice expression*)
 "I ate my Mother."

(*repeat verse, with worm action getting larger and larger for each of the following lines:*)

"... I ate my Father." (*hand-sized worm*)
 "... I ate my Brother." (*fore-arm sized worm*)
 "... I ate my Sister." (*whole are sized worm*)
 "... I ate my Dog." (*whole body / two-arm-size to show*)

Repeat verse one last time, with a tiny worm action for:
 "I burped."

A Sailor Went to Sea, Sea, Sea

1. Actions – hand to forehead (3 X) as if looking out to sea

D / / / D / /
 A Sailor went to sea, sea, sea,

/ G / A7 / D / /
 To see what he could see, see, see,

/ D / / / D / /
 And all that he could see, see, see,

/ G / A7 / D / /
 Was the bottom of the deep blue sea, sea, sea.

- 2 ... chop chop chop ... *Actions – 'chop' left arm with right hand (3 X)*
 3 ... knee knee knee ... *Actions – touch one knee (3 X)*
 4 ... foot foot foot ... *Actions – touch foot (3 X)*
 5 ...Timbuktu ... *Actions – hands on hips, wriggle hips*
 6 A sailor went to sea chop knee foot Timbuktu ... *Actions – all previous actions in sequence.*



No Bananas in the Sky (*To the tune of "There is a Tavern in the Town"*)

There are no bananas in the sky, in the sky
There are no bananas in the sky
There's a sun
And a moon
And a coconut cream pie
But there are no bananas in the sky, in the sky!

(Repeat, each time taking out 'bananas' and only doing the action in its place. Then the next time also don't sing 'sky', then 'sun', 'moon', and finally 'coconut cream pie'.)

Actions:

No: hand motion both hands together then apart (like "cut" for a movie, sort of)

Bananas: peel a banana

In the sky: point upward on sky (each time)

Sun: gesture a round object in the sky

Moon: another round object on the other side

Coconut cream pie: gesture a fluffy object (like clouds)

Then each time you sing the song, you leave off some words and just do the actions, until you're left with:

There are (action) (action) **in the** (action) **in the** (action) (X2)

Just a (action) **and a** (action) **and a** (action)

But there's (action) (action) **in the** (action) **in the** (action).

Oh Chester

(To the tune of "Yankee Doodle". Actions in brackets.)

Oh, Chester, (*pat your chest*)

have you heard (*cup your hand on your ear*)

about Harry (*pull a strand of hair*)

Just (*pat chest again*)

got back (*reach around to your back*)

from the army, (*point to your arm*)

I hear (*hand to ear again*)

he knows (*point to your nose*)

how to wear his clothes (*tug on your shirt*)

Hip! Hip! (*point to your hip twice*)

Hooray (*twirl a finger in the air*)

for the army! (*point to your arm again*)



I Left My...

Marching practice – great for concentration and coordination!

Left, left, left right left
I left my wife in Argentina
With 52 kids and a laughing hyena
I thought I was right, right,
Right in my country and whoop-de-doo!
Left, left! I left my wife...

Your left foot comes down on each "left" in the march. At the "whoop-de-do!" you do this little jig so that your left foot will come down on the "left" in the next line.

Another version:

Group 1

Left, left
Left, right, left
I **left** my **room** in a **mess**

I **left** my **socks** in the **sink**

I **left** my **boots** on my **bed**

Group 2

You're **right**

You're **right**

You're **right**
You're **right**
You're **right, left, right**
Sing out!

One, two

(all together) One, two, three, four, one, two.

Another

I had a good home and I left
I had a good home and I left
I left on my own and it served me right,
Left, right left right.

Another

I left, left,
I left my wife in New Orleans
With thirty-five kids and a bucket of beans
I thought it was right, right,
Right for my country whoop-dee-doo!
Left, left,
I left...



Crocodile Song *Sing slowly at first until everyone is confident of the actions.*

She ... sailed away (*Draw lady shape for 'she'. Then hand shows waves motion*)
On a fine and sunny day (*hands make circle for sun in the sky*)
On the back of a crocodile. (*pat your own back, then use arms for crocodile jaws*)
You see said she, (*point for 'you', then to your eyes for 'see', draw shapely woman for 'she'*)
He's as tame as tame can be, (*stroke back of hand and arm*)
I'll ride him down the Nile. (*riding action like horse*)

The crock winked his eye (*croc jaws with arms, then point to eye and wink*)
As the lady waved goodbye, (*wave goodbye*)
Wearing a great big smile. (*draw oversized smile on your face*)
But at the end of the ride (*pat bottom for 'end', riding motion for 'ride'*)
The lady was inside (*lady shape then pat tummy*)
And the smile was on the crocodile! (*draw smile, then arms for crocodile jaws*)

There's a Spider on the Floor

(Tune: if you're happy and you know it)

There's a spider on the floor, on the floor.
There's a spider on the floor, on the floor.
Who could ask for anything more than a spider on the floor.
There's a spider on the floor, on the floor.

Now the spider's on my leg, on my leg. ...
Oh, I wish I had some Raid for this spider on my leg! ...

Now the spider's on my chest, on my chest! ...
Oh, I'd squish him in my vest, if it didn't make a mess! ...

Now the spider's on my neck, on my neck! ...
Oh, I'm gonna be a wreck, I've got a spider on my neck! ...

Now the spider's on my face, on my face! ...
Oh, what a big disgrace, I've got a spider on my face! ...

Now the spider's on my head, on my head! ...
Oh, I wish that he were dead. I've got a spider on my head! ...

SPOKEN: "But he jumped off.... " (*and start back at the beginning!*)



On Top of Spaghetti (*To the tune of "On Top of Old Smokey"*)

On top of spaghetti all covered with cheese
I lost my poor meatball when somebody sneezed

It rolled off the table and onto the floor
And then my poor meatball rolled out of the door

It rolled into the garden and under a bush
And then my poor meatball was nothing but mush

The mush was as tasty as tasty could be
Then early next summer it grew into a tree

The tree was all covered with beautiful moss
It grew lovely meatballs with tomato sauce

If you have spaghetti all covered with cheese
Hang onto your meatball and don't ever sneeze!

Easy to play in the key of 'C'

C / / F / / F // F /
On top of spaghe - - tti

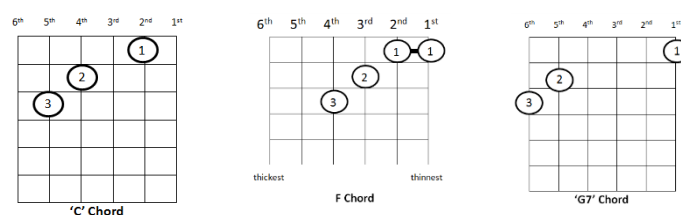
/ F / / C // C /
All covered in cheese

/ C / / G⁷ // G⁷ // G⁷ /
I lost my poor meat - - ball

/ G⁷ / / C // C //
When somebody sneezed.

Notes:

- The song is in waltz, or $\frac{3}{4}$ time. This means you count **1 – 2 – 3 – 1 – 2 – 3** as you play. (The chord names are marked on the '1' each time). It is quite a slow song – but you can vary that if you choose.
- To start the song: Strum a C chord, then pluck the 5th string (which you are pressing the 3rd fret with your 3rd finger) twice, then 4th string (which you are pressing the 2nd fret with your 2nd finger), and then the (open) 3rd string for "On top of spa- ..."
- There are more verses. Practice playing the song until you can do it without looking, and then try singing all of the verses.





