

USING SONGS FOR THE TEACHING OF ENGLISH

A THESIS

PRESENTED TO THE DEPARTMENT OF
ENGLISH LANGUAGE EDUCATION
THE FACULTY OF LANGUAGE AND ARTS EDUCATION
SANATA DHARMA
TEACHER TRAINING INSTITUTE



WRITTEN BY :

MEGA WATI

I 2218



YOGYAKARTA, APRIL 1988

USING SONGS FOR THE TEACHING OF ENGLISH

A THESIS

**PRESENTED TO THE DEPARTMENT OF
ENGLISH LANGUAGE EDUCATION
THE FACULTY OF LANGUAGE AND ARTS EDUCATION
SANATA DHARMA
TEACHER TRAINING INSTITUTE**

**A PARTIAL FULFILLMENT
OF THE REQUIREMENTS
FOR THE DEGREE
OF SARJANA PENDIDIKAN
(SI)**

WRITTEN BY :

MEGA WATI

I 2218

YOGYAKARTA, APRIL 1988

USING SONGS FOR THE TEACHING OF ENGLISH

A Thesis

Presented to the Department of

English Language Education

The Faculty of Language and Arts Education

SANATA DHARMA

Teacher Training Institute

A Partial Fulfillment

of the Requirements

for the Degree

of Sarjana Pendidikan

(SI)

Written by :

MEGA WATI

I 2218

Yogyakarta, April 1988

APPROVED BY :




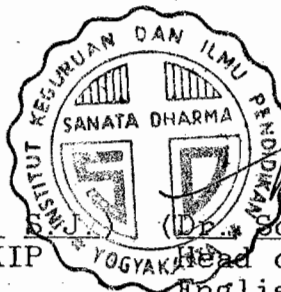
(Dr. Gloria Soepomo)
Major Sponsor



(Dra. Retno Muljani)
Sponsor



(Drs. F. Danuwinata)
Rector of the IKIP
Sanata Dharma



(Dr. Soepomo Poedjosoedarmo)
Head of the Department of
English Language Education

I am Yours, Lord, yet teach me all it means,
All it involves of love and loyalty,
Holy service, absolute surrender,
And unreserved obedience unto Thee.

- Anon

For from him and through him and to
him are all things.
To him be the glory forever ! Amen.

(Romans 11:36)

ACKNOWLEDGEMENT

This thesis is written as a partial fulfillment of the requirements for the Sarjana Degree. It is also the expression of my love to the Department of the Language Education of Sanata Dharma Teacher Training Institute.

I am greatly indebted to my beloved supervisor, Gloria Soepomo, Ph.D. for her sincere, considerable and continual guidance, encouragement, and support in accomplishing this thesis.

My gratitude also goes to Retno Muljani, Dra., who has encouraged and helped me in more ways than she realizes.

I am also very grateful to the other teachers in the Department of English Language Education who have enriched my knowledge and personality. On this occasion, I want to show my special gratitude as well to Soepomo Poedjosoedarmo, Ph.D., Fr.B. Alip, Drs., and Y.B. Gunawan, M.A., for their concern and immeasurable help.

Without the willingness of many teachers I

interviewed to share opinions and ideas, this thesis will never come into being. To them, therefore, I devote my gratitude.

Furthermore, this thesis will never be accomplished without the needed understanding, support, and assistance of the other people around me. First, I want to thank my family and all the teachers and staff of the Columbia English Course for their indispensible understanding and assistance. Second, I am also thankful to Titin Listyani, Dra. and her family, Untari, Maria Rosalia Aeny, S.P., and Hermawan for lending me the computer and helping me write with the computer. Third, I am personally indebted to my close friend Indira Dewi Raniati and also to Benaya Agus Dwihartanta who have faithfully provided me with their invaluable help and encouragement.

It is to all of them that this thesis is sincerely dedicated.

Mega Wati

TABLE OF CONTENT

ACKNOWLEDGEMENT

TABLE OF CONTENT

Chapter I	INTRODUCTION	1
A.	Background of Study	1
B.	Aim	3
C.	Scope	4
D.	Methodology	5
E.	Plan of Presentation	6
Chapter II	WHY INTRODUCE SONGS IN THE CLASSROOM ?	8
Chapter III	THE USE OF SONGS IN TEACHING	17
A.	Relaxation and Exposure	19
B.	Reinforcement	21
C.	Presenting a New Structure	24
D.	Remedy	26
Chapter IV	SELECTION OF SONGS	30
A.	General Considerations	31
1.	Students' proficiency in English	32



2. Age and sex of the learners	33
3. Language of the songs	34
4. Beats and rhythm of the songs	35
5. Clear and relevant content of the songs	37
6. Length of the songs	38
B. Specific Considerations	40
1. Speaking	40
2. Writing	42
3. Structure	43
4. Listening	44
5. Pronunciation	46
6. Vocabulary	48
C. Problems in Selection of Songs	49 ✓

Chapter V	SUGGESTED PROCEDURES OF TEACHING ENGLISH	
	USING SONGS	54
A.	The Procedure for Teaching Structure	55
1.	Procedure	55
2.	Comments	58
3.	Suggestions	58
B.	The Procedure for Teaching Pronunciation and Vocabulary	61
1.	Procedure	62
2.	Comments	65
3.	Suggestions	65

C. The Procedure for Teaching Writing	65
1. Procedure	66
2. Comments	68
3. Suggestions	69
D. The Procedure for Teaching Listening	69
1. Procedure	70
2. Comments	71
3. Suggestions	71
E. The Procedure for Teaching Speaking	73
1. The Procedure of Guided Speaking	74
2. The Procedure of Free Speaking	76
3. Comments	78
4. Suggestions	79
Chapter VI CONCLUSION	82
BIBLIOGRAPHY	86
APPENDIX	89

CHAPTER I
INTRODUCTION

A. Background of Study

The idea of writing a thesis entitled Using Songs for the Teaching of English came out partly because of interest and partly because of concern. Singing has always been my enjoyment since I was a child. I love singing so much that it motivated me to learn English in order that I would be able to sing and understand English songs. When I became a private English teacher 4 years ago, it also motivated me to teach English songs to my private students of 9 to 15 years of age. At that time, however, I used songs mostly for pleasure and only a few times for reinforcement. I never thought of any other usage of songs for the teaching of English.

Only when Mr. Nick Berbeck taught listening by using songs in the third semester of my studying in the IKIP Sanata Dharma did I begin to realize that songs can also be used as the main point of the teaching in big classes. Having learned the procedures of his teaching English with songs and also having had discussions with the other teachers in the course where I work, I began

to use songs for my listening classes in the course. The students' good feedback has encouraged us, the teachers in the course, to develop the usage of songs for writing and speaking as well as vocabulary classes. We find not only the excitement of the students but also other benefits of the usage of songs in teaching such as the increase of students' participation, interest, and motivation in foreign language learning and the improvement of their vocabulary and pronunciation as well as grammar. The benefits make us think that it is worthwhile to teach English by using songs.

Despite the above benefits, however, there are not many teachers using songs in teaching English. There are many possible reasons for this. They might not be aware of the remarkable results of songs in teaching or else, they might not know how to use songs in teaching. Being concerned about this, I began to embark upon this thesis to provide information and help for any English teachers who are interested in teaching English by using songs regardless of whether they have practised it or not, and to help other teachers who never practised this to increase the effectiveness of their teaching by using songs.

B. Aim

As stated before, not many teachers use songs for the teaching of English. This is understandable. In formal schools, for example, our curriculum system does not allow the teachers to 'waste' time singing. There is a lot of material to teach while the time allocation is very limited. So why waste time for singing? Explaining is more effective. Besides, not all teachers can sing and not all schools have the needed facilities such as tape recorders. And furthermore, it is difficult to get the appropriate songs for teaching. These limitations certainly prohibit them from using songs in their teaching.

Although the reasons for not using songs in teaching are quite acceptable, there is abundant proof which shows that using songs in teaching is worthwhile to increase the effectiveness of the teaching. Explaining is not enough. The students need practice. And songs provide drills which the students will keep repeating outside the class in a more natural way. They can also serve as material for writing, comprehension, discussion, etc. They can also improve the teacher - student relationship and student - student relationships

in class. In other words, songs provide a lot of class activities to keep the language learning and teaching interesting.

Thus, the aim of this thesis is to introduce the method of using songs in teaching English by describing why and how to use them for classrooms. And therefore, in order that they can really be a success, some problems in teaching English using songs will also be discussed. In the long run, it is hoped that the use of songs for the teaching of English will give a new atmosphere in language learning and teaching, improve student - teacher and student - student relationships, and increase the students' interest and motivation in language learning.

C. Scope

Through all the discussion, the thesis will try to answer the following questions :

1. Why do we introduce songs in the classroom ?
2. How can we use songs to teach ?
3. How can we select good songs for teaching ?
4. What are the suggested procedures for teaching English using songs ?

5. What are the problems of using songs for teaching ?

These questions are considered to be elemental and the most important points to discuss in accordance with the aim of the thesis described above.

D. Methodology

As mentioned before, the aim of the thesis is to describe the usage of songs for the teaching of English. In accordance with this aim, many research methods have been used to obtain the most useful information. So far, I have read a lot of books such as those describing the suggested procedures, seen how teachers use songs in their classrooms, and even tried them out in my own classes. Aside from that, I also have interviewed when necessary.

The interview was performed, for example, to ask some teachers why they never use songs in teaching. The information was very useful and will be discussed when coming to the problems of using songs for teaching. On another occasion, I interviewed some other teachers who have been using songs in teaching. The result was surprising and unexpected sometimes since they felt that

the method worked well with their students in spite of some difficulties which at times arose.

Reading books and watching teachers teach English by using songs in real teaching helped me to enrich my knowledge of the teaching method and improve the procedures I had already tried. Not all the suggested procedures in the books I read have been practised in my classes, I am afraid. The time and syllabus limitations do not enable me to do so. Nevertheless, the procedures recommended in this thesis will still be helpful for the teachers to use.

E. Plan of Presentation

This thesis will be divided into two major parts. The first part holds the main discussion of the thesis. The discussion will start from the most basic issue and move to the more complicated ones. The most important issue to know is the reason why we introduce songs in the classroom (Chapter II). Then it will introduce the use of songs such as to reinforce the grammatical points already taught and to teach some particular grammatical points (Chapter III).

Furthermore, it will also describe the selection of songs for teaching (Chapter IV) and present the suggested procedures for teaching some particular items and skills (Chapter V). The conclusion of the whole discussion then will follow (Chapter VI).

The second part of this thesis holds the appendix. It contains a list of all the songs discussed in the previous chapters so as to provide further information about the songs that can be used to teach English.

CHAPTER II

WHY INTRODUCE SONGS IN THE CLASSROOM ?

