Research Report

การเรียนรู้ภาษาฝรั่งเศสของชาวไทยโดยใช้เพลงฝรั่งเศส

Using Songs to Enhance Acquisition of French by Native Speakers of Thai

By

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This research project was granted by

Dhurakij Pundit University

Year 2011

Acknowledgements

I would like to thank Dhurakij Pundit University for providing me with research funding for this project. I also would like to express my sincere gratitude to Professor Dr. Paitoon Sinlarat, Vice President for Research Affairs, Associate Professor Dr. Sorachai Bhisalbutra and the university research committee for approving the project and funding this project. This research would not have been possible without the assistance of Aj. Srisuphang Insai to locate a group of participants for this study.

I am also grateful to Dr. Harald Kraus, Director of the Language Institute for recommending my proposal for this project to the university research committee. The writing of the first draft of the research proposal was greatly facilitated by recommendations and comments from Dr. Janpha. I am also indebted to Drs. Janpha and Soisithorn for their revisions of the first draft of my report.

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Abstract

This research has two aims. First, this study aims to investigate the extent of short-term proficiency gains in recall and retention of French pronunciation learned through song-enhanced instruction. Secondly, it examines the degree that Thai learners of French rate the value and enjoyability of songs as part of their learning experience versus their actual learning outcomes.

Chapter 1
Introduction

1.1 Research Background

Songs and Music in Language Acquisition

Within the classroom Thai students avoid interacting with each other in a foreign language "due to a culturally-based seniority system", which requires them to be silent in the presence of seniors and the teacher. Hence they will avoid activities which risk loss of face. Therefore, as part of the Thai concept of having fun while learning, teachers should incorporate activities with a high entertainment value (Weawong & Singhasiri 2009).

Songs in the Classroom

According to two surveys of both secondary and tertiary level Thai L1 speakers, the majority of respondents cited songs and games as their preferred but least frequently used in-class learning activities (รุ่งรัตน์ วัชรพฤกษ์ 2527; เกศินี ชัยศรี 2553). Another poll of 586 tertiary students found that only 7.69% preferred songs versus 13.46% who preferred games (Thienprasert 2004). Whereas Thais have inhibitions about speaking foreign languages in public, they have no inhibitions about singing in public. This is a stark cultural difference compared to Westerners who have no inhibitions about speaking foreign languages in public, but consider that singing is a private affair (cf. Liikanen 2008). Tunes enhance language learning by providing additional exposure to the target language (Murphey 1990: 61).

Songs outside the Classroom

According to one poll of 34 native speaking teachers at a private language school in Bangkok, the greatest obstacle is encouraging Thai L1learners to use English outside the classroom for communication (Weawong & Singhasiri 2009). Another survey of 488 tertiary students found a "medium frequency of use of out-of-class language learning strategies" (Intaraprasert 2007). Thai respondents in yet another poll rated using English to communicate with other English speakers between low and never (Prapphal 2003; Puengpipattrakul 2006; Pawapatcharaudom 2007). Therefore,

educators should focus on activities other than interacting with native and non-native English-speakers.

The main motivation for Thai secondary and tertiary students to learn French is for enjoyment and appreciation of French and French culture (รุ่งรัตน์ วัชรพฤกษ์ 2527).

Whereas English is a mandatory subject, French is an elective. That means for most Thai learners English is a second language (L2), while French is third language (L3) [Colvez & Auerbach 2004]. There are three issues related to the educational situation of French in Thailand that are relevant to this research. These are discussed below.

The first issue involves the Eurocentric instructional delivery mode. Traditionally, teaching methods and materials for French have been developed in Europe for European learners who are mainly first language (L1) speakers of English and European languages other than English (ELOTE) *as a second language* (L2). The major publishers of French instructional materials (e.g. Clé International, Hachette, Hatier/Didier) generally market their publications as being suitable for all learners globally. In a similar way, major publishers of English as a Second Language (ESL) target English to Foreign Language (EFL) markets, such as Thailand, under the slogan of global usability of their publications. However, the lower proficiency gains of Asian foreign language learners vis-à-vis their European counterparts is one argument against the global applicability of Eurocentric instructional methods and materials.