There Was an Old Lady Who Swallowed a Fly

There was an old lady who swallowed a fly.
I don't know why she swallowed a fly.
I guess she'll die.

There was an old lady who swallowed a spider.
That wiggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why she swallowed a fly.
I guess she'll die.

There was an old lady who swallowed a bird.
How absurd! To swallow a bird!
She swallowed the bird to catch the spider
That wiggled and jiggled and tickled inside her.
She swallowed the spider to catch the fly.
I don't know why she swallowed a fly.
I guess she'll die.

Continue adding on verses:

Cat . . . Imagine that! She swallowed a cat.
Dog . . . What a hog! She swallowed a dog.
Goat . . . She opened her throat and in walked a goat.
Cow . . . I don't know how she swallowed that cow.
There was an old lady, she swallowed a horse. She DIED of course!

Easy to play in the key of C

C / / C / / C / / C //
There was an old lady who swallowed a fly.

G7 / / G7 / / G7 / / G7 /
I don't know why she swallowed a fly.

/ F / / C /
Perhaps she'll die.

/ C / / C / / C / / C /
There was an old lady who swallowed a spider,

/ G7 / / G7 / / G7 / / G7 /
that wiggled and jiggled and tickled inside her.

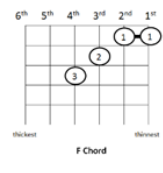
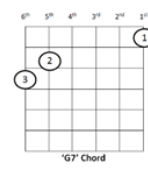
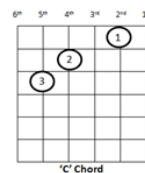
/ C / / C / / C / / C //
She swallowed the spider to catch the fly.

G7 / / G7 / / G7 / / G7 /
I don't know why she swallowed a fly.

/ F / / C
Perhaps she'll die.

Notes:

- This song is in waltz (3 / 4) time, counting **1 – 2 – 3**, but the rhythm can be fairly loose and flowing, and you can add dramatic pauses.
- To find a starting note: Strum the C chord, and then pluck the (open) 3rd string, followed by the 2nd string (where your 1st finger is pressing the 1st fret) twice, then the (open) 1st string, then the 2nd string twice again for “There was an old woman ...”





There's a Hole in My Bucket *Usually the boys sing Henry's part, and the girls sing Liza's part.*

Henry: There's a hole in my bucket dear Liza, dear Liza
There's a hole in my bucket dear Liza, a hole.

Liza: Well, fix it dear Henry, dear Henry, dear Henry,
Well, fix it dear Henry, dear Henry, fix it.

Henry: With what shall I fix it ...

Liza: With a straw dear Henry ...

Henry: The straw is too long ...

Liza: Well, cut it dear Henry ...

Henry: With what shall I cut it ...

Liza: With an axe dear Henry ...

Henry: The axe is too dull dear Liza ...

Liza: Well, sharpen it dear Henry ...

Henry: With what shall I sharpen it ...

Liza: With a stone dear Henry ...

Henry: The stone is too dry dear Liza ...

Liza: Well, wet it dear Henry ...

Henry: With what shall I wet it ...

Liza: With water dear Henry ...

Henry: In what shall I fetch it ...

Liza: In a bucket dear Henry ...

Henry: There's a hole in my bucket, dear Liza ...

Easy to play in key of G

G / / C / / C / / C /
There's a hole in my bucket, dear Liza, dear, Liza.

/ G / / C / / D⁷ / / G / .
There's a hole in my bucket, dear Liza, a hole.

Notes:

- This song has lots of verses, but each one is very short, and it is easy. So learn it well before you lead a class in singing it.
- The song is in waltz or $\frac{3}{4}$ time, so you count **1 – 2 – 3 – 1 – 2 – 3** as you play.
- At the end of each verse the third strum / beat can be the first beat of the next verse ... or you can add a few strums to get your breath. (Plan ahead).
- To start the song; Strum the G chord, then pluck the 3rd (open) string, put a finger on the 2nd fret of this 3rd string and pluck that note, and then pluck the (open) 2nd string. This should give you the notes for "There's a hole ..."



She'll be coming round the mountain

She'll be comin' 'round the mountain when she comes. (*Who, who!*) (X 2)

She'll be comin' 'round the mountain, comin' 'round the mountain

She'll be comin' 'round the mountain when she comes. (*Who, who!*)

She'll be driving six white horses, when she comes (*Whoa, back!*) . . .

She'll be driving six white horses, when she comes (*Whoa, back! Who, Who!*)

Oh, we'll all go out to meet her when she comes (*Hi babe!*) . . .

She'll be wearing silk pyjamas when she comes [*Wolf whistle*] . . .

And, we'll wear our bright red woollies when she comes (*Scratch, scratch!*) . . .

Oh, we'll kill the old red rooster, when she comes (*Hack, hack!*) . . .

Oh, we'll all have chicken and dumplings when she comes (*Yum, yum! / Yuck, yuck!*) . . .

Oh, we'll all have indigestion when she comes (*Burp, burp!*) . . .

Oh, she'll have to sleep with Grandma when she comes (*Snore, snore!*) . . .

She'll have to sleep with Grandma when she comes (*snore snore, burp burp, yum yum, hack hack, scratch scratch, [wolf whistle], Hi babe!, Whoa! Back!, Who Who!*)

Appendix 2: Creating Songs and Chants

by Carolyn Graham

Foreword

When Carolyn Graham first stumbled on the idea of writing and using Jazz Chants with learners of English she opened up new worlds for teachers and learners alike. Her insight that it is rhythm - the rhythmical heartbeat of the language – which underlies the ability to speak English accurately and with confidence, and her talent, as a musician, to link this insight to simple chants and songs, have been an inspiration to many.

In this book she brings together her experience over a number of years to offer not only a whole new collection of chants and songs, but also to demonstrate how teachers can build on this to construct their own materials, and to offer step-by-step guidance for writing chants and songs which will be appropriate for their own learners. The collection therefore has a dual function: to provide interesting material for immediate classroom use with young learners, and to stimulate teachers' own professional development.

The chants and songs here are based on some fundamental categories: naming, days of the week, the weather, numbers, etc. Apart from the emphasis on strongly marked rhythm - the pulse of the language - learners are also introduced to the rhyming properties of words, thus supporting the teaching of pronunciation.

It is in the nature of these chants and songs that they include a great deal of repetition, of words, phrases, and whole lines. Furthermore, when they are used with children, they can be repeated over and again too - but without the boredom and demotivation of uncontextualized repetition. Many of them also involve kinaesthetic engagement, through clapping, movements, etc. There is a feeling of sheer exuberant energy running through these materials. Carolyn Graham places great emphasis on the fun element in her materials. For her, learning has to be fun - and the pages of her book radiate this belief.

The book, along with the CD, will prove a valuable resource for teachers of English to young learners for many years to come. Hopefully, it will also succeed in its intention to encourage teachers to develop similar materials of their own.

Alan Maley

(Graham, 2011, p. 3)

Introduction

In this book, my aims are to introduce you to the idea of jazz chants in language teaching, to offer you a plentiful supply of chants and songs for you to use with your classes, and to show you, step by step, how you can use these resources to make chants of your own.

What is a Jazz Chant?

A Jazz Chant is a rhythmic expression of natural language which links the rhythms of spoken American English to the rhythms of traditional American jazz. The rhythm, stress and intonation pattern of the chant should be an exact replica of what the student would hear from an educated native speaker in natural conversation.