Not much information about teaching English using songs is heard in Indonesia. Although I managed to find some songs in Students' Book I which is usually used in the first year of SMA, they are simply songs. There is not any clear reason why a certain song is there in a unit, nor logical relationship between the song and the previous or subsequent lesson. Moreover, there are no notes about how to make use of the song in the lesson except the vocabulary printed below it. Because of the limited information, quite a lot of teachers never pay close attention to the songs. They only sing one or two of them or, even worse than that, ignore them all together in order not to waste time on 'just' singing. Realizing the lack of information about why one should introduce songs in the classroom, I intend to describe the reasons in this chapter so that teachers will be able to intensify their English teaching.

Introducing songs in class can retain and increase the students' motivation and participation in learning. An article in Forum puts singing forward as a method of

varying the routine of learning (anonymous. Winter 1966. pp.9). It clarifies this reason by pointing out the importance of injecting a needed change of pace into the class schedule. Teachers should realize that the routine activities in learning can make the students bored. As a result, their motivation and participation in learning will decrease. By singing, their motivation and participation can be raised. Mario Papa and Giuliano Iantorno in their book Famous British and American Songs and Their Cultural Background also write about the function of songs in the classroom (1979). They state that singing is a means to raise the interest and motivation of the students. They also add, however, that they do not mean to claim that all the problems concerning motivation can be solved by introducing songs in the classroom. Singing is certainly one of the activities which generates the greatest enthusiasm, according to the two writers. In this case we understand that singing as a method of varying the routine of learning may be as profitable as it is enjoyable.

Songs also provide the teachers with a wide range of meaningful activities for the teaching of English. Some teachers I interviewed have been using songs quite

successfully for writing, speaking, and practising some English sounds. I have been using songs in my listening class too. Besides the two writers mentioned before, Papa and Iantorno, Ken Wilson, the writer of Mister Monday and Other Songs for the Teaching of English (1972) supports this statement. They offer the possible usage of the songs such as for presenting a new structure, discussion, comprehension, and drills. As far as drills are concerned, both Wilson and Julian Dakin, the writer of Songs and Rhymes for the Teaching of English (1985) hold that songs give a new dimension to drilling. Songs make the drilling more natural and meaningful since they are close to everyday life. Dakin in the book says :

Rhymes and songs thus occupy an intermediary position between mechanical drills, if they are used at all, and practice in simulated situations. (pp. 5)

In short, songs do not only provide a lot of activities in learning English but give a new dimension as well.

Another significant aspect of introducing songs in the classroom is that the teachers can encourage the students to learn the culture of the foreign language they are learning. Although it is true that culture can

be learned through novels and poems, songs are usually the most practical way to present knowledge about the culture. To cite an example, Wilson's simple song "Mister Monday" can be used to introduce the routine activities of western people (Soepomo, Gloria.1978). While discussing the song, the teachers can explain what time English people usually get up and go to work, how they take a bath, and so on. As a language is spoken within a certain culture, the understanding of the culture will be very helpful for the students in order to be able to use the language properly.

Songs, too, can be used to teach things which are unlikely to be taught in class. Alice H. Osman and Jean McConochie write in Forum that songs are an authentic way to learn the varied pronunciation of the English language such as the -ing form which is not always pronounced /ŋ/ but is often reduced to /n/ (1978. pp.3). Songs can also reflect archaic or dialect words which will broaden the knowledge of the students about the language. My students, for example, find the form of 'gonna' and 'wanna' in songs. Other younger students learn the sounds of animals from "Old MacDonald". Thus, songs will also be helpful for the students to

understand real language with its development and varieties.

One of the teachers that I interviewed believes that songs can lead to the mastery of the proper rhythm, stress, and intonation of the English language. He explained that as English is rhythmic, it is good for the students to hear and practise the rhythm, stress, and intonation through songs in order that they become familiar with those elements. The familiarity will help them achieve and master the proper rhythm of the language. Another teacher in Forum tells of a teacher who usually greets her students by singing : "Good morning ! Good morning ! I'm very glad to see you !". The students then will respond : "Good morning ! Good morning ! We're glad to see you here !", singing in unison (anonymous. Winter 1966. pp.9). By doing so, according to the writer of the article, :

... they are nevertheless hearing and practicing the rhythm, stress, and intonation close to that which marks the spoken greeting. (ibid.)

Furthermore, singing is an exceptional tool for reinforcement and recall. Since almost everybody likes singing, it is likely that the students will repeat the

songs outside the classroom for their own pleasure. This is certainly an effective 'drill' for them. If a song contains a certain grammatical point, the students will still remember it long after the lesson has finished. One of my students, for example, always found difficulty in deciding what verb-form to use after the verb make. But she was finally able to remember the right pattern when she learned the song "Sad Movies". Because one of the lines of the song says : "Sad movies always make me cry", my student can get the right verb-form. As an exceptional tool for reinforcement and recall, songs also function as good feedback for the students. They will soon realize their mistake in a particular structure when the words do not fit the music. In this way, they will remember the appropriate structure more easily.

Moreover, we can learn many things from the content of the songs. We can use songs to encourage the students to be more understanding and considerate. Songs enable the teachers to talk about humanity in class. It is also the teachers' duty to educate the students to be mature human beings.

The content of the songs can also sharpen the students' general knowledge of the world. Many songs are created as the product of the composer's attitude towards a certain social context. Therefore, when discussing such songs, the students can also learn about it. When I was taking a teacher's course in Bell College in Saffron Walden, England, I observed John Menhennett, one of the teaching staff, introducing "Blowing in the Wind" to his students. His students were all Italian youngsters who were studying English in the College. With a guitar in his hands, he discussed the content and the background of the song with the students. Soon the class seemed to burst into excitement. They talked about war, politics, and social situation of the world freely. Although not all the students participated in the discussion, - some students might have found it too difficult - the students followed it attentively. This method proves that songs can bring us into the understanding of what is going on in the world. Equally important, to practise English to talk about daily occurrence will encourage the students to learn English harder because they find English meaningful in their everyday lives.

Another thing that we should not forget is that songs can build up good relationships among the students or between the students and the teacher. The warm and relaxed atmosphere when singing will encourage the students and the teacher to be close to one another. This feeling will usually remain and affect the learning - teaching interaction positively. Teachers can never guess that after introducing songs in the classroom, they will find their class more lively. Under these circumstances, the students will find the learning more pleasant and enjoyable and as a result the learning process will tend to be a success.

To sum up what we have been discussing so far, there are a lot of reasons to introduce songs in the classroom. Songs can raise the effectiveness of the teaching; raise the interest, participation, and motivation of the students in learning the language; stimulate approach to the culture of the language; provide the students with necessary information aside from the daily lessons; enable the students to hear and practise the rhythm, stress, and intonation of the language; serve as an exceptional tool for reinforcement and recall; promote good personality; broaden the

general knowledge of the world; and build up good learning - teaching interaction.

Those are the reasons for the exploitation of songs for the teaching of English which make a lot of teachers believe in the importance of introducing songs in the classroom. However, there might be more to find out and try. We should remember that songs are just a tool. It is up to the teachers to exploit them in order to make the teaching fruitful.

CHAPTER III

THE USE OF SONGS IN TEACHING

Songs are very closely related to our everyday life. We have been so familiar with songs since we were babies as mothers usually lull their babies by songs. Since then, as we grow up, we cannot get rid of songs in any different situation such as when we are happy and impressed, when we are fatigued or worried, and when we are sad and distressed. On such occasions, songs would be likely to become a medium to express and ease feelings.

But there is more in songs. In learning too, songs play an important role. The role of songs in the learning process of children will clarify this. If we recall, we may admit that children learn a lot from songs. They learn about animals, members of a family, parts of the body, means of transportation, arithmetic, as well as good manners (Mega Wati. 1986). Through songs, they not only know their surroundings but also understand how they are supposed to behave. In this case, songs are a medium for teaching and educating.

Actually, the method of using songs in teaching is not new. From an article that I found, I conclude that this method has already been known abroad since at least 1966 (anonymous. Winter 1966). Even Soemardono, a teacher in IKIP Malang, pointed out that the use of songs in teaching is as old as the hills because he found it had been used to teach Dutch during the Dutch colonization (1984. pp.1).

Despite the long years of its being known, this method seems not to be popular in Indonesia. The reasons might be that teachers are not aware of the advantages of using songs in teaching, or they do not know how to use songs in class. The other reason might be, as Soemardono puts it, that it may seem to have no scientific basis if compared with other recent techniques (1984. pp.2). Therefore, only a few teachers teaching English in Indonesia introduce songs in the classroom. And only a few of the latter make good preparation when introducing songs in class because they usually use songs only for recreation or relaxation.

Besides the above purpose of introducing songs, in fact, there are some others which are already practised

to teach English, such as to reinforce the students' mastery of English, to present a new structure, and to correct grammatical mistakes. Thus, the use of songs in teaching can be classified into 4 categories, namely : for relaxation and exposure, for reinforcement, for presenting a new structure, and for remedy. Each of them will be discussed below.

A. Relaxation and Exposure

This is the simplest way of introducing songs in class. The purpose is for relaxing after a period of intensive learning, releasing the students from the tense atmosphere during the learning before, and restoring their interest in learning the language. Besides, it also serves as exposure for the students. They are made aware of the fact that they can learn and practise English outside the class too and are encouraged to do so.

Considering the purpose, therefore, the teacher does not need to make complicated preparations. This is why this method is considered to be simple. The song used for this purpose does not necessarily get in line with the subject learned before. The teacher can pick up a

song and present it to the students either by writing it on the board or having it stencilled before. If it is a short and simple song, the teacher can write it on the board for the students. But if it is long or complicated, which is very rare, it is better to present it on paper. Then the teacher has the students repeat after him reading the words of the song and explain or vice versa. There are two kinds of explanation here. First, the explanation of what the students can learn or practise through the song, and second, the explanation of the content of the song. Another variation of presenting the song under this purpose is that the teacher provides the first explanation, has the students repeat, and then provides the second explanation. The second technique is usually preferable because the purpose of introducing the song in class is made clear from the beginning and can be kept in mind during the process of learning the song, and it makes a clear cut between the main purpose of learning the song for the sake of the language and for the other things about life they can learn from the song.

The song entitled "Row, Row, Row Your Boat" might be good for this. It is short enough to write on the board

as well as simple enough for the students to learn. The song is also good for practising the English sound /r/ which is very different from the Indonesian's and the diphtong /əu/ which is often difficult for Indonesian students to pronounce. If necessary, the teacher can remind the students of the general difference on the form of adjectives and adverbs of manner, for example : merry (adj.) --> merrily (adv.) and gentle (adj.) --> gently (adv.). After the students repeat, the teacher explains the content of the song. He can translate line by line together with the students. Afterwards, he explains that the song is usually sung among friends and encourages us to face our life with joy. For variation, the teacher can divide the class into two to sing the song in cannon : the second group starts singing after the first one finishes the first line of the song.