The second issue pertains to relatedness of most European languages and their structural similarities (i.e. language distance). Smaller language distance between L1 and L2 or L2 and L3 will "confer important advantages", such as reducing "the amount of time students will need to become highly proficient" (Odlin 1989: 153). The language distance between French as English is small, as indicated by the relatively short amount of instructional time[1] needed to reach professional fluency. This means almost zero transfer of Thai L1 to French L2/L3 (Pitaktham-Supavej 1986). By contrast, English L1 speakers require twice the amount of instruction time in Thai to

[1]Insufficient instruction time is a frequently cited criticism of the current curriculum by both Thai learners (Yanaprasart 2000) and teachers of French (ศิริมา ปุรินทราภิบาล 2535).

reach a comparable level of fluency in French. The greater amount of instructional time indicates a greater distance between Thai and English.[2] When taken together, the issues of language distance and Eurocentric instructional delivery mode are two sides of one argument against the global applicability of a Eurocentric delivery mode to teach French L2 to Thai L1 speakers.

The third issue concerns the specific needs of Thai learners of French. Among the questionnaires administered to secondary and tertiary Thai learners of French the majority of respondents cite French pronunciation, grammar, and speaking skill as the greatest obstacles (รุ่งรัตน์ วัชรพฤกษ์ 2527; Yanaprasart 2000; เกศินี ชัยศรี 2553). The majority of respondents cited French songs and games as their preferred but least frequently used in-class learning activities (รุ่งรัตน์ วัชรพฤกษ์ 2527; เกศินี ชัยศรี 2553).

1.2 Research Objectives

This study aims to investigate:

- (1) the extent of short-term proficiency gains in recall and retention of French pronunciation learned through song-enhanced instruction.
- (2) the degree that Thai learners of French rate the use of songs as part of their learning experience.

1.3 Research Hypotheses

The level of ease or difficulty in learning a foreign language depends on the structural similarity between L1 and L2 (Sweet 54; Walqui & West 2000). This similarity, called "language distance", influences the amount of L1 transfer that can facilitate L2 acquisition (Odlin 1989; Weltons & Grendel 1993; Kujalowicz 2005; Pongpairoj 2007; Cooper & Wang 2010).

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[2] Jackson & Kaplan 2003; Jackson & Malone 2009

Despite the fact that for most Thai L1 speakers, though French is an L3 learned after English L2, there is virtually no transfer from English L2 to French L3 (Pongpairoj 2007). In addition, the Thai and French languages possess almost no structural similarities (Pitaktham-Supavej 1986; Yanaprasart 2000, 2003).

Major publishers of French instructional materials contained methods and activities geared toward European audiences who speak an L1 that is related to French. The unsatisfactory results obtained from twelve years of instruction using Eurocentric materials constitute evidence against their global applicability for Thai L1 speakers (cf. Mountford 1986; Thamraksa 2004).

1.4 Research Scope

Due to time constraints during the summer session, and the interests and background of the participants, this experiment focused on one aspect of the French language: pronunciation. Participants were interested in being able to use correct dictation and to sight-read written French for singing rather than communication. Therefore, instruction was devoted to phoneme-to-grapheme correspondences. Because the French song pilot project is not a credited course, completers receive a certification of achievement at the end.

1.5 Research Contributions

Numerous surveys have been conducted in Thailand about learner preferences and learning strategies for English and other foreign languages. Such surveys reveal that games and songs are among the most popular activities both inside and outside the classroom (เกศินี ชัยศรี 2553). Furthermore, Thai learners generally do not perceive either games or songs as learning activities (Chusanachoti 2009). Although at least two empirical studies have been conducted concerning the educational benefit of games for Thai learners of English (Chusanachoti 2009; Reinders & Wattana 2011), no such research has investigated the benefit of songs for Thai learners of English, French or other foreign language.

Chapter 2

Literature Review

2.1 Music and the Brain

Our use of language can either be internal or external, voluntary or involuntary. Whereas praying is an internal and voluntary activity, dreaming and singing to oneself are internal yet involuntary activities. In two surveys of bilinguals speaking different L1 and L2 between as many as 50% reported the ability to sing to oneself in both languages (Grosjean 1982; Cook 1998).

The involuntary repetition of stored imagery can involve any of the five senses (Kellaris 2001). Joachim Ringelnatz (1883-1934) used the term *öhrwurm* after Mark Twain's coinage of *earworm* in 1876 to refer to a rhyming jingle without music that haunted the writer (Pape 1974). According one neuroscientist, also trained as a classical pianist, most people experience "previously heard music that, while unintended, repeats uncontrollably and pervasively in thought" (Bennett 2002).

Among 286 respondents from 33 countries, music was the most common type of imagery repetition at 98.2%. Words or text are less common at 18.5% (Bennett 2002). Among 12,420 Finnish respondents musical imagery repetition was often experienced at 59.3% versus words or sentences at 37.3% (Liikkanen 2008). These findings are summarized in table 2.1 below.