How did I discover the idea of Jazz Chants?

Like many good ideas, I simply stumbled upon it. It found me, and completely changed my life. This happened 30 years ago in New York when I was teaching English as a Second Language at New York University in the daytime and working as a singer/piano player in the piano bars at night. One day a friend came up to me and said 'Gee it's good to see you. You look wonderful.' In those words I heard exactly the beat of the music I was playing. From that moment on I began to listen very carefully to the language I heard all around me and I realized to my great delight that there was a connection between the natural rhythm of spoken American English and the powerful rhythm of traditional American jazz. Jazz Chants came into my classroom. A new idea was born.

What are the advantages of using Jazz Chants?

Rhythm and intonation

In my own classroom I immediately found Jazz Chants a useful tool for working on the sound system of English, and in particular for developing an ear for the correct stress and intonation patterns of the spoken language. It is important to remember that a Jazz Chant is not a poetic distortion such as rapping or a nursery rhyme. When we practice 'Hi, how are you? Fine, how are you?' it must sound exactly as it would outside the classroom. (You should note that in this book, I am offering the rhythms of American English, though the principle of Jazz chants can be adapted to other varieties of English and other languages where a strong stress pattern is found.)

Grammar and vocabulary

In addition to working on the sound system I soon discovered that one could use Jazz Chants to reinforce grammar, to develop and practice vocabulary, and to practice the patterns of everyday conversation. You will find that I have included many Grammar Chants and Vocabulary Chants in this book. I have focussed on some of the more common areas of both grammar and vocabulary so as to reinforce the kinds of language needed by younger learners at a fairly elementary level.

Memorisation

I soon discovered that chanting is a powerful aid to memory. The Jazz Chants seem to speak directly to the brain. Using rhythm to introduce new vocabulary offers our students a very fast track for learning.

Because of the enjoyment in doing chanting, it is possible to include multiple repetition or words and phrases without the drudgery of repetitive drills. This also aids memorization.

Which age groups are Jazz Chants designed for?

Jazz Chants can be used successfully with any age group. The rhythmical attraction of chanting is common to all humans, young or old. However, Jazz Chants offer special possibilities for young learners as we can add song, movement, poetry, and storytelling. The kinaesthetic element is especially important for this age group, which is reluctant to sit still for very long!

(Graham, 2011, pp. 5-6)

How to use this book

This book has a slightly different format to the other books in this series. The Preparation in the Introduction to each chapter gives examples of rhymes you might use when creating your own chants (see below).

Each chant or song activity includes guidance on the Level it is appropriate for. I have followed Sarah Phillips' banding from *Young Learners*, the first book in this series on teaching this age group.

Level 1: Basic word level, simple basic structures

Level 2: Basic sentence structures, some present tense usage

Level 3: Widening vocabulary, working with the two main present tenses, past simple, future forms and other functional patterns such as *So do I* etc.

There is also a brief Description of the activity, and Aims, which include Language and 'Other' Aims: pronunciation, co-ordination, counting, etc. At this age children learn in a holistic manner and language education cannot be separated from their general development.

Above all, the children should have fun with the chants and songs. I firmly believe that joy in the classroom leads to learning. In fact, without enjoyment very little real learning can take place at all.

I have not given Age or Time headings because these depend very much on your class. As mentioned above, these chants will appeal to all ages. Although the book is aimed primarily at teachers of children aged 6-12, it can be used with other ages with a bit of adaptation.

The length of time a chant or song activity will take depends on many factors: how much vocabulary you pre-teach, how many words the children think of, how many times you repeat the chant or song, and so on.

The audio CD gives the rhythm and tunes of many of the chants and songs in the book for you and your children to sing along to, as well as karaoke versions for you to put your own words to; see 'How can I develop my own Jazz Chants?', below. Some of the songs also have the music written out so that you or your children can play along if you are able.



As mentioned above, it is important to remember that in a Jazz Chant we must keep exactly the sound of an educated native speaker in natural conversation. All of the chants have the rhythm shown in black dots above the relevant syllable. You and the children can clap along to the beat (or bang drums, tambourines, etc. if you have them). You should keep to a regular beat, leaving the same amount of time between each beat even if there is more than one syllable to say—listen to the CD for examples.

At the back of the book you will find photocopiable Worksheets to use with several of the chants and songs, as well as flashcards of key vocabulary in the book, which your children can also colour in.

How can I develop my own Jazz Chants?

By developing Jazz Chants for your own classes you will be working on your own personal and professional development as a teacher. When I began, I started to notice things my students needed to work on (like third person -s, for instance) and I developed specific chants to address these problems. You can do the same, as you are best placed to know what your students most need at any given time.

The most important thing is that you believe in your ability to make your own chants. So, my message is, you can do it!

Here is a simple series of steps to follow:

Step 1

Select a topic. I have organized this book under 12 topic headings (see Table of Contents). Of course, you may decide to choose a topic not included here. Your choice will depend on the needs of your students.

Step 2

Write down useful words associated with the topic you have chosen. Select words that you think will be interesting, useful, and fun for your students to know. A children's picture dictionary can be a very useful tool in selecting words. You do not need more than about ten words.

Step 3

Group your words according to the number of syllables in each. This is extremely important as the syllable count will determine the rhythm and music of the final chant. Most of the words we will be working with will have one, two, or three syllables. For example, if the topic is clothing, we might have hat (one), raincoat (two), and rubber boots (three).



Step 4

Make a list of words which rhyme with each of the chosen words in your list. These rhyming words can come from any topic area they do not need to relate to the topic you have chosen. They must simply rhyme. For example, *Cat: bat, hat, rat ...*

Group these words according to the number of syllables as you did before.

Step 5

Make a list of descriptive words that might be used with your topic. Group these words according to syllable count. For example, if you have chosen the topic 'food' you might list words such as:

fresh (1-syllable adjective)
frozen (2-syllable adjective)
delicious (3-syllable adjective)

When you have been through these five steps you will be ready to create your chant.

Specific guidance will be given in each activity to help you in writing a variety of Chants and Songs. These will also include specific language goals. You can see how this works if you look at Chapter 1, which is based on Names. I used the names of my own students, and it is certainly a good way to start a course. You will want to use your own students' names, I am sure. If you have a very large class, you will probably not need to work with more than about ten names each class period.

Once you and your children have created your chants, why not enter our competition? Just go to the Resource Books for Teachers website (www.oup.com/elt/teacher/rbt) and click on 'Creating Chants and Songs'.

Chants or Songs?

When I move a Grammarchant into music I call it a Grammarsong. Moving into music is great fun and livens up our classroom. In creating a simple song I sometimes like to borrow familiar melodies such as 'Frère Jacques' or 'Row, Row, Row Your Boat', and write lyrics which reinforce grammar patterns such as 'He speaks English' and 'Learn, learn, learn the words' (see Chapter 12 for more examples). A number of tunes and rhythms are provided on the accompanying audio CD.

Moving a chant into music is great fun but the point of the Jazz Chants is the rhythm, which links to the brain and to memory. We can take advantage of that link whether the words are chanted or sung.

(Graham, 2011, pp. 7-9)



Names

Learning the children's names is the first important step in working successfully with your class. This is the case with names that are familiar to you, but even more so if you are working with names that are unfamiliar to you and which you may find difficult to pronounce. Depending on your teaching situation, the children may not have met each other before, so it is also important that they have the chance to learn everyone's name. It can be awkward to ask someone their name several times, but songs and chants provide a perfect way to review names in different ways. Young children love to hear their names used in a song or chant and it is a very special moment for them when it is their turn.