After a quite long period of hard work, this activity will brighten up the class again as they sing in unison, and retain their interest in learning English.

B. Reinforcement

Perhaps it is for this purpose that teachers can

exploit the use of songs as much as possible. Lots of choices are available for them to apply in teaching. However, this is not an easy job at all, as the purpose of using songs in this point is much more 'serious' than the former section we have discussed.

The idea of reinforcement here is promoting the mastery of English. For reinforcement, songs can be utilized to strengthen grammatical points, building up vocabulary, improving the language skills, and promoting good pronunciation, and so on. To come to the objective, therefore, the teacher should organize everything carefully.

There are several things the teacher should notice. The first thing to keep in mind is that the songs used for this purpose must support the materials the students have learned. Then he can exploit the song to be used for reinforcing. As mentioned before, there is a lot of exploitation of the songs. To strengthen the pattern of Introductory It (It + Verb + to infinitive), for example, he can introduce "It's a Long Way to Tipperary". Or, if he wishes to have drills, he can do it in a more lively way because there are a lot of songs

which contain sentences or choruses that focus on grammatical patterns and are repeated many times, such as "If You're Happy", "We Shall Overcome", "Where Have All the Flowers Gone", and "Blowing in the Wind". When he wants to reinforce his students writing skills, he can pick up a song containing a story like "Tell Laura I Love Her", or "Clementine", and have the students retell the story of the song, etc.

Another important thing is the presentation of the song. It should be carefully planned and well presented to be a success. During the presentation of the song, the teacher has to draw the students attention to the point he wants them to learn or practise, for example by underlining the sentences with a certain pattern. Unless he does this, the song would be likely to function merely as enjoyment. On the other hand, however, the teacher should also be careful as not to do it in such an exaggerating way that the students become less enthusiastic over learning the song. The point of using songs for reinforcement is that the students learn and practise the language in a relaxed and lively way.

Those are the things to remember for the time being.

More details on the selection of the songs and the procedure to present them will be discussed in the subsequent chapters.

C. Presenting a New Structure

I personally think the use of songs for this purpose is more difficult and not very practical compared with explaining the new structure directly. Presenting a new structure through songs usually occupies more time. That is why, perhaps, I found that this technique is the least often used. However, if this is well carried out, it will bring a new dimension to both the learning-teaching process and interaction.

Because of the low frequency of its use, I only found two views of how to carry this out. According to Ken Wilson, the songs should not be used when a new structure is introduced to the class for the first time; but they can readily serve as illustrations of the use of the structure soon afterwards (Wilson, 1972. pp.5). He clarifies this by citing an example of his song "Going To". When the future with going to has been introduced, the situation in the song "Going To" can be explained to the students, who then listen to the song

and find examples of how this structure is used. On the other hand, I personally think the songs can be presented when a new structure is introduced to the class for the first time. This idea came out when I remembered my English teacher taught Future Tense with will and shall by presenting a reading passage "Goodbye and Good Luck" (Alexander. 1975. pp.35) and having discussions about its use, patterns, etc. This can be applied to songs, I think. Let us take Wilson's song "Mister Monday" as an example. The song introduces Simple Present Tense. After listening to the song, the teacher distributes the words of the song written on paper and has discussions with the students. He discusses the meaning, the situation of the song, and then analyzes each sentence, each verse, concentrates on the verb forms, and so forth. All of the activities are done in the form of questions and answers, and whenever the students get the right answers, the teacher can confirm by giving more explanation. The discussions then, are closed by writing the summary of Simple Present Tense.

Frankly speaking, I hold that the discussions are more useful and interesting than the first proposal. The



discussions encourage the students to be active and can implant confidence in them which will strengthen their motivation in learning the language. Moreover, using songs for presenting a new structure as suggested by Wilson seems almost the same as the use of songs for reinforcement. However, I realize that not many songs can be used for presenting a new structure. Teachers should be very careful in choosing songs for this purpose so that the presentation will be effective. And what is more, teachers should also make sure that the discussions will work for a certain class since unless the discussions work, this technique will be boring and useless.

D. Remedy

In learning English as a foreign language, students are likely to make mistakes. This is either because they confuse the concepts in the English language with those in Indonesian or because the concepts are so different that it is difficult for the students to master. Whatever the cause is, teachers have to take action. A remedy is imperative to put right the wrong things.

Certainly, there are several remedial methods that

the teachers usually make use of. But the most frequently used method is giving more intensive explanation followed by exercises to make the students more familiar with the correct forms. This method has been proved to be fruitful to some extent. Nevertheless, the teachers need to know another remedial method which will also work well in a certain context : using songs for remedy.

The superiority of using songs for remedy is that unlike the exercises which the students will be likely to forget after class, the songs will still be fresh in their mind long after the lesson has finished. This is certainly an effective way of remedy. And more, there is something special in songs. According to Soemardono, songs have power, which he calls 'the romantic power', which will make people gladly admit their mistakes without the feeling of being hurt, and readily accept correction (1984. pp.3). In this case we see that songs are wonderful to be used in remedial classes. The only objection I heard from the teachers I interviewed is that the activity of using songs for remedy seems to be less serious. Student will soon choose the enjoyment rather than the remedy. Although this statement might be true, I do not think the

teachers should be so upset because I believe that learning does not necessarily take place in full consciousness. The students may seem to neglect the teacher's comment for the remedy at the time he presents the song, but they have learned something actually, and usually the result will appear when needed.

When the teacher introduces a song for this purpose, he should emphasize the correct pattern and provide adequate information in such a way that the students will gladly realize their mistakes. On other occasions, when he meets the same mistakes again, he can remind the students of the line of the song containing the correct pattern. They will soon understand the function of the song and continue using it for getting feedback. The song itself will serve them good feedback because they will usually realize their mistake when the words do not fit the music.

So far, we have discussed the use of songs for teaching English. We have seen the use of songs for relaxation and exposure, for reinforcement, for presenting a new structure, and for remedy. It is hoped that the above description will brush away the previous

vague idea about the use of songs for the teaching of English as a foreign language.

CHAPTER IV

SELECTION OF SONGS

Many kinds of English songs are heard everywhere, and perhaps they have become our favourite. Some of us prefer pop songs, others folk songs or rock music, etc. Everybody can choose any song to be his own favourite. But it is not so with teaching. Not all English songs are good to teach English by. Since we use the songs for teaching, we have to take several things into account.

This chapter intends to describe the things worth considering in selection of songs. They will be discussed in two sections. The first section will discuss the general considerations in selection of songs such as the learners, the nature of the songs, and the language used in the song. The second section which follows will discuss the specific considerations in accordance with specific purposes in English teaching.

It should be kept in mind, however, that when the points to ponder appear one follows the other, it is never meant to show hierarchy of importance. This is because I believe that each of them contributes to our

success in teaching and is therefore important. The absence of any of the considerations will make the teaching less successful and consequently I cannot say that one point is more important than any other. Moreover, the order of the points does not intend to show the steps of how to select the songs for teaching. This is because actually there is no fixed step of selecting songs. From which point we start does not matter as long as we take all the points into considerations.

It is understandable that problems may arise in selection of songs. Therefore, this chapter also wants to clarify them. Although the third section of this chapter suggests the solutions of the problems, it does not mean to claim that those are the only possible solutions. The intention is that having seen the problems, the teachers will be able to find their own strategy to minimize the difficulties. Only when all of these are carefully thought over will the teaching be a success.

A. General Considerations

Generally speaking, there are several

characteristics of English songs which are good to teach English. To find those songs, there are several things to note. Here is the list of the general considerations in selection of songs.

1. Students' proficiency in English

It is important that the teacher considers his students' proficiency in English. How well do they know English ? The song then should be appropriate to their knowledge. Presenting a song which is too difficult from the point of view of grammar or vocabulary will just make the students frustrated. They will think their learning is not worth an effort at all since they do not understand a word yet. It is better that the teacher presents a song whose words or structure is quite familiar to the students. Certainly including a new sentence pattern or new vocabulary items is fine on condition that it is relevant. To cite an example, in the course where I work, we usually introduce the song "Que Sera Sera" to the new intermediate students. They have, among others, mastered the tenses and the first 1000 word list. Their proficiency then is adequate to understand the song which consists of Present, Past, and Future tenses and whose vocabulary

is quite simple. There are several new words that they need to know and we just tell them before they listen to the song.

2. Age and sex of the learners

It is always important too for the teacher to pay attention to the age and sex of his students. Are they little children, high school students, or adults? Are they all boys or girls, or mixed? The age and sex of the learners will determine their interest. We need to anticipate their interest in order that we are able to choose a song which will be well-liked by everybody. If not so, then we will lose their participation, and our teaching will also turn to be failure. To cite the examples of the learners' interest, high school students usually like love songs but certainly little children cannot appreciate such songs. Similarly, boys and girls (male and female) usually have different interest too. Girls, who are naturally more sentimental than boys, will easily love a tearful song which boys will laugh at.

These factors are often forgotten because they are supposed to be less essential than the other factors.

However, I am convinced that these age and sex factors will be of great help for the teacher to create a lively class.

3. Language of the songs

Because we use the songs to teach English, this factor is very relevant. Considering that the students are learning English, it is always wise to focus our attention on the language of the songs. We have to make sure that the songs use good English, not broken English, to avoid confusion. As we remember the use of songs, the students might use them for reinforcement or recall. Therefore, it is always imperative to expose them to good English. Imagine their speech then, if we expose them to broken English. They might say "I ain't go to school" or "I don't have no money", which will make the teacher frustrated. To cite an example, here I quote a line from a song entitled "Am I That Easy to Forget" :

... But I don't want no one but you ...

Pay attention to the double negative don't and no one in the above sentence. According to standard English, the sentence should be :

But I don't want anyone but you, or

But I want no one but you

To avoid such confusion, the teacher should be very careful when selecting songs.

There are other situations, however, where introducing that kind of song is acceptable. For the students of high level, who are assumed to have become more familiar with English, the song may serve as an extra information about English. In order that the students will not imitate it, the teacher should tell them that the form is not acceptable in standard English although some English-speaking people speak it. Here we see the relationship between the factors, namely the language of the song and the students' proficiency in English.

4. Beats and rhythm of the songs

Besides all the above factors, the beats and rhythm of the songs should be considered. We have to be able to anticipate our students' interest. Do they like the slow one or the more cheerful one? Eventhough this may sound simple, this factor plays a governing role in building up the students' interest and participation. If they do

not like the beats and rhythm of the song, they will only participate reluctantly. Once I taught "Never on Sunday" to a class of SMA students who were quite critical. The beats and rhythm of the song happen to be similar to our 'dang-dut' songs. As soon as they heard the song, they burst into laughter and during the rest of the period I had to do a hard job to get their participation in listening to the song and doing the other activities. On another occasion, I found out that a song like "All I Have to Do Is Dream" has such slow beats that the students get sleepy and unspirited. Therefore, I conclude that a song with very slow beats is not good for teaching either because it decreases the students' spirit in learning.