Table 2.1 Type of Involuntary Recalled Imagery

Researcher	music	words, text
Bennet 2002	98.2%	18.5%
Liikkanen 2008	59.3%	37.3%

Among the various studies that have examined the unconscious or involuntary recall of songs, up to seven different names have been given to this phenomenon. These names include: Song Stuck in My Head Phenomenon or SSIMHP (Murphey

26.1% to everyday 33.2% to every week at 32.4% (Liikkanen 2008). These findings are summarized in table 2.1.1 below.

Table 2.1.1 Occurrence of Involuntary Recall of Songs

Researcher	frequently	infrequently	never
Kellaris 2001 1,000 respondents	50%	40%	10%
Liikkanen 2008 12,420 respondents	59.3%	40.5%	0.2%

Elsewhere, the majority of respondents reported that the involuntary recall phenomenon is accompanied by unconsciously singing, humming, whistling or tapping the tune to themselves (Bennett 2002; Brown 2006). Other features of MIR or INMI:

- can be accompanied by either subvocalization or vocalization (Murphey 1990: 60).
- qualities of the tune are repetitiveness, simplicity, and incongruity or surpring rhythmic variation (Kellaris 2001).
- involuntary retrieval of a tune can include ones that we hate (Cunningham, Downie, and Bainbridge 2005).
- can be associated with emotional experiences (Reik 1953)

Respondents in Liikkanen's study (2008) reported a higher frequency of INMI for familiar lyrical music (77.4%) over either unfamiliar lyrical (13.5%) or familiar instrumental music (20.4%). These statistics closely resemble those of a survey by Kellaris (2001). These findings are summarized in table 2.1.2 below.

Table 2.1.2 Type of Musical Imagery for INMI

Researcher	familiar lyrical music	instrumental	other
Kellaris 2001	73.7%	7.7%	18.6%
Liikkanen 2008	77.4%	20.4%	13.5%

During the involuntary mental rehearsal of a tune "melody and lyrics were rated as being the most vivid dimensions of musical imagery" among all respondents polled (Bailes 2004). In other words, INMI is a "spontaneous and sometimes vexing experience of hearing a familiar melody in one's head", especially when accompanied by lyrics (Kraemer 2005).

Experiments show that song lyrics are retrieved as musical images from auditory memory (Halpern 1988). More recent experiments with positron emission tomography (PET) and functional magnetic resonance imaging (fMRI) show that familiar or highly familiar musical images, which are stored in the auditory cortex, involve the greatest amount of brain activation (Halpern and Zatorre 1999; Kraemer et al. 2005; Leaver et al. 2009). Familiarity has been quantified by other researchers who have found that MIR or INMI usually occurs after hearing a song three or more times, and the "chorus at least nine times" (Bennett 2002).

2.2 Research on Songs for Language Teaching

The connection between songs, music and human language has been recognized by several researchers. The earliest finding was that songs and music facilitate memorization and retention of the target language (e.g. Bartle 1962; Cormiers 1985; Falioni 1993; Medina 2002). A subsequent finding was that music and song increase recall of the target language (McElhinney & Annett 1996; Prickett & Moore 1991; Wallace 1994). Most recently, it has been found that songs enhance foreign language acquisition more than mere recitation of text (Lowe 1995; Medina 1990, 2002; Salcedo 2002, 2010).

The findings do not however suggest that listening, memorizing and performing songs to music is all that is involved. Professional singers can memorize and perform songs in languages that they do not speak or understand. To make listening and performing songs a useful component of foreign language learning, they must be accompanied by pre-listening and post-listening activities that focus on some structural aspect, whether it be pronunciation, meaning, new vocabulary, or grammar (Boiron 2006; Medina 2002; Salcedo 1996).

In the USA and UK language courses which make music and song an integral rather than a peripheral part of instruction appeared sporadically in the 1970's and 1980's (e.g. Richards 1975 for Spanish; Kind 1980 for ESL, and 1983 German). Then in the 1990's the number of such courses mushroomed for ESL and ELOTE. Concurrently with the proliferation of language courses, research into the integration of songs in foreign language instruction has been continuing since the 1970's and 1980's (e.g. for French see Leith 1979; Delière & Lafayette 1985; Poliquin 1988; Foster 1993; Lowe 1998; Boiron 2006; Prévots 2006; Thompson 2006).

Classroom research can be divided into Western (i.e. ESL for native speakers of ELOTE and ELOTE for native speakers of English) and Asian EFL contexts. The justification for not lumping both Western and Asian research together is connected to the issue of language distance and L1 transfer.