If you have a big class, you can work gradually through the songs and chants in this chapter using a different group of names in each lesson.

Study your class list with particular attention to the sound of each first name.

Pronounce each name (asking another teacher at the school if you are not familiar with the name) and note how many syllables it contains. (See 'Introduction' for more on syllables.) Group the names according to the syllable count and mark where the stress falls. For example:

1 syllable: *Kim, Jack, Bob, Sue, Lee*

2 syllables: *Mary, Sally, Bobby*

3 syllables: *Caroline, Roberto*

Make a list of rhyming words in English for each name. These can also include other names. (See 'Introduction' for more about the pronunciation used in this book and for suggestions on rhyming patterns.) For example:

Kim: *Jim, Tim, him*

Jack: *Mack, back, crack, stack*

Bob: *Rob, mob, sob, job*

Sue: *Lou, who, you, do, two too*

Lee: *three, Gee, see, tree, me*

Mary: *Harry, Larry, fairy, carry, scary*

Sally: *alley*

Bobby: *lobby, hobby*

Caroline: *feeling fine, Adeline, drop a line, don't take mine*

Susannah: *banana*

Alistair: *please be fair*

Make a list of descriptive words that you might use with names. Group them according to syllable count. For example:



- 1 syllable: *long, short, first, last, nice*
- 2 syllables: *lovely, easy, middle, nickname, married, pretty*
- 3 syllables: *difficult, hard to spell, beautiful, familiar, family, initial*

Now you are ready to create your chants.

Three questions

- LEVEL:** 2, 3
- AIMS:** The children learn a warm-up 3-question chant.
- DESCRIPTION:** **Language:** common questions (*What's your name?, How do you spell it?, How do you pronounce it?, etc.*).
Other: stress and rhythm in question forms.
- MATERIALS:** CD track 1.
- IN CLASS:**

1 If you want to use the model chant on the CD, first review the three questions: *What's your name?, How do you spell it?,* and *How do you pronounce it?* If you know the class and can choose a confident child, ask *What's your name?* and elicit the answer. Ask *How do you spell it?* and write the name on the board as the child calls out the letters. Point to the word and ask *How do you pronounce it?* to encourage the class to say it together.

2 Practice the questions with individual children, particularly those whose names are less familiar to you or the rest of the class. (If any children in your class use a different script from English, encourage them to write their name in their script on the board to demonstrate the meaning of pronounce more clearly, but ask them to spell out their name in English letters if they can.)

3 Introduce the idea of the chant and play CD track 1, encouraging the children just to listen the first time.

4 Play the chant a second time, encouraging the children to clap in time with the rhythm.

5 You may prefer to practice the chant with the class line by line without the CD. If so, it is important to set the speed by counting 1,2,3,4 and encouraging the children to come in with you, and to keep the rhythm as on the CD. This helps children to produce the natural stress and weak forms in the questions.

* * * *

What's your name? How do you spell it?

* * * *

How do you pronounce it? [*Clap Clap*]

* * * *

What's your name? How do you spell it?

* * * *

How do you pronounce it? [*Clap Clap*]



* * * *

What's your name? How do you spell it?

* * * *

What's your name? How do you spell it?

* * * *

What's your name? How do you spell it?

* * * *

How do you pronounce it? [Clap Clap]

6 Now create your own chant. Choose three new questions (for example, *Where do you live? What's your address? What's your phone number?*) and use them in the same pattern as the model chant:

Question 1	Question 2
Question 3	[Clap Clap]
Question 1	Question 2
Question 3	[Clap Clap]
Question 1	Question 2
Question 1	Question 2
Question 1	Question 2
Question 3	[Clap Clap]

(Graham, 2011, pp. 11-13)

Days of the week

Talking about the day of the week (and the weather, see Chapter 3) is a common classroom procedure with children at this age, even before the children are ready to learn to spell these difficult words. However, chants about the days of the week need not be just for learning the words themselves. They give a natural focus for practicing any narrative tense such as the present simple or the past simple and therefore at slightly higher levels, you can use these known words as the pivot for working on something more advanced.

Musically, the days of the week are ideal for creating songs and chants, both because they have a distinctive rhythmic pattern and because there are seven of them. This magic number seven divides into a very beautiful four-three rhythmic pattern which you will see in this chapter.

At the same time, working on the days of the week rhythmically helps children pick up good pronunciation habits, such as reducing *Wednesday* to two syllables.

Make a list of the days of the week. Pronounce each word and notice the number of syllables in each. You will see that the days of the week all have two syllables with the exception of Saturday which has three. Note that the stress falls on the first syllable of every day of the week, including Saturday.



PREPARATION

Make a list of rhyming words, including names. The days of the week are rather difficult to rhyme but you might want to explore using two words, for example:

Monday / Sunday: *run away, one day, fun day*

Tuesday: *Sue's day, who's Fay? news today*

Wednesday: *Ken's day, Jen's day, Ben's away*

Thursday: *her day, her way*

Friday: *my day, no way! let's play*

Saturday: *Pat's away, that's today*

Make a list of other phrases that rhyme with the final syllable of all the days, for example: *let's play, please stay, Can you say?, today*

Make a list of descriptive words that you might use with days. Group them according to syllable count. For example:

1 syllable: *nice, fine, good, bad, long, short, hard, next, last*

2 syllables: *busy, lovely, awful, weekday, workday, someday, day off, weekend*

3 syllables: *beautiful, terrible, tomorrow, yesterday, holiday, difficult*

Now you are ready to create your chants.

(Graham, 2011, pp. 24-25)

Days of the Week

LEVEL: 1

AIMS: **Language:** the days of the week.

Other: stress and rhythm.

DESCRIPTION: The children learn a vocabulary chant. You can then set it to a simple tune if you wish.

IN CLASS:

1 This chant features the first four days of the week in a repeated pattern before using all seven in a row. You may want to explain this to the class or review the days of the week quickly before starting the chant.

2 Demonstrate the rhythmic pattern of the chant (see below), making the first syllable of *Sun-day* long.

*	*	*	*
Monday,	Tuesday,	Wednesday,	Thursday.
*	*	*	*
Monday,	Tuesday,	Wednesday,	Thursday.

* * * *

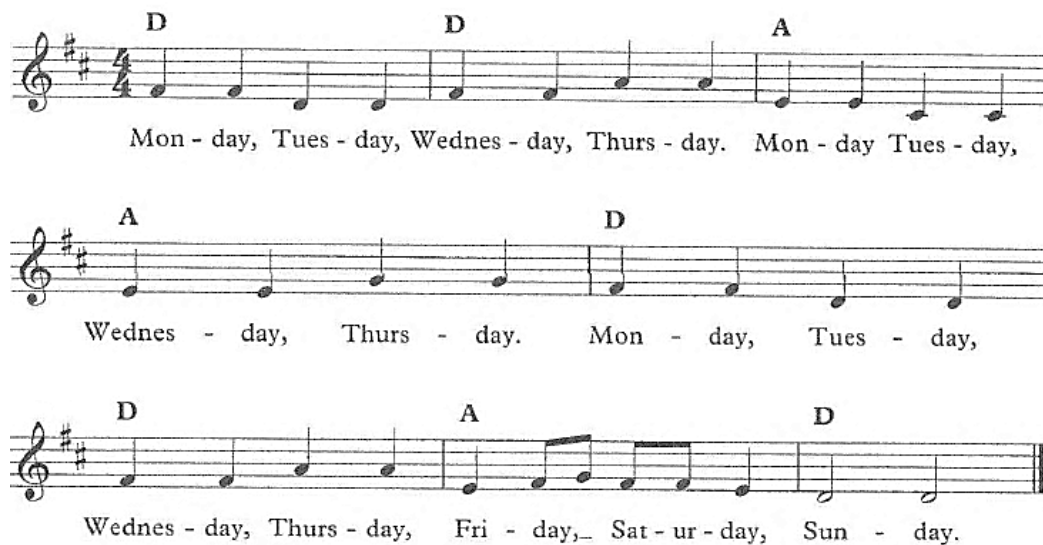
Monday, Tuesday, Wednesday, Thursday.