Usually, students will not like childish and monotonous melody or very slow rhythm, although it may enable them to catch the words quite easily. On the other hand, a song with fast rhythm can make them frustrated because it is difficult to follow and understand such song. Therefore, the teacher had better choose a song with dynamic melody. However, the song should be simple in nature, meaning to say, it has easy melody to follow so that after listening once or twice, the students are able to sing the song.

5. Clear and relevant content of the songs

It is remarkable to see how clear and relevant content of a song works in our students. The content of the song is another factor which makes the students love the song and hence keep repeating it. When the content of the song is meaningful for them, the song will be likely to become a part of their lives. And to be meaningful, the content of the song should be clear and relevant. It means they have to realize that what is written in the song really happens or can happen to them or human beings in general. I reckon this to be the teacher's job to make the song real in their lives. A good way to do this is by including them in discussions, asking about their attitude towards their own experience similar to what is written in the song, and so on.

When introducing "Nobody's Child", for example, the teacher can lead a discussion to make them think how a blind orphan in an orphanage feels when he finds nobody wants to adopt him. Ask them to imagine how much he misses a mother's arms to hold and soothe him and a daddy's smile to comfort him. Make them understand his wish to die and fly to heaven where he believes all the

blind can see and everybody has a home. By doing so, the students will not only understand the content of the song, but also learn about humanity and improve their characters.

6. Length of the songs

This is another thing about songs which we have to note. The teacher has to make a song with a certain length fit the time allotted for teaching. Sometimes the length of the song also relates to the difficulty of the song. Either because of the many new vocabulary items or complicated sentence patterns, a long song is regarded as a difficult one and therefore it occupies a lot of time to use it in class, to explain the content of the song, the sentences used, etc. For students, the length of the song can mean how much effort spent for learning the song. As a result, a long song can make the students feel fatigued and hence decrease their interest and participation in class.

Furthermore, the length of the song also relates to the purpose of using songs. For example, is it wise to introduce the song entitled "Tell Laura I Love Her" which consists of 8 verses to teach listening where the

students have to find out the words of the song by themselves ? Is it appropriate for sixty -minute presentation ? Is it fair enough for the students to have the song with so many new vocabulary items ? We see here that the length of the song leads to other considerations as well. Therefore, we have to be wise in choosing the song.

Those are the general considerations in selection of songs. The above section has shown us too that the factors relate to one another. We should undoubtedly think twice or more when we want to introduce a song in class. Eventhough the melody is nice, is it good for a class with a certain level of English proficiency ? Can the content be relevant to the students ? Is the song too long to be discussed in a certain allotted time ?

Besides the relationships which we can see among the general factors, we can also see the relationships between the general considerations and the specific ones. A good song to teach English has to meet not only the general considerations but also the specific objectives in teaching English. Thus, we need to clarify the specific considerations.

B. Specific Considerations

The first section has described the songs which are good to teach English in general. This section wants to discuss which songs, among the good ones to teach English, can be presented to teach a certain point either speaking, structure, writing, listening, pronunciation, or vocabulary. In order to understand the characteristic of the songs, the purposes will be discussed one by one.

1. Speaking

To teach speaking, the song should be able to promote discussion. The discussion then, can be varied depending on the level of the students' proficiency in English. For the lower level, the song can consist of a conversation which the students use as a guide to speak. "Alice's Song" might be good to make the students speak by using Past Continuous Tense. Using the song as the reference, they can be divided into pairs to ask each other questions like "What were you doing when I saw you in the library yesterday?" or "What was Ani doing when you came to her house?" This is certainly a very guided speaking, but if we do not mischoose it for certain class, the students will be very enthusiastic in doing

the pair-work because they find out that they are speaking English !

For the students of higher levels and who are able to think in a more mature way, the discussion can be developed further and be made more serious. When introducing "We Shall Overcome", for example, we can also introduce a short reading passage about Martin Luther King who has inspired the song and then divide the students into groups to discuss several questions like :

- Do you still find discrimination around you ?
- Where can you find it ?
- What discrimination do you find : race, sex, age, or intelligence ?
- Do you think it can be tolerated ? Why or why not ?
- What have you done to fight against discrimination ?

Here the most important thing is not the quality of the discussion but the use of the language. The discussion is made only for putting the students in a certain context where they should state their ideas in English. Therefore, the teacher should be very careful in choosing the topic for the discussion. And this also

means that he should be wise in selecting the song used to promote the discussion. Make sure that the topic is quite familiar and interesting for the students so that they will have a lot to say.

2. Writing

When a song has a well-defined story, the students can be asked to retell the song in writing with their own words. In this case, the song functions as a stimulus which provides the students with a topic to write about. After they understand the story in the song, they rewrite it in their own words. When rewriting the story, they may develop their imagination. They may also write dialogues of what they imagine the characters say to each other as suggested by the story in the song.

A song which is often used to teach writing is "Tell Laura I Love Her". Since the song has a theme which is quite familiar for highschool students, that is love story, the students will find it interesting. They can create a different plot from the one in the song. They can also change the names of the characters into the Indonesian names if necessary, to make the story real for Indonesians. And moreover, they can write

dialogues to make the story lively. By doing so, the students train themselves to write in English.

3. Structure

For teaching structure, either to reinforce or introduce a certain grammatical pattern, the song has to contain sentences that focus on the grammatical pattern which will be dealt with. The folk song "Where Have All the Flowers Gone" is an example of a simple song which focuses on Present Perfect Tense. In the whole song, the sentence pattern with the tense is repeated several times. Another example is the song entitled "Que Sera Sera". Being written in Simple Present, Past, and Future Tenses, the song is good to reinforce the mastery of the three tenses. It can also sharpen the students' sense of tenses.

Sometimes we find songs which are deliberately made for teaching structure. Wilson has constructed 10 songs in his book Mister Monday and Other Songs for the Teaching of English which is accompanied by the cassette (1972). Each song is composed to teach a certain grammatical point such as Present Continuous Tense, First Conditional, Past Continuous Tense, and Used to.

In such songs, the grammar of the songs has been controlled in such a way that each song can be used to give illustration about the usage of the grammatical point as well as to practise it.

All in all, the teacher can choose pop songs, folk songs, or specially-constructed songs for teaching structure provided that the songs focus on the grammatical point which he wants to teach.

4. Listening

Listening using songs is usually more difficult than listening to conversations. This is because of the existence of 'noises' in songs i.e. the music, which will split the learners' attention. Eventhough this is fortunately compensated by the enjoyment that the songs lend, minimizing the difficulty is necessary. For listening, therefore, the important considerations are the pronunciation and the length of the song.

First, the pronunciation of the singers should be clear. Here the teacher should be able to recognize the articulation of the singers in singing. There are several singers whose articulation is not very clear

because they tend to brush the words. Sometimes the teacher should also be able to recognize voices which are difficult to catch such as deep voices. The other thing which may blur the clearness of the singers' articulation is the back sound or the music. Therefore, for listening, a song which is overlapped by noisy back sound or music is not good.

The previous section has discussed the length of the song in accordance with the purpose of listening. The purpose of listening with songs is that the students will be able to write down the lyrics of the songs. Consequently, the teacher should decide wisely the length of the song he will use for listening in accordance with the students' proficiency in English, the allotted time, etc. If the teacher really wants to introduce a song of a great length for some reason, then he must present it in such a way that the students will not be trapped in difficulty. To give illustration, the students can be given the text of the song in a cloze-form so that they only need to concentrate on several words. In this case, the song of a great length is acceptable on condition that the number of the blanks is quite reasonable.

5. Pronunciation,

In fact, every time the students learn a song and sing it with good pronunciation, they also practise their pronunciation. To be precise, they practise to pronounce the words correctly in a certain speed. However, if we want to clarify what songs are good to teach or practise pronunciation more accurately, it can be said that the songs should contain contrasting and/or repeated sounds so that the students can practise a lot by the songs.

The song "Row, Row, Row Your Boat" contains repeated sounds of /r/ and /əu/ which have been proved to be difficult for Indonesian students. Let us notice the lyrics of the song :

Row, row, row your boat
Gently down the stream
Merrily, merrily, merrily, merrily
Life is but a dream

For contrasting sounds, we can take "Love Letters in the Sand" as the example :

On a day like today
We passed the time away
Writing love letters in the sand

How you laughed when I cried
Each time I saw the tide
Take our love letters from the sand

You made the vow
That you would ever be true
But somehow that vow
Meant nothing to you

Now I've broken heartaches
With every wave that breaks
Over love letters in the sand

We find out that each verse has its own rhyme :

first : /ei/-/ei/-/æ/

second : /ai/-/ai/-/æ/

third : /au/-/u:/-/au/-/u:/

fourth : /ei/-/ei/-/æ/

The rhymes enable the students to practise the contrast between one sound and another. In other words, songs

having rhymes within them are of great help for practising pronunciation. Furthermore, when the teacher makes the students aware of the existence of the rhymes, the students will also be able to anticipate the pronunciation of several words although they never know the words before. Consequently, songs with rhymes also help the students to recognize the correct pronunciation.

6. Vocabulary

Like pronunciation, vocabulary is also included in the learning process when introducing a song. However, sometimes a song contains several words which the teacher wants the students to know but he cannot teach the words in class separately. For example the teacher wants to teach his children class the names of animals and their sounds. Instead of giving the students the list of the vocabulary items, the teacher can introduce the song entitled "Old MacDonald". Here the function of the song is as a medium to introduce the vocabulary items which are unlikely to be taught alone in class. The song also serves as the context that makes the words meaningful.

The teacher can also use a song to make the

students learn several vocabulary items of a certain category. Since most songs have love theme, it is easy for the teacher to teach the words that are usually adopted when people fall in love. When learning "Love Letters in the Sand", the students can learn many new words such as tide, vow, heartaches, and breaking wave at the beach. From another song of the same theme called "I Love You More and More", the students can also make a list of words such as beneath, linger, thrill, willow tree, and lover.

The superiority of songs utilized to introduce new vocabulary items is that the new vocabulary items will easily remain in the students' memory because they are learned within a certain frame.

C. Problems in Selection of Songs ✓

Having seen the considerations in selection of songs both the general and the specific ones, we may expect to face problems. To be prepared to handle them, let us discuss several problems in selection of songs.

The problem will clearly arise at the beginning of the stage when the teacher does not like singing. He

will surely find difficulties in choosing the songs because he does not have the stock of songs in his mind. This problem will be felt greater since there are not many books for teaching English available in this country.