Language pairs of L1 and L2 that belong to the same family have a shorter language distance than do language pairs that are unrelated. Similarities between pairs of related languages can be phonological, grammatical, lexical or all three. English, French, German, Russian and Spanish are all members of the Indo-European family. In terms of vocabulary alone English shares a 60% lexical similarity with German, 27% with French and Spanish, and 24% with Russian[3]. The advantages to the learner can be measured in terms of the amount of instruction need to reach professional working proficiency (FSI/ILR 2) in the target language. The average amount of intensive instruction for English L1 speakers to reach level two in Spanish and French is about 600 hours, though slightly less for German[4]. By contrast English L1 speakers require almost twice as much instruction time to reach the same level in Russian or Thai. Finally, languages like Chinese, Japanese, and Korean require almost three times as much instruction time as either French or Spanish because the language distance is the greatest[5].

Relatedness among pairs of L1 and L2 results in lesser language distance and greater transfer of skill from L1 to L2 or L2 to L3. The fact that English, French, German, and Spanish all use the Latin alphabet and have a large amount of shared vocabulary means that acquisition of reading and writing skills will be greatly enhanced because of L1 transfer. In the case of Chinese, Japanese, Korean, Russian, and Thai, English L1 speakers are at a disadvantage. Conversely, L1 speakers of these Asian languages have little or not positive transfer to enhance their acquisition of English. Therefore, research for L1 speakers of Indo-European and non-Indo-European languages should be considered separately. These studies are summarized in tables 2.2.1 and 2.2.2 below.

[3] http://www.ethnologue.com/show_language.asp?code=eng
[4] Carroll 1967
[5] Jackson & Kaplan 2003; Huang 2007; Jackson & Malone 2009

Table 2.2.1 Western Research on Songs in the Classroom

Researchers	L1	L2
Kind 1980, 1983; Kramer 2001	English	German
Polquin 1988; Cormier 1995; Delière & Lafayette 1995; Cormier 1995	English	French
Medina 2002; Salcedo & Harrison 2002; Salcedo 2010	English	Spanish
Iudin-Nelson 1997	English	Russian
Medina 1990, 1993	Spanish	English

Table 2.2.2 Asian EFL Research on Songs in the Classroom

Researcher	L1	L2
Fangzhi 1998; Chuang & Beasley 2008; Shen 2009	Chinese	English
Huy Lê	Vietnamese	English
Moriya 1988	Japanese	English

Chapter 3

Research Methodologies

3.1 Population and Sample Size

This study was conducted in Thailand, from April to May 2011. The population consists of eight secondary students without any previous instruction in French.

Because this study investigates Thai L1 speaker novices, with no formal instruction in French, learning an unrelated L2, these findings may be generalized to other contexts.

3.2 Sampling of Secondary Students

Participants in this study began with nine secondary students between the ages of twelve and seventeen on the first sessions. However, by the third session this number stabilized to eight. Of these eight, only six took the aural-oral test. The six completers regularly attended all five sessions (see table 3.2 below).

Table 3.2 Tutorial Attendance

Tutorial	Total Participants
Session 1	8
Session 2	9
Session 3	5
Session 4	8
Session 5	6

3.3 Research Instrument

The research instrument to measure the proficiency gains was an aural-oral test of intelligibility and sight-reading ability. The aural part of the test required participants listened to an mp3 recording of a song to assess their ability to perceive various aspects of French phonology that they had been trained in. The oral part of the test assessed the accuracy with which participants could pronounce French according to their script (i.e. lyrics). Participants were tested on their intelligibility and sight reading ability at the end of the project. There was no pre-test because all of the participants have no previous knowledge of French. Although there was no time limit, some took as long as two hours to complete the test. Thus it was up to the participants to decide when they had practiced the song enough times before recording their voice.

3.4 Data Collection

Originally, data was to be collected two sources: oral proficiency interview (OPI) pre-test and post-test, as well as written test in French grammar and vocabulary. However, this was not necessary because all of the participants had no previous instruction in French. In the DPU recording studio, participants used the Sony Sound Forge™ program to record their voice after listening to an mp3 file of a song and by referring to a printout of the lyrics. Their recordings were assessed by playback and comparison with the lyrics. Completely unintelligible words and omission of liaison were counted as null.

3.5 Design of French Song Pilot Project

Participants attended five sessions for two hours each. After the first session, each subsequent session began with a warm-up to sing songs from previous sessions. The first audition was for the melody without lyrics. The second audition was melody with lyrics, followed by tutorial.