* * * *

Friday Saturday, Sun ... day.

3 Say the chant together as a class.

VARIATION: You can also turn this chant into a song using a simple tune such as *Skip to my Lou*. Notice that when you fit words to a tune, you sometimes have to change the rhythm slightly in order to fit the correct number of syllables and to keep the stresses in the correct place.



D D A

Mon - day, Tues - day, Wednes - day, Thurs - day. Mon - day Tues - day,

A D

Wednes - day, Thurs - day. Mon - day, Tues - day,

D A D

Wednes - day, Thurs - day, Fri - day, Sat - ur - day, Sun - day.

(Graham, 2011, pp. 25-6)

The happy weekend

LEVEL: 1

AIMS: **Language:** the days of the week.

Other: stress and rhythm.

DESCRIPTION: The children perform 'Days of the week' with movements to dramatize the meaning. It can be very effective to do this activity on a Monday or a Friday (if possible), when the children's feelings may be strongest.

IN CLASS:

1. Teach the chant above. Now ask the children to pretend that it is Monday morning. Tell them that everyone is very tired, walking to school, and that you are all going to say the chant in a very slow, tired manner: *Monday, Tuesday*, etc. Explain that when you reach *Friday, Saturday, Sunday*, they can change their attitude completely. They can be full of energy and happy because the weekend is here!



2 Bring a small group of children to the front of the class and ask them to form a circle. Ask them to start walking and chanting very slowly, on their way to school on a Monday morning. The rest of the class chant with them, very slowly.

3 Help the small group at the front to change direction each time they repeat the first four days. Then when they reach *Friday, Saturday, Sunday*, encourage them to brighten up and jump for joy to celebrate the weekend.

4 Now ask the group to do the same movement but ask them to sing the song (see 2.1) instead of saying the chant. The rest of the class sing along with those who are doing the little dance.

5 Give other children the chance to do the 'dance' either in this or subsequent lessons.

(Graham, 2011, p. 26)



Miso soup

LEVEL: 2, 3

AIMS: **Language:** the days of the week, present simple 3rd person singular, *at + time*.

DESCRIPTION: The children learn a grammarsong.

MATERIALS: CD tracks 13-14.

IN CLASS:

1 Find out if your class know the song *Old MacDonald Had a Farm*. If they do, tell the children that they are going to learn something funny about what Mr MacDonald eats.

2 If you doubt that your class will be familiar with miso soup, you may want to use your own version of the chant in the lesson. If so, listen to the CD before the lesson, so that you are familiar with how the words fit the original tune. If you want the class to hear track 13 on the CD (the sung version), you can simply explain that it is a kind of soup made of soya bean. It comes from Asia but people eat it in other parts of the world too.

3 If your class will all know what miso soup is, tell the class to listen as you play track 13 to find out what Old MacDonald eats on each day of the week. Let the children imagine that they have to listen for lots of different foods, so that they pay attention to the whole song.

4 You may want to write this sentence as a prompt on the board: *He eats miso soup for lunch every day at noon*. Make sure too that children understand **twice on Sunday**. Ask *How many times on Sunday?* and teach **twice** if necessary. Play the song through for the children to join in. (If they already know the tune, they will pick up this song very quickly.)

5 Now you can create your own song using another kind of soup. The word you choose must have two syllables. Encourage the class to think of both realistic and silly soups (*chicken, mushroom, spider, lion*, etc.). Note that if you choose a word that starts with a vowel sound (*onion, orange apple, ostrich*, etc.), you will be able to hear the pronunciation of the final -s on *eats* more clearly.

6 Use CD track 14 (the karaoke version of the song) to sing as many different versions as you want.

FOLLOW UP: The children can each choose their favourite version and design a menu or food diary for Old MacDonald, drawing bowls of (spider) soup. This can reinforce the spelling of the days of the week as well as reminding them of their favourite version of the song.

VARIATION: You could vary the song in other ways:

He eats (3 syllables) for fun

Every day at one.

He eats (3 syllables) with tea

Every day at three.

He has (2 syllables) on his Plate

Every day at eight.

DAYS OF THE WEEK



The musical score consists of six staves of music in G major, 4/4 time. The lyrics are: "He eats Mi - so soup for lunch, Eve - ry day at noon. Mi - so soup, Mi - so soup, Mon - day, Tues - day, Wednes - day, Thurs - day. Mi - so soup, Mi - so soup, Fri - day, Sat - ur - day, twice on Sun - day. He eats Mi - so soup for lunch, Eve - ry day at noon." The chords are indicated above the notes: G, C, G, G, D, G for the first two staves; G, G, G for the third; G, G, G for the fourth; G, G, G for the fifth; and C, G, G, D, G for the sixth.

(Graham, 2011, pp. 33-35)

Numbers

This chapter begins with suggestions for number presentation chants, and then moves on to work with numbers in different ways, including common pronunciation problems. Some of the chants complement what the children may be studying in math, such as the concept of odd and even numbers. There are also simple math puzzles in some chants, with suggestions for using the number cards (see below).

For children who struggle with math, the possibility to work with numbers through chants may help them to feel positive about the subject.



PREPARATION: First write down the numbers one through ten, Note that only the number seven has two syllables, with the stress on the first syllable. All the other numbers have one syllable only.

Make a list of rhyming words for each number. Include names when possible. For example:

one: *fun, sun, run, gun, son*
two: *you, glue, shoe, blue, Sue*
three: *me, tree) bee, sea, flea, Lee*
four: *door, more, store, sore*
five: *alive, drive, hive, Clive*
six: *sticks, mix, chicks, kicks, licks*
seven: *eleven, heaven, Kevin*
eight: *late, hate, date, gate, Kate*
nine: *fine, mine, shine, line*
ten: *men, pen, again, Ken, Jen*

Then write down the numbers eleven through twenty and group them according to the syllable count:

1 syllable: *twelve*
2 syllables: *thirteen, fourteen, fifteen, sixteen, eighteen, nineteen, twenty*
3 syllables: *eleven, seventeen*

Make a list of rhyming words for each number. (Rhymes for eleven, twelve and twenty are more difficult.) For example:

eleven: *seven, heaven, Kevin*
twelve: *shelve*
Any -teen number: *clean, teen, seen, Jean, bean, mean*
twenty: *plenty*

Make a list of words used to describe numbers. Include simple words relating to math and group them according to the syllable count. For example:

1 syllable: *odd, large, small, big, high, low, wrong, long, right, add*
2 syllables: *even, lucky, correct, subtract, divide, favourite*
3 syllables: *unlucky, telephone, multiply*

Look for rhyming words for these words too, for example:

odd: *Todd, I-Pod*
large: *barge*
small: *tall*
big: *pig*

high: *cry*
low: *no, go, Joe*
wrong: *long, song*
right: *night, flight, sight, might*
add: *bad, sad, lad, glad*
lucky: *ducky*
even: *Steven*
divide: *hide, side, bride*
telephone: *all alone*
multiply: *please don't cry*

Now you are ready to create your chants.