Another problem is choosing songs which the students have not known. It is certainly unfair to introduce a song that the students have known already. The lesson will not be interesting anymore since it does not present anything new. To avoid such a thing, I usually choose an old song to be introduced in class. Another consideration of choosing an old song is that it usually has an easy melody to follow, much simpler in nature, and often has rhymes which are helpful for the students. However, this might be a problem too for the teacher if he does not know a single old song. As a result, always trying to listen to as many song as possible as well as keeping in contact with other teachers who introduce songs in their classes are very helpful for the teacher.

The other problem which is more critical is the existence of specially-designed songs for the teaching



of English. Is it good to introduce such songs ? Compared with ordinary pop songs or folk songs, the songs sound less interesting and look artificial although they undoubtedly fit the purpose of teaching English. Papa and Iantorno claim this statement by saying that songs specially constructed for the teaching of particular structures have failed to arouse the students' interest (1979). The teacher, therefore, should think this over very carefully before he makes up his mind to introduce a specially-designed song such as Wilson's.

More important than 'merely' the interest of the students, these songs can be dangerous too. I found that there are other specially-designed songs which are different from Wilson's. One of them is an Indonesian song that has been translated into English, and the other is a song consisting of newly-constructed lyrics and the original melody. I enclose the examples in the appendix. We will find the Indonesian pop song "Surabaya" which has been translated into English by Soemardono for the reason that the students will be able to speak English in real situation (1986. pp.9). He clarifies that through the song the students can talk

about what happened in Surabaya in 1945 as written in the song because the event is historical. The other song I enclose is the English song "Mother How Are You Today" whose original lyrics have been replaced to meet some purpose of remedy. The song serves as a safeguard for the students from saying " It was happened last night." and the like (Soemardono. 1986. pp.8).

Although the reason might be understandable, doing such a thing may be unacceptable since this can be dangerous. The dangerous thing is that it is always possible that the stress of the song does not fit the sentence stress when the sentence stands by itself. This can make the language awful, and therefore it is irresponsible to expose the students to such a language.

When I reveal the danger, I do not mean to disregard the effort of the teacher who has tried his best to make use of songs in his teaching so much that he does such a thing. We need, however, to unfold the danger to make ourselves aware of the fact so that we become careful in choosing songs. Perhaps, only when the teacher who 'constructs' such a song understands music and English quite perfectly all at once will the song be

regarded as valid. So once again, it is all the teacher's job to think all of these over and make a very wise decision for teaching English using songs.

CHAPTER V
SUGGESTED PROCEDURES OF TEACHING ENGLISH
USING SONGS

Having discussed the use of songs in teaching and the selection of songs, we come now to the next question of how to introduce the songs in the classroom. It is always urgent to plan the procedures of the presentation because by doing so we have a clearer idea of the steps and we are also prepared for the real teaching.

Considering the importance of describing the procedures of teaching English using songs, I put forward several procedures for introducing the songs in the classroom so as to provide the readers with a clearer idea of the technique of presentation. The procedures in this chapter are not prescriptive and any teacher is free to follow the procedures which are the most suitable for him and his class. Nevertheless, it is recommended for the teachers to look through the procedures before adopting their own procedures.

This chapter will give the general scheme of presenting the songs for certain purposes and will also

discuss the problems in the presentation. Let us now see the procedures.

A. The Procedure for Teaching Structure

The procedure described here is for reinforcing the mastery of three tenses : Simple Present, Simple Past, and Future Tenses. Teachers often find that the students have mastered the verb forms for each tense but they cannot use them properly in real situations. They do not know for sure when to use which tense. The function of the song then is to provide the context in which they can work with the tenses in a more natural way.

The song which is usually introduced for this purpose is "Que Sera Sera" and it is usually presented by the procedure below.

1. Procedure

- a. The teacher distributes the text containing the translation of the lyrics in Indonesian.

QUE SERA SERA

Waktu aku masih kecil

Aku bertanya pada ibuku, "Saya akan menjadi apa ?"

"Apakah saya akan cantik ? Apakah saya akan kaya ?"

Inilah yang dia katakan padaku :

* "Que sera sera

Apa pun yang akan terjadi, terjadilah

Masa depan bukanlah milik kita untuk dilihat

Que sera sera

Apa yang akan terjadi, terjadilah"

Waktu aku dewasa dan jatuh cinta

Aku bertanya pada kekasihku, "Apa yang terletak di depan?"

Apakah kita akan mempunyai pelangi hari demi hari ?"

Inilah yang kekasihku katakan :

*

Kini aku mempunyai anak-anak sendiri

Mereka bertanya pada ibu mereka, "Saya akan menjadi apa?"

Apakah saya akan tampan? Apakah saya akan kaya?"

Kuberitahu mereka dengan lembut :

*

- b. Play the song once to build up their interest.
- c. Discuss the text : explain the unfamiliar words, discuss what tense should be used in each sentence, and review the tenses.
- d. Let the students work in groups to write the lyrics

- of the song by translating the Indonesian text into English.
- e. Meanwhile, the teacher walks around to help the students, when needed, build up correct sentences.
 - f. Always refer to the tape recorder when the students get stuck in difficulty.
 - g. Check their answers by playing the song and pausing after each line. Have the students check and correct their own sentences by listening to the song line by line.
 - h. The teacher also writes the lyrics on the board.
 - i. Teach them the correct pronunciation, Ask them to repeat after the teacher who reads line by line.
 - j. Play the song again and ask the students to join in singing it.

Notes :

In step (h) the teacher can give the text containing the original lyrics of the song so that he does not need to write them on the board. This is more practical and less time-consuming. However, the bad effect of giving the text rather than writing it on the board is that the students will not correct their work and they miss the important experience in learning :

learning through their mistakes. To let them realize and correct their own mistakes is very important in the learning process and therefore it is worthwhile to do this.

2. Comments

Although this procedure has been proved to work well, there is always a problem with the translation. In order to facilitate the students' job in translating it correctly, the lyrics are translated precisely. As a result, the Indonesian translation sounds awful. On the other hand, however, if the lyrics are translated in a more sophisticated way, the students will find it difficult because they tend to translate word for word. This problem is quite confusing for the teacher. Therefore, other alternatives might be needed.

3. Suggestions :

The above procedure is usually implemented in the way described above combined with a kind of compensation. We can compensate the problem by explaining the translation more clearly. During the discussion, we can give a better translation orally.

Otherwise, two other alternatives are provided.

Jumbled words can be adopted instead of the translation, or, to complete one technique with the other, the combination of the jumbled words and the translation can also be applied. These are the procedures :

a. Using Jumbled Words :

1. The teacher distributes the jumbled words.

QUE SERA SERA

was-girl-just-I-a-when-little

mother-I-my-asked-/-will-be-I-what

I-pretty-be-will-/-I-be-will-rich

to-she-here-me-said-what-'s

be-will-whatever-will-be

not-see-the-to-future-ours-'s

will-be-be-what-will

up-when-in-grew-I-love-and-fell

my-asked-I-sweetheart-/-ahead-what-lies

day-rainbows-after-will-have-day-we

said-what-here-my-'s-sweetheart

have-of-now-children-own-my-I

mother-ask-their-they-/-I-be-what-will

be-I-will-handsome-/-I-will-rich-be

them-tenderly-tell-I

2. Play the song once.
3. Discuss the text : explain the content of the song and the unfamiliar words, and discuss and review the tenses.
4. Let them work in groups to rearrange the words to become good sentences.
5. The teacher walks around to help when necessary.
6. Refer to the recording when the students get stuck in difficulty.
7. Check their answers by playing the song and pausing after each line. Have them check and correct their own sentences by listening to the song line by line.
8. The teacher also writes the lyrics on the board line by line.
9. Teach them the correct pronunciation.
10. Play the song again and ask them to join in the singing.

b. Using Jumbled words and Translation :

1. Distribute the translation and the jumbled words.
2. Play the song.

3. Discuss the translation text : discuss what tense to use, review the tenses, and discuss the difficult words. Now that they have the jumbled words, ask them to guess the English words of the difficult words by referring to the jumbled-word text.
4. Let them work in groups to rearrange the words by consulting the translation.
5. The teacher walks around to make sure that they work and to help when necessary.
- 6 Refer to the recording when the students find difficulty.
7. Check their answers by playing the song and pausing after each line. Have them check and correct their own sentences.
8. The teacher also writes the lyrics on the board.
9. Teach them the correct pronunciation.
10. Play the song again and ask everybody to sing along.

B. The Procedure for Teaching Pronunciation and Vocabulary

The purpose of the teaching is to learn vocabulary and to promote good pronunciation. From the song entitled "Love Letters in the Sand", the students can learn some new vocabulary items. Here is the procedure

to present the song under the above purpose.

1. Procedure :

a. Introduction : play the song and explain briefly what the song is about.

b. Make the list of words which might be used when dealing with love by asking questions like :

- What might you call the person you love ?

(darling, sweetheart, love, etc.)

- How do you show him/her that you love him/her ?

(smile affectionately, hold his/her hands, embrace, kiss, etc.)

- How do you feel when you are in love ?

(happy, excited, miss him/her, dream of him/her)

- When you are happy, how is everything you see ?

(Bright, smiling sweetly, all right, etc.)

- How is everything you see when you are sad ?

(blue, gloomy, dark, etc.)

c. During the discussion, introduce other words of the same meaning which are often used poetically if necessary.

d. Write every word on the board systematically according to the part of speech : nouns, adjectives, verbs, etc.

e.g. blue miss tears
 gloomy laugh sweetheart
 sad cry rain

- e. Have the students listen to the song once or twice and ask them to write down the lyrics. The teacher can pause after each line.
- f. Give the translation of the song to help them. Explain the rhymes by pointing out the English words at the end of the lines. Also discuss the tenses to help them catch the right words.
- g. Let them listen again once or twice. This time they usually manage to catch the words.
- h. Check the answers by playing the song and pausing after every line. Discuss the correct sentences and have them check and correct their own work.
- i. Write the lyrics on the board to expose the students to the correct answers.
- j. Discuss the song again more intensely. Underline the rhymes, give comprehension questions to check their understanding, and check if they still remember the meaning of the vocabulary items.
- k. Show them the correct pronunciation. Have the class repeat in unison.
- l. Play the song again and ask everybody to sing along to practise the pronunciation.

Notes :

1. The purpose of step (b) is to learn vocabulary within a context and also to introduce the words which will be found in the song. Therefore, try to include the words in the song, especially the new ones, in the list. This step enables the students not only to learn new vocabulary items more easily, but also to prepare themselves to listen to the song.

2. When explaining the rhymes in step (f), do not tell them all the words that form the rhymes but rather, do it this way :

- Discuss the first verse : translate the words at the end of every line and write the rhymes on the board.