The tutorials were low-tech, and held in a regular classroom with one LCR and internet access. Such low-tech activities included: Power point and whiteboard. The tutorials were aimed at pronunciation accuracy, such as oral and nasal vowels, and consonants. In addition, sight-reading rules were introduced, such as final silent letters

(-c, -p, -s, -t, -x) and liaison across word boundaries. During the tutorial, participants were instructed to mark their text but not to transliterate into Thai. Silent letters were to be crossed out, while liaison could be indicated by a hook above or below adjoining letters, as *les^anges* or *mon‿amour*. The third and four auditions were for participants to sing along with the melody by referring to the lyrics.

3.6 Analysis of Aural-Oral Test

Evaluation of the mp3 recordings of the participants showed that their sight-reading for silent letters was 100% accurate for all. However, there was some variation in their overall intelligibility. Some words were intelligible but inaccurate due to L1 transfer, such as final **-l** > **-n** or consonant cluster reduction **bl-** > **b-**. In other cases, lyrics were mumbled or omitted. Finally, in some cases inaccurate transliteration into Thai affected the intelligibility of their pronunciation.

Liaison occurs four times in the text, involving the final –s in *les*, *des*, and *ces* followed by a word that begins with a vowel. This feature of French phonology is more problematic than others. Although most participants pronounced the liaison if it was marked on their paper, there were two inconsistencies. One participant pronounced it correctly without marking it first, whereas another marked it by neglected to pronounce it (see table 3.6 below).

3.6 Results of Aural-Oral Test

Participant	Age	Intelligibility (87 words)	Liaison (4 occurrences)
P	14	61/87 = 70%	0/4 = 0%
L	13	75/87 = 86%	2/4 = 50%
N	13	78/87 = 89%	1/4 = 25%
C	17	81/87 = 93%	2/4 = 50%
Y	17	83/87 = 95%	4/4 = 100%
M	13	85/87 = 97%	4/4 = 100%

Chapter 4

Results and Discussion

4.1 Teaching Plan

Test results show that ten hours of instruction and practice were sufficient for learners to achieve a complete understanding of the principle of silent final letters in French. In addition, their general intelligibility was very positive with three out of six scoring above 90%, two above 80%, and one at 70%. However, more instruction and practice would be required for mastery of liaison, as only two out of six scored above 50% accuracy, even though it involved the same type of liaison.

There are at least forty-four different activities involving lyrical music which other researchers have identified for the novice to pre-intermediate learner (see appendix). If the musical element is removed, and lyrics used as pure text, the number of activities can be doubled or tripled (see Murphey 1992).

This group of participants was not interested in learning French pronunciation in order to communication. Instead their goal was to be able to sight-read lyrics and to be able to sing in French. This is because of their musical background. The limited needs of these participants naturally constrained the instructor to use a small number of activities.

Although every French song is accompanied by a Thai translation, such information was unnecessary for their group. Parallel translation would only hold aesthetic value for the learner who might be curious about the meaning. In an ordinary language class, other researchers agree that supplying translations in the learners' native language is necessary to relieve them of the burden of trying to hammer out their own translations.

Lyrics were supplied in standard French spelling only. There was no accompanying Thai transliteration for three reasons. First, Thai learners of French can

be expected to use their knowledge of English spelling as a springboard to French. Second, French and Thai phonology have very few similarities, so as to make Thai transliteration obstruct rather than facilitate the acquisition of French pronunciation. Thirdly, reliance on transliteration impedes the attainment of fluent reading skill in the target language, especially when the native alphabet bears no resemblance to the foreign alphabet.

Although a few participants began trying to write interlinear transliterations as early as the second session, I forbade the practice. In the aural-oral test, two participants had partially transliterated their lyrics into Thai, whereas another two fully transliterated their lyrics into Thai. Finally, another two participants used no transliterations at all but simply marked silent letters and liaisons. However, there is no correlation between transliteration and achievement. For example, students P and Y both use full transliteration into Thai, but P scored the lowest of the group.

Table 4.1 Transliteration into Thai as Learning Strategy

student	Partially transliterated	Fully transliterated	No transliteration
P		X	
L			X
N			X
C	X		
Y		X	
M	X		

4.2 Suitability of Song Selections

Songs were selected based on their simplicity, clarity, and repetitive chorus. Another criterion was the slow tempo of the song (see Lems 2001; Lynch 2006; Chuang & Beasley 2008). Among the eight songs used, only two were fast paced, whereas the others were slow ballads. French classic popular songs were also selected because of their most prominent phonological features, such as liaison.

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At the start of the course learners were given the URL for at least two websites that provide French songs, lyrics and karaoke in order for them to select their own songs to bring to class. However, none of them did so. In addition, mp3 recordings of Céline Dion in French were offered, but not accepted. A CD of all songs used in the course was also available, though most did not make a copy for home use.