Number cards

In this chapter, there are suggestions for using the number cards (Worksheets 4.1 and 4.2 at the back of the book). The first time you use the cards, the children will need scissors to cut them out (unless you are able to do this before the lesson). It may also help in a big class if all the children colour each number the same way so that you can easily see if everyone is holding up the correct card. To do this, you can give a colouring dictation. For the numbers 1-10, you could call out for example:

1 pink, 2 blue, 3 green, etc.

If your children don't have ten different colours, you could use the opportunity to teach the words:

dots



stripes



and vary the patterns in that way. For example:

1 pink, 2 blue, 3 pink spots

For the numbers 11-20, give different colours for each digit. For example:

- 11 Colour the first '1' blue and the second '1' red.
- 12 Colour the '1' green and the '2' orange.
- 13 Colour the '1' green and the '3' purple. etc.

If the children colour the cards, they may want to use their own set each time you use them. They could write their names on the back and you could clip them together, take them in, and give them out for use in another lesson.

The 'Materials' section for each chant shows when there is a suggestion to use the cards.

(Graham, 2011, pp. 47-49)



Grammar patterns

As with Chapter 10, the focus here is on specific patterns that you can use to create chants on whatever topic you are currently studying in class. The chants in this chapter are roughly graded starting from the very simplest grammar points and the idea is that you can combine your own choice of vocabulary that the children know, or that you wish to present, with a grammar pattern. You can also vary the grammar pattern by taking note of the syllable count and stress pattern of the chant.

As with Chapter 10, you will also need to think through how you wish to teach the chant in class, using the ideas in the preceding chapters and, where given, the models on the CD.

Enjoy creating your chants.

How many?

LEVEL: 1

AIMS: **Language:** *How many ... do you see?*

DESCRIPTION: The children learn a rhyming word counting chant.

```

*           *           *           *
How many bluebirds do you see?
                                *           *           *           *
                                I see three, how about you?

*           *
I see two.
                                *           *           *           *
                                Only two? Look over there!

*
Where?
                                *
                                Near the tree.

*           *           *           *
Now I see them: one, two, three.
*           *           *           *
Three little bluebirds, looking at me!

```

Although bluebirds only has two syllables, this chant works with either 2-syllable or 3-syllable nouns, for example *hummingbirds, elephants, butterflies, puppies, kittens, rabbits* etc.

(Graham, 2011, p. 124)



Spell *ant*! I can't!

LEVEL: 1

AIMS: **Language:** can / can't

DESCRIPTION: The children learn a grammar chant.

MATERIALS: CD track 43.

* *	
Spell <i>ant</i> ! [Clap] [Clap]	
	* *
	I can't. [Clap] [Clap]
	* *
	I can't spell <i>ant</i>
	*
	I can't.
* *	
Yes, you can.	
	* *
	No, I can't.
	* *
	I can't spell <i>ant</i> .
	* *
	I can't. [Clap] [Clap]
* *	
Listen to me.	
* *	
A-N-T.	
* *	
You can spell <i>ant</i> .	
	* *
	I can't. [Clap] [Clap]
* *	
Yes, you can.	
	* *
	No, I can't.
	* *
	I can't spell <i>ant</i> .
	* *
	I can't. [Clap] [Clap]

You can vary this chant by using any 1-syllable noun for the spelling. Other possible rhymes would be:

I can't spell *cow*. I don't know how'

I can't spell *flea*. Don't ask me.

I can't spell *blue*. [Clap] Can You?

I can't spell *card*. That's too hard.

However, note that it isn't essential for the chant to rhyme. The rhythm and repetition of the grammatical content means that it will still work effectively without a rhyming pattern.

(Graham, 2011, p. 125)

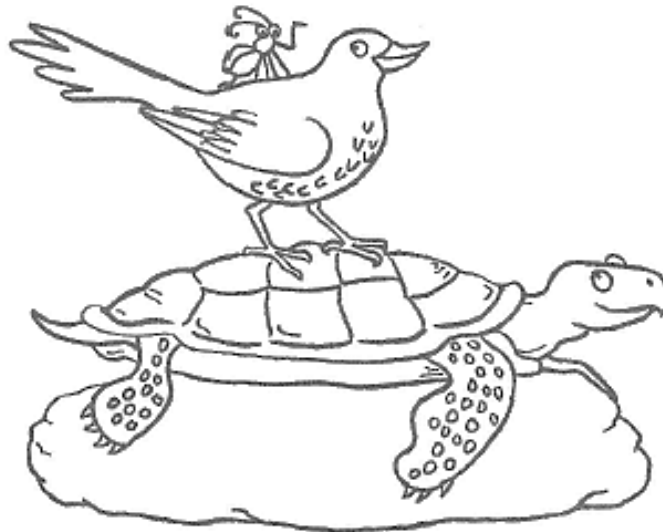
There's a Rock on the Ground

LEVEL: 2

AIMS: **Language:** *There's a ..., on ...*

DESCRIPTION: The children learn a grammarchant.

MATERIALS: CD track 44



* * * *

There's a rock on the ground. [Clap] [Clap]

* * * *

There's a turtle on the rock. [Clap] [Clap]

* * * *

There's a great big turtle on the rock on the ground.

* * * *

[Clap] [Clap] [Clap] [Clap]

* * * *

There's a bird on the back of the turtle on the rock.

* * * *

[Clap] [Clap] [Clap] [Clap]

* * * * *

There's a bug on the back of the bird on the back of the turtle



*
On the rock
*
On the ground [Clap]
* *
There's a great big bug
* *
On the back of the bird
*
On the turtle
*
On the rock
*
On the ground. [Clap]

Notice that nearly all the key words have only one syllable, which gives the chant its strong rhythmic pattern:

weak weak STRONG weak weak STRONG, etc.

You could also use a 1-syllable word instead of turtle. Note too that there is no rhyming pattern in this chant. You could vary the chant by changing not just the nouns but also the preposition, substituting for example *in*.