Pada suatu hari seperti hari ini
Kita melewatkan waktu
Menulis surat-surat cinta di pasir

<u>hari ini</u>	: today	/ei/
<u>melewatkan</u>	: pass, -ed away	/ei/
<u>pasir</u>	: sand	/æ/

- Write the other rhymes of the other verses on the

board but let them find the words on their own.

2. Comments:

This method has been proved to be very effective. It seems that it enables the students to remember the meanings of the vocabulary items and the use of the items more easily.

3. Suggestions :

- a. As the key of the vocabulary learning process is in step (b), the teacher should be prepared to ask questions. Try as much as possible not to introduce the vocabulary directly but encourage the students to formulate the words they have to learn by themselves through questions.
- b. Although the above procedure can stand by itself for its own purpose, it is sometimes necessary to have a follow-up activity. After this session, the teacher can give the students assignment to write a love-themed story.

C. The Procedure for Teaching Writing

The function of the song in teaching writing is to provide the students with a theme which they can develop

in their writing. The procedure below introduces the song entitled "Tell Laura I Love Her" for teaching writing.

1. Procedure :

- a. Distribute the text of the song.
- b. Play the song once to attract their attention.
- c. Discuss the text : understand the gist of the song, discuss the difficult words, analyze the characters and the plot, etc.
- d. Exploit the text further to make a list of words which the students might need when rewriting the story of the song. Do this in questions and answers, for example :
 - How do you think Laura felt when she knew that Tommy had died ? (shocked, very sad, lonely, etc.)
 - What do you think the people around her did when they heard the news ? (soothed her, tried to comfort her, etc.)
- e. Write every word that might be helpful on the board systematically according to the part of speech.
- f. Have the students rewrite the story. Encourage them to use their own words, to develop the story, and to use their own plot.

- g. The teacher walks around to see if they need his help.
- h. While they are working, play the song softly to help them grasp the blue and sentimental atmosphere of the song.

Notes :

The above procedure can be presented with another variation. The teacher does not give the text of the song right away, but he gives the jumbled lines to the students to rearrange in the right order by the help of the summary of the story in the song. The procedure then, becomes like this :

- a. Play the song once. Explain the story of the song.
- b. Divide them into groups. Give each group the jumbled lines and the summary of the story written on a piece of paper.
- c. Tell them to work in groups : read the summary carefully, rearrange the lines in the right order.
- d. Distribute the real text of the song. Ask them to check whether their work is correct.
- e. Play the song again and let the students pay attention to the lyrics.
- f. Discuss the text now : discuss the content, the difficult words, the characters, and the plot.

- g. Write every word coming from the discussion that might be helpful on the board.
- h. Play the song again.
- i. Have them rewrite the story of the song. They can use the words on the board.
- j. The teacher walks around to provide necessary help.
- k. Play the song softly while they are writing.

2. Comments :

Both procedures can work well for teaching writing although they are slightly different. The first procedure is simpler. It has its strength in the discussion and the exploitation of the text. The second procedure is more complicated in preparation and practice. Its superiority lies in the group work and the discussion as the follow-up. The former requires relatively shorter time than the latter. However, the latter is more exciting because of the group work. In the group work, the students are spurred to deal with the song more intensely. They have personal experience with the song. Therefore, when they manage to accomplish their duty, they will feel satisfied with themselves. This will influence their attitude towards the song. They will be more absorbed in the song.

Whatever procedure the teacher uses, he has to realize the problem. There is always a problem of the students' tendency to copy the text to their composition if the teacher lets them have the text while they are writing. With the text in their hands, they will only transfer what is written in the text without any more development. They do not use their own words, nor develop their imagination. If this happens, the objective of the lesson will be just failure.

3. Suggestions :

- a. Having seen the description of the two procedures, the teacher can choose the most suitable for his own class. The best attitude, perhaps, is to consider them to be interchangeable to satisfy the students' interest to have something new all the time.
- b. The wisest solution to hinder the students' tendency to copy the text is to take the text away before they begin writing. By doing so, the teacher encourages the students to make an effort to write with their own style.

D. The Procedure for Teaching Listening

In general, teaching listening comprehension using

songs can be done in this way.

1. Procedure :

- a. Introduction : explain briefly the content of the song,
- b. Play the song and ask the students to listen carefully once or twice.
- c. Ask comprehension questions to make sure that they have grasped the gist of the song.
- d. If they fail, write the questions on the board. Play the song again and ask them to find the answers.
- e. While discussing the questions, include the difficult words of the song. Write the words on the board and show the correct pronunciation so that they will be able to catch the words while listening to the song.
- f. Play the song again once or twice and ask them to write down the lyrics. The teacher can pause after each line.
- g. Check their work line by line. Write the lyrics on the board so that they can correct their own mistakes.
- h. Read every line and ask the students to repeat so that they know the pronunciation.
- i. Play the song and ask the students to sing along.

2. Comments :

Sometimes the students find this kind of procedure difficult. Trying to get every word of the song requires a lot of concentration, effort, and time, so that they get fatigued. They will give up listening and stop their participation in learning. This is certainly undesirable.

3. Suggestions :

The other alternative is concentrating only on several words rather than every word of the song. The teacher should prepare the work sheet before teaching. The work sheet contains the lyrics but several words have been omitted for the students to complete again later. Every missing word is indicated by typing a blank space.

There are many ways to provide the blanks. First, the teacher can omit every fifth, sixth, or seventh word in the song. Here is the example using a song entitled "We Thank Thee".

We thank Thee each _____ for a new born _____
Where we may work _____ fields up new morn _____

We thank Thee for _____ sunshine and the air _____ we breathe O Lord _____ thank Thee

Another way is omitting the nouns, the verbs, the adjectives, or any other part of speech. The following verse needs verbs to be complete :

O yes, we _____ Thee Lord for every flower that _____
Birds that _____, fish that _____, and the light of the
moon. We _____ Thee everyday as we _____ and _____
that we _____ born with eyes to _____ these things

Otherwise, the teacher can also omit the words in random.

The procedure then, will be like this :

- a. Explain briefly the content of the song.
- b. Distribute the work sheet.
- c. Play the song and ask the students to listen carefully.
- d. Discuss the work sheet : explain the new words if any, and give them a chance to guess the missing words.
- e. Play the song once or twice and get them to complete

the blanks.

- f. Check their answers line by line. Write the missing words on the board and have them correct their own work.
- g. Have a discussion : discuss the missing words if necessary, discuss the content by asking comprehension questions.
- h. Teach them the pronunciation.
- i. Play the song again and ask them to sing together.

Note :

If the missing words include new words that the students do not know, write the new words on the work sheet and discuss their meanings and pronunciation in step (d).

E. The Procedure for Teaching Speaking

The function of the song in teaching speaking is to promote discussion. It gives the topic on which the students can speak. The teacher can design the procedure both for guided and free speaking depending on the students' capability. But there is one thing the teacher should remember. Speaking should resemble real daily conversations. As Jane Revell describes, surprises are

inherent in real communication (1979). This is what the teacher should consider. This aspect will make the communication meaningful. When we retain this aspect, the students will have a reason to listen to each other and the speaking then will be lively.

Implementing guided speaking differs from implementing free conversation. In carrying out guided speaking, the teacher composes the questions for the students and the students' duty is to ask the questions, to answer, and to check whether the answers are correct. In free speaking, the teacher suggests some topics to talk about. Here both kinds of speaking are described in two different procedures using the song entitled "Nobody's Child".

1. The Procedure of Guided Speaking

- a. Distribute the text of the song and explain the content briefly.
- b. Play the song to attract their interest.
- c. Read the text loudly and have the students repeat so that they know the correct pronunciation.
- d. Discuss the text : discuss the difficult words, and translate the sentences into Indonesian orally so

- that the students understand the content of the song.
- e. Play the song again so that the students can appreciate it more.
 - f. Divide the students into groups of two.
 - g. Distribute the questions. Each student can get two questions or more. Every group discusses the same questions but each student in every group gets different questions.
- e.g. Group I consists of student A and B. A will get question 1,2,3, and B question 4,5,6. Student C and D in group II also discuss the six questions. C can get question 1,2,3, and D question 4,5,6, or vice versa.

The possible questions are :

- What is the song about ?
 - Is the child in the song a boy or a girl ?
 - Where does the child live ?
 - Does the child live alone ?
 - What can't the child do ?
 - Is the child happy ? Why or why not ?
 - What does the child want ?
- h. Ask the students to think of the answers of their own questions. Do not let them show the questions or say the answers to their partners.



- i. Ask them to memorize their questions so that they do not need to peep at the questions in speaking. This step is intended to make the speaking as realistic as possible.
- j. Tell them to have a discussion with their partners : the first student asks the questions, the second one answers, and the first checks if the answers are correct. If not, he should tell the correct answers.
- k. The teacher walks around to check if they do their job properly and to provide necessary help.
- l. Have the class discussion after they have finished the group discussion to evaluate what they have done and to check their answers.
- m. Play the song again to end the session and ask them to sing along for enjoyment.

2. The Procedure of Free Speaking

- a. Distribute the text.
- b. Play the song to arouse the students' interest.
- c. Read the text aloud to encourage good pronunciation and have them repeat.
- d. Discuss the text : discuss the difficult words, and check their comprehension by asking questions.
- e. Play the song again for their deeper appreciation.

- f. Divide the students into groups of four.
- g. Write the suggested topics on the board for the students to choose. The possible topics are among others :
 - Suppose you were the child. How would you feel ?
 - If you were the passer-by, what would you do ?
 - If you were parents who came there to adopt a child, would you take the child with you ? Why or why not ?
- h. Give them time to discuss the topic.
- i. The teacher walks around to make sure that they work and speak English. Provide them with necessary help.
- j. Have a class discussion. Ask every group to report the result of the discussion and ask for public comments.
- k. Conclusion and evaluation : make a general conclusion of what they have done and learned; evaluate their mistakes.
- l. Play the song to close the session and ask them to join in the singing.

Note :

This procedure can be combined with writing as a follow-up activity. Having learned a lot from the

discussion, the students are told to write a composition around that matter. In this case, the students not only practise their speaking but their writing skill as well.

3. Comments :

If we hold speaking we can anticipate several problems. The problems may arise because of the students or the teacher. Let us clarify the problems :

- a. The students may become passive. This is because of their shyness or their inability to express their opinions. Sometimes when they get a partner of the opposite sex or a partner whom they do not know yet, they become too shy to speak. On another occasion, they might not be sure of their capability so that they will not share their opinions or ideas.
- b. They always switch to Indonesian, or even worse, they do not speak English at all. Sometimes they get too excited to speak English or they decide to speak Indonesian instead of English after they find difficulties.
- c. The teacher also has a dilemma. The teacher is often tempted to correct every incorrect utterance of the students but when he does so, the students will feel embarrassed and stop talking. On the other hand,

it is unbearable to hear such terrible utterances here and there. The question then will be : how can the teacher correct the mistakes without disturbing the speaking procedure or making the students embarrassed ?