4.3 Satisfaction Survey

In the satisfaction survey, those who submitted written comments considered all songs to be melodious and enjoyable. At least three respondents wanted the duration of the sessions to be longer than two hours or more than one per week. In terms of course content, and teaching method, as well as perceived learning, all rated the course "very satisfied".

Chapter 5

Conclusions and Recommendations

5.1 Conclusions

Subsequently, a satisfaction survey was distributed to look for ways to improve the use of songs for language teaching.

In their written comments on the satisfaction survey three out of ten respondents stated that they would like to have more frequent sessions than once per week. This leads to the issue of how much songs should be used in the classroom. According to Rivers (1968: 375) "A simple song, with uncomplicated words and some repetition, relaxes and refreshes the class", either at the beginning or to conclude a class.

As for the perceived amount of learning, respondents rated this aspect of the course an average of 3.4. At the same time they rated their amount of enjoyment at 3.9. Whereas educators may doubt the correlation between perceived amount of learning, enjoyment and actual learning (e.g. Chuang & Beasley 2008), this study shows a positive correlation between these variables. In their written four respondents specifically mentioned the likeability and melodiousness of the song selections, while five out of six test-takers scored above 80% on their aural-oral test.

5.2 Recommendations

At least five recommendations can be made regarding the use of songs in the classroom.

Firstly, in accordance with the findings of Western researchers who examined use of songs to teach English and ELOTE, Thai educators should integrate songs as part of their regular foreign language teaching activities (Murphey 1992).

Secondly, educators need to deliberately select songs according to their content linguistic content, such as listening comprehension, pronunciation, grammar,

vocabulary (Salcedo 2002; Prévots 2006; Thompson 2006). At the same time, learners should be encouraged or assigned to contribute their own songs to increase their motivation and enjoyment (Prévots 2006).

Thirdly, educators can help reduce learners inhibitions about singing in public or in the classroom by joining the in, not merely observing (Thompson 2006).

Fourthly, whenever possible supply a translation of the lyrics into the native language so that learners will not be distracted by opening their dictionary for every new word (see Boiron 2006).

Fifthly, listening to songs accompanied by music, as well as singing songs are more effective activities that treating lyrics as text without music (Halpern 1988; Halpern & Zattore 1999; Kraemer et al. 2005; Liikkanen 2008).

Chapter 6

Implications

The findings of this study provide at least four implications for foreign language education.

The first implication concerns the generalizability of these findings. Although participants were secondary students, their enjoyment of singing as an outside-of-class activity is the same as university students. As this group was comprised of all native speakers of Thai, with no previous instruction in French, one might expect that findings could be duplicated elsewhere.

The second implication concerns the applicability of these findings to English. In consideration of the greater language distance between Thai and French, as opposed to Thai and English, the applicability of these findings should be expected to be the same or greater for English language teaching.

The third implication concerns need for a programmed aural-oral approach to teaching learners to associate spoken and written forms of the target language (see Kaneda 1972). The affects of a reading approach to French are that after 15 weeks of instruction, correction, and training most Thai university students are still very unsure how to pronounce French words and phrases.

The fourth implication concerns the socio-cultural situation of foreign language teaching in Thailand. Because Thais are more inhibited about speaking a foreign language in the classroom than singing it, educations should exploit this fact to use singing as a vehicle for increasing the quantity and quality of exposure to the target language.

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Appendices

Song Activities

Preparation:

You can supply lyrics in parallel text format with L1 and L2 side by side (Thompson 2006). If the listener does not know the meaning of a song that has been memorized, it "may remain only at the acoustic level" rather than the auditory level (Rivers 1968: 145).

Story songs presented with illustrations, photos and gestures (Medina 2002). "The teacher must also collect pictoral materials to illustrate his lessons" (Rivers 1968: 276). Use illustrations of meaning of new vocabulary to aid acquisition (Medina 2002).

Create a songs unit for one part of the semester (Prévots 2006). Include one song per chapter, including grammar, vocabulary, listening, speaking, course theme (Prévots 2006). Prepare pre-listening elicitation questions. Students need a task in order to listening attentively (Boiron 2006).

Encourage greater student involvement by having students choose the song to be studied in class (from a pre-selected group) (Prévots 2006). Ask musically inclined students to bring an instrument (Prévots 2006; Thompson 2006).

HIT PARADE

- distribute lyrics with their translation in the learners native language to allow for greater enjoyment (Boiron 2006). OR let students bring in lyrics for one song plus mp3 to let class vote on top 10.

Pre-listening:

Look at song title together. Ask learners to guess about the contents. Have them check their answers after listening (Gallon 2002: 135; Berge no date). Draw a mind map on the white board for the semantic field of the song's theme (Boiron 2006).