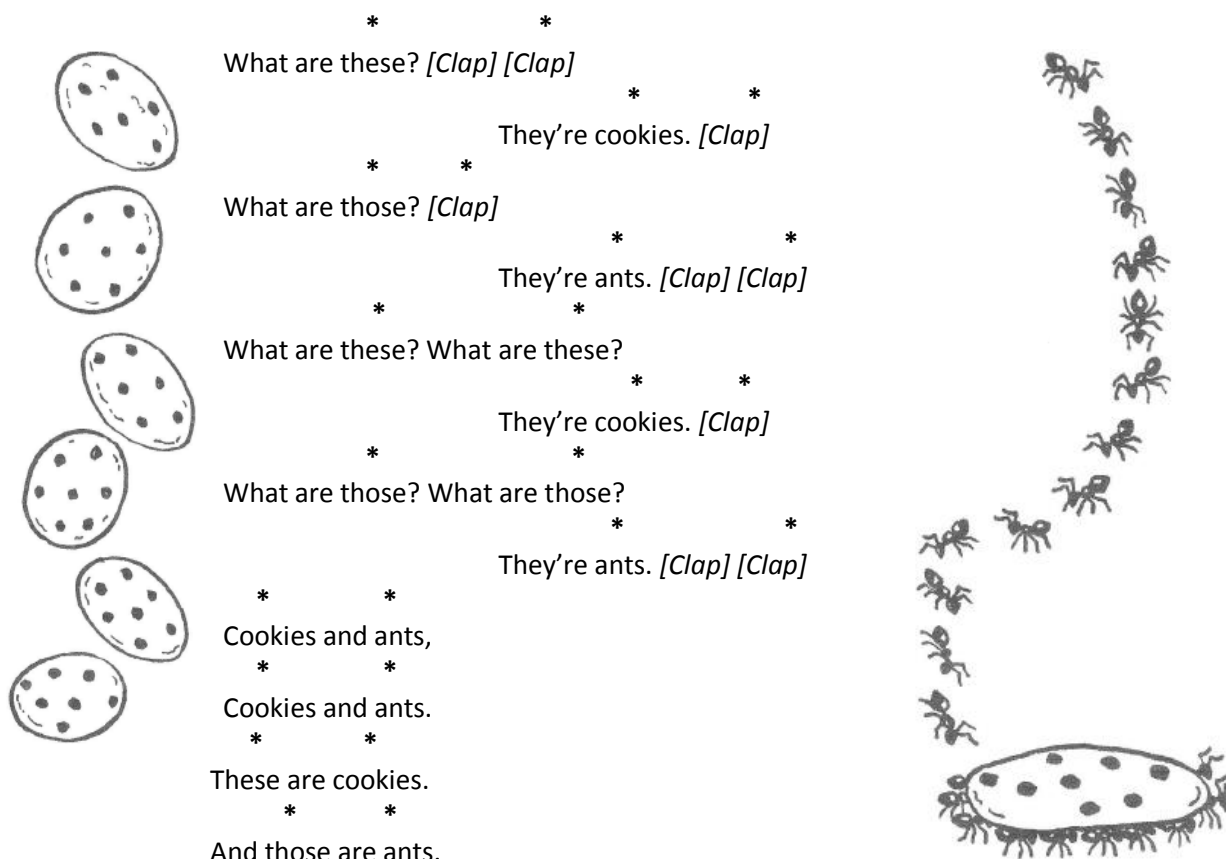
(Graham, 2011, pp. 126-7)

Cookies and Ants

LEVEL: 2

AIMS: **Language:** What are these / those?

MATERIALS: CD track 45



* *

What are these? [Clap] [Clap]

* *

They're cookies. [Clap]

* *

What are those? [Clap]

* *

They're ants. [Clap] [Clap]

* *

What are these? What are these?

* *

They're cookies. [Clap]

* *

What are those? What are those?

* *

They're ants. [Clap] [Clap]

* *

Cookies and ants,

* *

Cookies and ants.

* *

These are cookies.

* *

And those are ants.

(Tiny Talk Songbook, OUP)

NOTE: Notice that there is no rhyming pattern with this chant and you can therefore substitute any 2 syllable and 1-syllable nouns to fit the pattern. It is useful to have pictures or real objects that you can hold and point to when demonstrating your version of the chant so that the distinction between these | those remains clear.

(Graham, 2011, pp. 127-8)



Appendix 3: Songs included in KSSR Year 1, 2, and 3 Text Books.

Frere Jacques / Are You Sleeping?

(French:)

Frère Jacques,
Frère Jacques,
Dormez vous?
Dormez vous?
Sonnez les matines,
Sonnez les matines,
Din, din, don!
Din, din, don!

(English:)

Are you sleeping,
Are you sleeping?
Brother John?
Brother John?
Morning bells are ringing,
Morning bells are ringing,
Ding ding dong,
Ding ding dong.

Auld Lang Syne (tune only in the book)

Should auld acquaintance be forgot
And never brought to mind
Should auld acquaintance be forgot
And days of auld lang syne

For auld lang syne, my dear,
For auld lang syne,
We'll take a cup o'kindness yet
And days of auld lang syne

Farmer in the Dell

The farmer in the dell
The farmer in the dell
Hi-ho the dairy-o
The farmer in the dell

The farmer takes a wife
The farmer takes a wife
Hi-ho the dairy-o
The farmer takes a wife

Repeat with:

Wife takes a child ...
Child takes a dog ...
Dog takes a cat ...
Cat takes a rat ...
Rat take the cheese ...
Cheese stands alone ...

Happy Birthday

Happy Birthday to you
Happy Birthday to you
Happy Birthday dear _____
Happy Birthday to you.



Clementine

In a cavern, in a canyon
Excavating for a mine
Lived a miner forty-niner
And his daughter, Clementine

Chorus:

Oh, my darling, oh, my darling
Oh, my darling Clementine
You are lost and gone forever
Dreadful sorry, Clementine

Light she was and like a fairy
And her shoes were number nine
Herring boxes without topses
Sandals were for Clementine
(chorus)

Drove her ducklings to the water
Every morning just at nine
Hit her foot against a splinter
Fell into the foaming brine
(chorus)

Ruby lips above the water
Blowing bubbles soft and fine
But, alas, I was no swimmer
So I lost my Clementine
(chorus)

Hokey Pokey

You put your right foot in,
You put your right foot out,
You put your right foot in
And you shake it all about.
You do the Hokey Pokey
And you turn yourself around,
That's what it's all about.

You put your left foot in ...

You put your right hand in ...

You put your left hand in ...

Then the miner, forty-niner
Soon began to peak and pine
Thought he ought to join his daughter
Now he's with his Clementine
(chorus)

There's a churchyard on the hillside
Where the flowers grow and twine
There grow roses, amongst the posies
Fertilized by Clementine
(chorus)

In my dreams she still doth haunt me
Robed in garments soaked in brine
Though in life I used to hug her
Now she's dead, I draw the line
(Chorus x2)

How I missed her, how I missed her
How I missed my Clementine
Till I kissed her little sister
And forgot my Clementine

Oh, my darling, oh, my darling
Oh, my darling Clementine
You are lost and gone forever
Dreadful sorry, Clementine.

You put your right shoulder in ...

You put your left shoulder in ...

You put your right hip in ...

You put your left hip in ...

You put your whole self in ...



Here we go round the Mulberry Bush

Here we go 'round the mulberry bush,
The mulberry bush, the mulberry bush.
Here we go 'round the mulberry bush,
So early in the morning.

This is the way we wash our clothes,
Wash our clothes, wash our clothes.
This is the way we wash our clothes,
So early Monday morning.

This is the way we iron our clothes,
Iron our clothes, iron our clothes.
This is the way we iron our clothes,
So early Tuesday morning.
This is the way we mend our clothes,
Mend our clothes, mend our clothes.
This is the way we mend our clothes,
So early Wednesday morning.

This is the way we sweep the floor,
Sweep the floor, sweep the floor.
This is the way we sweep the floor,
So early Thursday morning.

This is the way we scrub the floor,
Scrub the floor, scrub the floor.
This is the way we scrub the floor,
So early Friday morning.

This is the way we bake our bread,
Bake our bread, bake our bread.
This is the way we bake our bread,
So early Saturday morning.

This is the way we go to church,
Go to church, go to church.
This is the way we go to church,
So early Sunday morning.

I'm a little Teapot

I'm a little teapot, short and stout
Here is my handle, and here is my spout.
When I get all steamed up, hear me shout!
Tip me up and pour me out.