4. Suggestions :

- a. Encourage them to participate by telling the goal of the speaking. The teacher can tell them that they have to practise their English a lot or that through the lesson they can get to know their friends better, that they can learn to analyze and solve problems, that they can learn to have more mature personalities, etc. If this does not work, then the teacher has to have another activity in which the students can get closer to one another before presenting the same activity in the future. Otherwise, the teacher can evaluate his topic. Is it so difficult that the students do not know what to say ? Does the topic require such difficult language items that they cannot use them to express their opinions ? If those are the problems, take action. Pick a simpler topic for the next lesson.
- b. Always warn them to speak English while you walk around. The teacher can also help them deal with

their difficulty. He helps find the English words the students do not know, express what they want to say in English. By doing so, the teacher prevents the students from switching into Indonesian again and again.

- c. The best way to correct the students mistakes without interrupting or humiliating the students is to list all the mistakes he hears and deal with the mistakes in the end of the session. While walking around, the teacher can have a piece of paper and a pen with him and write every grammatical as well as pronunciation mistake that the students make. In the end of the session, the teacher discusses the mistakes. He explains that those are wrong and tells them the correct ones without stating who has made the mistakes. By doing so, the students can learn from their mistakes without being humiliated or interrupted, and the teacher is also relieved because he has done what he has to do.

Those are the suggested procedures for teaching English. Whatever procedure is used, there are generally two important things to notice :

1. Make the students alert before we start. Set their

mental channel so that they will be able to follow the lesson easily by telling them what they are going to do during the lesson and what they want to achieve through the whole lesson.

2. Always close the session by telling them what they have done successfully and what they have achieved. By doing so, they will feel satisfied, knowing that they have done something meaningful. This feeling will strengthen their confidence in learning the language.

CHAPTER VI

CONCLUSION

Songs contribute many things to language teaching. They can be used for relaxation and exposure, for reinforcing the mastery of the language, for introducing a new structure, as well as for remedy.

Furthermore, introducing songs in class can present a new dimension in the learning - teaching process. It can increase the learners' interest, motivation, and participation in language learning. It can also enrich the teachers with a wide range of meaningful activities for the language teaching so as to raise the effectiveness of the teaching. Moreover, it can lead to the understanding of the culture in which the language is used and in this way bring more complete concepts about the language. Presenting songs in class can also encourage the learners to have good personalities because through the discussions they are indirectly trained to think in a more mature way as well as to be understanding and considerate. Furthermore, introducing songs in class can also build up good learning - teaching interaction that will influence the learning - teaching process positively.

To maximize the intended result, selection of songs is to be done accurately. The selection includes the general and specific considerations. The general considerations consist of the following items :

1. The learners' proficiency in English
2. The age and sex of the learners
3. The language of the songs
4. The beats and rhythm of the songs
5. The clear and relevant content of the songs
6. The length of the songs

The specific considerations are determined by the specific purposes of the presentation of the songs.

1. For teaching speaking : the song should be able to promote discussions.
2. For teaching writing : the song should have a well-defined story that can be developed.
3. For teaching structure : the song should contain the grammatical points which will be dealt with.
4. For teaching listening : the pronunciation of the songs should be clear and the length of the songs should be relevant.
5. For teaching pronunciation : the songs should have contrasting and/or repeated sounds which the learners can practise by.

6. For teaching vocabulary : the songs should contain or can be developed to list the vocabulary items that are going to be learned.

Eventhough several procedures are suggested in this thesis, teachers can develop and implement their own procedures which are the most suitable for their classes. However, they have to remember several things in the presentation of the songs, namely :

1. Make known the purpose of introducing songs in class before carrying out the main activity so that the learners understand what they are supposed to achieve and will try to do so.
2. Make the learners alert. Focus their attention on the topic that is going to be introduced so that they will be able to participate in the learning process.
3. Close every session with the conclusion of what the learners have done or achieved during the session to build up their self-confidence in language learning and in that way increase their motivation and participation in learning.

Those are the main ideas of what we have been discussing so far. It is hoped that the whole discussion

in this thesis will be of great value in describing methods of using songs for the teaching of English.

BIBLIOGRAPHY

- Alexander, L.G. 1975. Practice and Progress. Yogyakarta: Penerbitan Yayasan Kanisius
- Anonymous. Winter 1966. "Songs to Sing in Class". Forum, vol.IV, No.4
- Berghouse, Ruth. 1975. "A Spoonful of Singing". Forum, vol.XIII, No.3 and 4
- Brophy, Jere E., Thomas L. Good. 1974. Teacher-Student Relationship. USA: Holt, Rinehart and Winston, Inc.
- Bismoko, J. 1982. Approaches, Methods, Technique II. Yogyakarta: IKIP Sanata Dharma
- Dakin, Julian. 1985. Songs and rhymes for the Teaching of English. Singapore: Longman Publishers Pte Ltd.
- Departemen Pendidikan dan Kebudayaan. 1983. English for the SLTA, Students' Book I, II, III. Jakarta: PN Balai Pustaka
- Dubin, Fraida. 1974. "Pop, Rock, and Folk Music: An Overlooked Resource". Forum, vol.XII, No.3
- Finocchiaro, Mary. 1958. Teaching English as a Second Language. New York: Harper and Brothers Publishers
- McCready, George H. 1976. "Creating and Using Communication Songs". Forum, vol.XIV, No.4

- Mega Wati. 1986. "The Effects of the Process of Learning Songs on Second Language Learning". A paper on Introduction to Language Teaching Research. Nation, I.S.P. 1974. Language Teaching Technique. Yogyakarta: IKIP Yogyakarta
- Osman, Alice H., Jean McConochie. 1978. "If You Feel Like Singing". Forum, vol. IV, No. 4
- Osman, Alice H., Jean McConochie. 1979. If You Feel Like Singing. United Kingdom: Longman Inc.
- Papa, Mario, Giuliano Iantorno. 1979. Famous British and American Songs and Their Cultural Background. Singapore: Longman Singapore Publishers (Pte) Ltd.
- Purba, P.G. Principles of the Teaching English as a Foreign Language I and II. Yogyakarta: IKIP Sanata Dharma
- Revell, Jane. 1979. Teaching Techniques for Communicative English. London: Macmillan Publishers Ltd.
- Soemardono. 1984. "The Almost Forgotten Teaching Technique (Singing with Purpose)". A paper presented in TEFLIN Seminar in Malang. Unpublished
- Soemardono. 1986. "Teaching English Through Songs". An unpublished paper

Soepomo, Gloria. 1978. Dialogues Preparatory. Prepublication version. (Publication title: Dialogues for Oral Practice in English; Songs are not included.)

University of York/Macmillan Press. 1981. My English Songbook. London: Macmillan Publishers Ltd.

Wardoyo, Subur L. 1986. "From the EFL Class with Love" Material Development for the Teaching of English Language and Literature. Presented in the 28th TEFLIN Seminar in IKIP Yogyakarta

Widdowson, H.G. 1978. Teaching Language as Communication. Oxford: Oxford University Press

Wilson, Ken. 1972. Mister Monday and Other Songs for the Teaching of English. England: Longman Group Limited

APPENDIX

1. Mister Monday	91
2. Old MacDonald ✓	92
3. Sad Movies	93
4. Blowing in the Wind	94
5. Row, Row, Row Your Boat	95
6. It's a Long Way to Tipperary	96
⑦. If You're happy	97
8. We Shall Overcome ✓	98
9. Where Have All the Flowers Gone	99
10. Tell Laura I Love Her	100
11. Clementine	101
12. Going To	102
⑬. Que Sera Sera ✓	103
14. Am I That Easy to Forget	104
15. Never on Sunday	105
16. All I Have to Do Is Dream	106
⑰. Nobody's Child	107
18. Alice's Song	108
19. Love Letters in the Sand	109
20. I Love You More and More	110
21. Surabaya	111

22. Happen, Belong, Consist, Depend, Contain and Lose

Don't Say That 112

23. We Thank Thee 113

Appendix 1

MISTER MONDAY

He gets up at eight o'clock
On cold clear winter days
He eats his food at half past eight
And clears the pots away

He drives his car in the city streets
And he meets along the way
A lot of tall dark people
Who stand there all the day

He's Mister Monday
He works all day from nine to five
He's Mister Monday
He lives alone in the city

I see him in the evening
I pass him at the door
I say "Hello, how are you ?"
And I know he's very poor

He looks at the street through his window
He watches the people pass by
He loves little dogs and children
And he never tells a lie

He's Mister Monday, etc.

Appendix 2

OLD MACDONALD

Old MacDonald had a farm, E-I-E-I-O !
And on his farm he had some ducks, E-I-E-I-O !
With a quack-quack here, and a quack-quack there
Here a quack, there a quack, everywhere a quack-quack
Old MacDonald had a farm, E-I-E-I-O !

chicks	: chick-chick
pigs	: oink-oink
cows	: moo-moo
dogs	: bow-mow
turkeys	: gobble-gobble
horses	: neigh-neigh
sheep	: baa-baa
cats	: meow-meow

Appendix 3

SAD MOVIES

(Sad movies always make me cry)
He said he had to work
So I went to the show alone
They turned down the lights
And turned the projector on
And just as the news of the world
Started to begin
I saw my darling and my best friend walk in

Though I was sitting there, they didn't see
And so they sat right down in front of me
And when he kissed her lips, I almost died
And in the middle of the colour cartoon
I started to cry

* Oh ... sad movies always make me cry
Oh ... sad movies always make me cry
So I got up and slowly walked on home
And Mama saw the tears
And said "What's wrong ?"
And so to keep from telling her a lie
I just said, sad movies make me cry
(Repeat *)

Appendix 4

BLOWING IN THE WIND

How many roads must a man walk down
Before you can call him a man ?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand ?
The answer, my friend, is blowing in the wind,
The answer is blowing in the wind.

Yes, 'n' how many years can a mountain exist
Before it is washed to the sea ?
Yes, 'n' how many years can some people exist
Before they're allowed to be free ?
Yes, 'n' how many times can a man turn his head
And pretend that he just doesn't see ?
The answer, my friend, is blowing in the wind,
The answer is blowing in the wind.

Yes, 'n' how many times must a man look up
Before he can see the sky ?
Yes, 'n' how many ears must one man have
Before he can hear people cry ?
Yes, 'n' how many deaths will it take till he knows
That too many people have died ?
The answer, my friend, is blowing in the wind,
The answer is blowing in the wind.

Appendix 5

ROW, ROW, ROW YOUR BOAT

Row, row, row your boat
Gently down the stream
Merrily, merrily, merrily, merrily
Life is but a dream

Appendix 6

IT'S A LONG WAY TO TIPPERARY

It's a long way to Tipperary
It's a long way to go,
It's a long way to Tipperary
To the sweetest girl I know.