Pre-listening questions: Who is singing? Man or woman? Young or old? What is the mood of the song (happy, sad etc)? What is the theme of the song? (Thompson 2006), qui sont les personnages? Que font-ils? (Gallon 2002). Tell learners the background of the song in very general terms. Have photos to retell song. Ask them questions such as: Où/quand se passe l'histoire? Qui sont les personnages? (Gallon 2002: 40).

Present new vocabulary with *illustrated flashcards* (Medina 2002).

Learners look at photos that accompany song to answer true/false questions (Gallon 2002: 70).

Directions: Look at the lyrics for 2 minutes. Find as many words as you can that are related to the theme of "X" or the emotion of "Z". Write sentences using as many of these words as you can (Boiron 2006). What words relate to the song's theme? (Prévots 2006). Write a short text using these related words (Prévots 2006).

Total Physical Response, kinesthetic memory

1) Ask learner to consider what gestures might accompany the words of a folk song or children's song (Prévots 2006). Play song in background while learners plan and discuss choreography of in groups (Medina 2002).

2) Dramatization using vocabulary list (Medina 2002).

3) Perform skit using all vocabulary with costumes and props. Groups vote on the best choreography (Medina 2002).

Listening:

Have learners *circle* the words that occur in the song from a list of vocabulary while listening (Boiron 2006). Play song *at least twice before letting learners read lyrics*. Then have learners *underline* words they know. They should write these on the whiteboard in *scrambled* order (Gallon 2002: 130). Arose curiosity about song contents by asking questions about the background, relate it to student lives. Let them sing or memorize it on a voluntary basis (Gallon 2002: 131).

If singing, practice pronunciation singularities, highlight key vocabulary (Prévots 2006).

Listen to the musical introduction to the song. Have learners try to guess the next part (Boiron 2006).

1st Listening (without lyrics):

Without lyrics have learners listen to the song and indicate the number of times that you hear the word "X" or the grammatical form "X" or the sound "X" for consonants, vowels etc. (Boiron 2006). Listening to an except for a particular grammatical form, such as: infinitive, passé compose, futur, imparfait (Gallon 2002: 77). Have learners fill in the table with the linguistic element indicated, such as tense, verb form, participle, adverb (Thompson 2006).

Aural discrimination practice: minimal pairs of words followed by student performance (Rivers 1968: 120). Pronunciation and lyrics analysis: liaisons, sound

discrimination (Gallon 2002: 118). Sound discrimination activities minimal pairs including [e]/[ɛ] [œ]/[ö], such as *peu/peur* (Gallon 2002: 130).

For Listening-comprehension at beginner level, match one of three pictures to the content of the song excerpt (Rivers 1968: 295).

Total Physical Response, kinesthetic memory

Organize a listening-comprehension guessing *game* that requires either *physical* or oral responses. The games should recombine "material from earlier lessons" to improve recall and retention (Rivers 1968: 147). If you have a music video (other than singer performing), ask students to imitate body movements in the song (Thompson 2006).

Dramatize song lyrics when learners hear song first time. Have learners draw pictures of new vocabulary Or use costumes, props. Have learners dramatize songs (no need to lip sync or sing). Play song while actors perform it (Medina 2002).

2nd Listening:

Distribute lyrics with or without L1 translation or glosses; this may be a *cloze* activity which continues through the next listening (for either grammatical or lexical elements); instead of *cloze*, the text may contain grammatical or spelling errors to be corrected (Thompson 2006). Listen first time without looking at lyrics. Then replay so learners can try to complete *cloze test* in pairs (Gallon 2002: 134). Check comprehension by asking questions about meaning of lyrics. Then play a second time (Medina 2002).

While Listening (First Listening, Second Listening) (Prévots 2006):

- If singing: Raise audio volume if melody is complicated; lower if you'd like students to be more vocal.
- Remove selected words; students fill in blanks.
- Remove selected words; provide word list and students circle what they hear (or, with words cut out and handed to pairs in envelopes, students place missing word in blank).
- Provide *scrambled* sentences or paragraphs; students reorganize them.
- Students *circle key sounds*.
- Students raise hands upon hearing key words.
- Students *fill in chart* with information missing (e.g., who does what, where, when, why).
- When using video as well, ask memory questions (Did you see any __, How many times does ___, Where does __ go and why, etc.); follow up by having students think of other detail questions their classmates must answer along with the second viewing. Listen without the text and predict subject of song through title or first line (or with video: first image).