If you're happy and you know it

If you're happy and you know it
Clap your hands. Clap, Clap.
If you're happy and you know it
Clap your hands. Clap, Clap.
If you're happy and you know it
then you really ought to show it
If you're happy and you know it
Clap your hands. Clap, Clap.

If you're angry and you know it
Stomp your feet. Stomp, Stomp ...

If you're sad and you know it
Cry out loud. Boo hoo. ...

If you're scared and you know it
Give a shiver. Brrrr ...

If you're silly and you know it.
Laugh out loud. (*Laughter.*)

If you're friendly and you know it
Wave hello. "Hi, there!" ...

If you're sleepy and you know it
Give a yawn. Yawn ...

If you're excited and you know it
Shout hurray. "Hurray!" ...



Jack and Jill went up the hill

Jack and Jill went up the hill
To fetch a pail of water.
Jack fell down and broke his crown
And Jill came tumbling after.

London Bridge is Falling Down

London Bridge is falling down, falling down, falling down,
London Bridge is falling down, my fair lady-o.

Build it up with sticks and stones, sticks and stones, sticks and stones,
Build it up with sticks and stones, my fair lady-o.

Mary had a little Lamb

Mary had a little lamb,
Little lamb, little lamb
Mary had a little lamb,
Its fleece was white as snow;

It followed her to school one day,
School one day, school one day.
It followed her to school one day
Which was against the rule.

And everywhere that Mary went
Mary went, Mary went
Everywhere that Mary went
The lamb was sure to go.

It made the children laugh and play,
Laugh and play, laugh and play.
It made the children laugh and play
To see a lamb at school.

Mexican Hat Dance

(tune only)

Old MacDonald

Old MacDonald had a farm, E I E I O,
And on his farm he had some chicks, E I E I O.
With a chick chick here and a chick chick there,
Here a chick, there a chick, ev'rywhere a chick chick.
Old MacDonald had a farm, E I E I O.
Old MacDonald had a farm, E I E I O,
And on his farm he had a cow, E I E I O.
With a moo moo here and a moo moo there,
Here a moo, there a moo, ev'rywhere a moo moo.
Old MacDonald had a farm, E I E I O.

Old MacDonald had a farm E-I-E-I-O
And on that farm he had some ducks E-I-E-I-O
Big ducks, small ducks, small ducks, big ducks,
Tall sheep, short sheep, short sheep, tall sheep,
Fat cow, thin cow, thin cow, fat cow.
Old MacDonald had a farm E-I-E-I-O



Alternative version of Old MacDonald

Old MacDonald had a farm E-I-E-I-O
And on that farm he had some cows E-I-E-I-O
Fat cow, thin cow, thin cow, fat cow.
Old MacDonald had a farm E-I-E-I-O

Old MacDonald had a farm E-I-E-I-O
And on that farm he had some sheep E-I-E-I-O
Tall sheep, short sheep, short sheep, tall sheep.
Fat cow, thin cow, thin cow, fat cow.
Old MacDonald had a farm E-I-E-I-O

Row, Row, Row your boat

Row, row, row your boat, gently down the stream
Merrily, merrily, merrily, merrily, life is but a dream!

Skip to my Lou

Lou, Lou, Skip to my Lou.
Lou, Lou, Skip to my Lou.
Lou, Lou, Skip to my Lou.
Skip to my Lou, my darling.

This old man

This old man, he played one,
He played knick-knack on my thumb
With a knick-knack paddy-wack
Give the dog a bone
This old man came rolling home

Other Verses:

Two...shoe	Six...sticks
Three...knee	Seven...heaven
Four...door	Eight...gate
Five...hive	Nine...down the line
	Ten...in the den

To market, to market

To market, to market
To buy a fat pig
Home again, home again
Jiggety jig.
To market, to market
To buy a fat hot
Home again, home again
Jiggety jog.

What's the time, Mr Wolf?

What's the time, Mr Wolf?
One o'clock.
What's the time, Mr Wolf?
Two o'clock.

What's the time, Mr Wolf?
Three o'clock.
...
What's the time, Mr Wolf?
Dinner time!



Wheels on the Bus

The wheels on the bus go round and round,
Round and round, round and round,
The wheels on the bus go round and round,
All the way to town

The wipers on the bus go swish, swish, swish ...
The door on the bus goes open and shut ...
The horn on the bus goes beep, beep, beep ...

The money on the bus goes clink, clink, clink ...
The baby on the bus goes wah, wah wah ...
The mummy on the bus goes sh, sh, sh ...

[The people on the bus go up and down ...]
(many more possible)

Where is Thumbkin (*'Are you sleeping'* tune)

Where is Thumbkin?
Where is Thumbkin?
Here I am.
Here I am.
How are you today, sir?
Very well, I thank you.
Run and play.
Run and play.

Where is Pointer? ...

Where is Tall Man? ...

Where is Ring Man? ...

Where is Pinky? ...

Brown Girl in the Rain

Brown girl in the rain, tra – la – la – la – lah.
There's a brown girl in the rain, tra – la – la – la – lah.
Brown girl in the rain, tra – la – la – la – lah.
She looks like the sugar in the plum, plum, plum.

Year 2 KSSR Text book

These songs are also included in the Year 1 book:

Mary had a little Lamb, Skip to my Lou, Here we go round the Mulberry Bush, I'm a little teapot.

B-I-N-G-O

There was a farmer who had a dog,
And Bingo was his name-o.
B-I-N-G-O
B-I-N-G-O
B-I-N-G-O
And Bingo was his name-o.

In each verse the letters of the name are progressively replaced with a clap. So:

**-I-N-G-O for the second verse, then * *-N-G-O, and so on until all of the letters are clapped.*



Que Sera Sera (French for 'What will be, will be')

When I was just a little girl
I asked my mother, what will I be
Will I be pretty, will I be rich
Here's what she said to me.

Que Sera, Sera,
Whatever will be, will be
The future's not ours, to see
Que Sera, Sera
What will be, will be.

When I was young, I fell in love
I asked my sweetheart what lies ahead
Will we have rainbows, day after day
Here's what my sweetheart said.

Que Sera, Sera,
Whatever will be, will be
The future's not ours, to see
Que Sera, Sera
What will be, will be.

Now I have children of my own
They ask their mother, what will I be
Will I be handsome, will I be rich
I tell them tenderly.

Que Sera, Sera,
Whatever will be, will be
The future's not ours, to see
Que Sera, Sera

Year 3 KSSR Text Book

These songs are also included in the Year 1 book:
London Bridge is falling down, Where is Thumbkin?, Clementine.

Five Little Ducks

Five little ducks went out one day
Over the hills and far away
Mama duck said, "Quack, quack, quack, quack,"
but only four little ducks came waddling back...

Four little ducks went out one day
Over the hills and far away
Mama duck said, "Quack, quack, quack, quack,"
but only three little ducks came waddling back...

Three little ducks went out one day
Over the hills and far away
Mama duck said, "Quack, quack, quack, quack,"
but only two little ducks came waddling back...

Two little ducks went out one day
Over the hills and far away
Mama duck said, "Quack, quack, quack,
quack,"
but only one little duck came waddling back...

One little duck went out one day
Over the hills and far away
Mama duck said, "Quack, quack, quack,
quack,"
but no little ducks came waddling back...

No little ducks went out one day
Over the hills and far away
Mama duck said, "Quack, quack, quack,
quack,"