Goodbye, Piccadilly !
Farewell, Leicester Square !
It's a long, long way to Tipperary,
But my heart's right there.

Appendix 7

IF YOU'RE HAPPY

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

Snap your fingers

Slap your legs

Stamp your feet

Say : "O.K.",

Do all five

Appendix 8

WE SHALL OVERCOME

We shall overcome,
We shall overcome,
We shall overcome some day,
Oh deep in my heart, I do believe,
We shall overcome some day.

We'll walk hand in hand,
We'll walk hand in hand,
We'll walk hand in hand some day,
Oh deep in my heart, I do believe,
We shall overcome some day.

We shall live in peace,
We shall live in peace,
We shall live in peace some day,
Oh deep in my heart, I do believe,
We shall overcome some day.

We are not afraid,
We are not afraid,
We are not afraid today,
Oh deep in my heart, I do believe,
We shall overcome some day.

Possible additional verses for singing :

We shall all be free, etc.

We will stand together, etc.

Black and white together, etc.

The truth will set us free, etc.

Appendix 9

WHERE HAVE ALL THE FLOWERS GONE

Where have all the flowers gone,
Long time passing ?
Where have all the flowers gone,
Long time ago?
Where have all the flowers gone ?
Young girls picked them everyone.
When will they ever learn ?
When will they ever learn ?

Where have all the young girls gone,
Long time passing ?
Where have all the young girls gone,
Long time ago ?
Where have all the young girls gone,
Gone to young men everyone.
When will they ever learn ?
When will they ever learn ?

Where have all the young men gone,
Long time passing ?
Where have all the young men gone,
Long time ago ?
Where have all the young men gone,
Gone for soldiers everyone.
When will they ever learn ?
When will they ever learn ?

Where have all the soldiers gone,
Long time passing ?
Where have all the young men gone,
Long time ago ?
Where have all the young men gone,
Gone to graveyards everyone.
When will they ever learn ?
When will they ever learn ?

Where have all the graveyards gone,
Long time passing ?
Where have all the graveyards gone,
Long time ago ?
Where have all the graveyards gone ?
Gone to flowers everyone.
When will they ever learn ?
When will they ever learn ?

Appendix 10

TELL LAURA I LOVE HER

Laura and Tommy were lovers
He wanted to give her everything
Flowers, presents, and most of all, a wedding ring

He saw a sign of a stock car race
A thousand dollar prize it read
He couldn't get Laura on the phone
So to her mother Tommy said :

"Tell Laura I love her,
Tell Laura I need her,
Tell Laura I may be late,
I've something to do that cannot wait."

He drove his car to the racing ground
He was the youngest driver there
The crowd roared as they started the race
Round the track they drove at a deadly pace

No one knows what happened that day
How his car overturned in flames
But as they pulled him from the twisted wreck
With his dying breath, they heard him say

"Tell Laura I love her,
Tell Laura I need her,
Tell Laura not to cry,
My love for her will never die."

Now in the chapel Laura prays
For her Tommy who passed away
It was just for Laura he lived and died
Alone in the chapel she can hear him cry

"Tell Laura I love her,
Tell Laura I need her,
Tell Laura not to cry,
My love for her will never die."
"Tell Laura I love her ..." (fade)



Appendix 11

CLEMENTINE

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

Chorus : Oh my darling, oh my darling
Oh my darling Clementine !
You are lost and gone for ever,
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 she ducklings to the water
Every morning, just at nine;
Hit her foot against a splinter,
Fell into the foaming brine.

Chorus :

Saw her lips above the water
Blowing bubbles mighty fine
But alas ! I was no swimmer,
So I lost my Clementine.

Chorus :

In a dream she still does haunt me
Robed in garments, soaked in brine;
Though in life I used to hug her,
Now she's dead I'll draw the line.

Chorus :

How I missed her, how I missed her,
How I missed my Clementine !
But I kissed her little sister
And forgot my Clementine.

Chorus :

Appendix 12

GOING TO

I'm going to sell my car and welcome mat
I'm going to hide my briefcase and my bowler hat
I'm going to buy a ticket and catch a plane
I'm going to sit in the sun and laugh at the rain

I'm going to go where they say the life is sweet
I'm going to let the grass grow under my feet
I'm going to count the waves beside the sea
I'm going to be happy, I'm going to be free

I'm going to throw my shoes away
I don't care what the people say
I'm going to send my money too
And then I don't know what I'll do

But I don't want to be alone
I'm going to miss my telephone
Am I going to live without a friend ?
I'm going to sit and think again

I'm not going to leave this beautiful town
I'm not going to watch the sun go down
Tomorrow at the station you're going to see
Two hundred city gents all exactly like me
I'm going to buy a ticket and catch a train
I'm going to read a book and look at the rain

Appendix 13

QUE SERA SERA

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 grew up and fell in love
I asked my sweetheart, "What lies ahead ?
Will we have rainbows day after day ?"
Here's what my sweetheart said :

*

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 :

*

Appendix 14

AM I THAT EASY TO FORGET

They say you've found somebody new
But that won't stop my loving you
I just can't let you walk away
Forget the love I had for you

* Guess I could find somebody new
But I don't want no one but you
How could you leave without regret
Am I that easy to forget

** Before you leave be sure you find
You want her love much more than mine
Cause I'll just say we've never met
If I'm that easy to forget

(Repeat * and ** to fade)

Appendix 15

NEVER ON SUNDAY

O you can kiss me on a Monday, a Monday, a Monday
It's very very good
Or you can kiss me on a Tuesday, a Tuesday, a Tuesday
In fact I wish you would

Or you can kiss me on a Wednesday, a Thursday, a Friday
A Saturday is best
But never, never on a Sunday, a Sunday, a Sunday
Cause that's my day of rest

Come any day, and you'll be my guest
Any day you say, but my day of rest
Just name the day that you like the best
Only stay away, on my day of rest

La, la, la ---

Appendix 16

ALL I HAVE TO DO IS DREAM

Dream (8x)

When I want you in my arms
When I want you and all your charms
Whenever I want you all I have to do is dream

Dream (3x)

When I feel blue in the night
When I need you to hold me tight
Whenever I want you all I have to do is dream

I can make you mine, taste your lips of wine
Every time, night or day
The only trouble is, gee whiz
I'm dreaming my life away

I need you so that I could die
I love you so and that is why
Whenever I want you
All I have to do is dream

Appendix 17

NOBODY'S CHILD

As I was slowly passing an orphan's home one day
And stopped there for a moment just to watch the
children play
Alone a boy was standing and when I asked him why
He turned with eyes that could not see and he began to
cry

* I'm nobody's child, I'm nobody's child
Just like a flower I'm growing wild
No mummy's kisses and no daddy's smile
Nobody wants me, I'm nobody's child

People come for children and take them for their own
But they all seem to pass me and I'm left here all alone
I know they'd like to take me but when they see I'm
blind
They always take some other child and I'm left behind

*

No mummy's arms to hold me or soothe me when I cry
Sometimes I get so lonely I wish that I could die
I'd walk the streets of heaven where all the blind can
see
And just like all the other kids there'd be a home for
me

*

Appendix 18

ALICE'S SONG

What were you doing when I saw you in the stable, Alice?
What were you doing when I saw you there?
What were you doing when I saw you in the stable, Alice?
What were you doing when I saw you there?

I was listening to the stories of the big white horses
They were telling me all about their favourite courses
I was listening eagerly to what they had to say

What were you doing when I saw you at the station,
Alice? etc.

I was reading all the books about the Queen of England
I was writing poems that I want to send her
I was looking for a word to write about her hair

What were you doing when I saw you at the palace, Alice?
etc.

I was talking to the Queen about my latest novel
She was asking me to come to tea again
She was asking me to come to tea again

What were you doing when I saw you there ?

Appendix 19

LOVE LETTERS IN THE SAND

On a day like today
We passed the time away
Writing love letters in the sand

How you laughed when I cried
Each time I saw the tide
Take our love letters from the sand

You made the vow
That you would ever be true
But somehow that vow
Meant nothing to you

Now I've broken heartaches
With every wave that breaks
Over love letters in the sand

Appendix 20

I LOVE YOU MORE AND MORE

Falling in love with sweet love
Beneath the stars up above
Love is so kind and so true
Ever since I met you

Show me your sweet, tender smile
Linger with me for a while
Baby, now I can't deny
You are the reason why

* I love you more and more everyday
How I want you to want me
You're the song in my heart
Playing softly each time we're together

I love you more and more
I can't find words to say how you thrill me
How I long for the day
When you finally say "I do"

Under the old willow tree
You build sand castle for me
And when we walk down the street
We share our lover's dream

*

Appendix 21

SURABAYA

(Americanized by S. Don)•

Surabaya - Surabaya - Surabaya
Well known for your struggles
Famous for your battles
For independence

At Surabaya - at Surabaya
At Surabaya, there
We fought together
Side by side for
Our right of freedom

Surabaya
Throughout the years since '45
Through bloodshed and tears
through joys and fears
You've survived

Surabaya
With our spirit of '45
You've been a legend
In the history
Of our nation's pride

Appendix 22

HAPPEN, BELONG, CONSIST, DEPEND, CONTAIN and LOSE
Don't say that

(Melody : "Mother How Are You Today")

Don't say, *"IT WAS HAPPENED last night"
But say, "It happened last night"
Don't say, *"I'M BELONGED TO this group" - Don't !
But say, "I belong to this group"

Don't say, *"IT IS CONSISTED OF three parts"
But say, "It consists of three parts"
Don't say, *"IT IS DEPENDED ON many things" - Don't !
But say, "It depends on many things"

Be aware of all these
In English they're active
Unlike in Indonesian
Where all these expressions
're regarded passive

Don't say, *"THEY ARE CONTAINED water"
But say, "They contain water"
Don't say *"I AM LOST my pen" - Don't !
But say, "I have lost my pen"

) The sentences with () in front are non-English

WE THANK THEE

We thank Thee each morning
For a new born day
Where we may work the fields
Up new morn hay
We thank Thee for the sunshine
And the air that we breathe
Oh Lord, we thank Thee

Thank Thee for the rivers
That run all day
Thank Thee for the little birds
That sing along the way
Thank Thee for the trees
And the deep blue sea
Oh Lord, we thank Thee

* Oh yes we thank Thee Lord
For every flower that blooms
Birds that sing, fish that swim
And the light of the moon
We thank Thee everyday
As we kneel and pray
That we were born with eyes
To see these things

Thank Thee for the field
Where the clover is grown
Thank Thee for the pasture
Where cattles may roam
Thank Thee for Thy love
So pure and free
Oh Lord we thank Thee

Back to *