3rd Listening:

Do linguistic *analysis* of lyrics in terms of pronunciation, grammar, vocabulary, culture (Thompson 2006). For weaker students who have deduced patterns and paradigms, grammatical explanation in their L1 is appropriate (Rivers 1968: 85).

MUSICAL CHAIRS

- 8 ½ x 11 *illustrated flash cards* (not more than 10 new vocabulary items per session). Use flashcards to present new vocabulary to class (Medina 2002)
- When one of the new vocabulary is heard, stop the tape. Learners must STEP ON the flashcard containing that vocabulary The last kid to step on it is OUT (See Medina no date http://www.forefrontpublishers.com/eslmusic/downloads/vocab.pdf)

HIT PARADE

- Students should listen and rate the songs on a scale of 0-5 (Boiron 2006).

Post-Listening:

Post-listening activities help learners sift out important from trivial information, e.g. asking questions about the communication situation, finding key words, reasoning and analyzing the context, translation of key phrases into L1, finding certain vowel or consonant sounds. Make *true/false questions* about the contents. Listen again to check answers (Gallon 2002: 41).

Have learners practice further the grammatical singularities most relevant to the day's lesson (Prévots 2006). Practice with new vocabulary. Build lists of similar words; find definitions; write a summary or new song or story using 5-7 key words. (Prévots 2006).

Have learners practice pronunciation by memorizing songs "carefully chosen so that the vocabulary… and structures are appropriate to the level" of the learner (Rivers 1968: 121), as with scaffolding.

Use a tape recorder with playback allows student to "compare his production with that of the unchanging model and rerecord it until he is satisfied" (Rivers 1968: 122).

Using photos that accompany song, have learners complete a *cloze test* with words or phrases that are depicted (Gallon 2002: 76).

Have learners summarize [orally or in writing] each phase of the song's story (each verse or group of verses) (Prévots 2006).

Create substitution drills to change first person verb to third person or vice versa (some songs are more suitable than others). This can also be a homework assignment (Thompson 2006). *Substitute* the song's grammar or vocabulary (change present tense to past or future, verbs or pronouns or adjectives into opposites (Prévots 2006).

MUSIC VIDEO

- Tell learners to imagine scenes that could be added to accompany the song (Boiron 2006).
- View an actual music video version of the song (not merely the musician performing it).
- Create successive scenes that summarize the song (Boiron 2006).
- View group music videos and vote on the best one that matches the lyrics, theme etc (Boiron 2006).

MUSICAL MINI-DIALOGUE MIXERS

* Create two-line mini-dialogues from patterns in song lyrics (Medina 2002; Thompson 2006). Some lyrics are already in the form of *dialogues*, such as Maxime LeForestier. Some songs by Brel can be performed in class as *skits* because the characters in the songs are well-defined (Thompson 2006).

* Have learners repeat dialogue (Medina 2002).

* Have learners present dialogue in pairs with face and hand gestures. After several rehearsals, let them change partners. Then move on to the next mini-dialogue (see also Medina no date http://www.forefrontpublishers.com/eslmusic/downloads/speaking.pdf).

GROUP PERFORMANCE

Play the song again and sing in unison, teacher too (Medina no date ; Thompson 2006). Student need to hear "recombinations of [listening] materials", especially if acted out in dramatizations to provide context (Rivers 1968: 146). Divide class into groups to let them plan a dramatization of the song with dialogues. They can create their own costumes and props. Then have groups perform the song (Medina 2002).

- Challenge class to sing without music, only lyrics or vice versa (Thompson 2006).
- Invite small groups or pairs to sing with musical accompaniment by a member of class who plays guitar, flute, etc (Thompson 2006).

Out-of-Class Song Assignments:

Have learners write a parody of the song or personalize it creatively (Thompson 2006).

Have learners find a song on a similar theme by a different singer (Thompson 2006).

Have learners create a storyboard of their own imagined versions of a video (Prévots 2006).

Have learners students create a related comic book ("un roman photo") with current software (Comic Life Deluxe, Snapz Pro) See example http://www.francparler.org/dossiers/pj/romanphotobenabar.pdf in Prévots (2006)

Abbreviations

DPU refers to Dhurakij Pundit University, a private university located on the outskirts of Bangkok

EFL English as a foreign language

ESL English as a second language

ELOTE European languages Other than English

ESP English for Specific Purposes

fMRI Functional Magnetic Resonance Imaging

FSI/ILR Foreign Service Institute/Interagency Language Roundtable

INMI Involuntary Musical Imagery

L1 native language

L2 second language or target language

MIR Musical Imagery Repetition

OPI Oral Proficiency Interview

PET Positron Emission Tomography

SSIMHP Song Stuck in My Head Phenomenon