

The Benefits of the Use of English Songs' lyrics as a form of textual culture to Promote English Language Students' Speaking Skill

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Abstract

The aim of this study is to investigate the benefits of the use of English songs' lyrics as a form of textual culture as an alternative foreign languages teaching strategy to enrich the English language students' vocabulary reservoir and to solve the problems related to the difficulties they encounter whenever they come to express themselves orally in English, their poor speaking performances during oral tests and exams as well as their low involvement in the classroom oral exchanges.

Keywords: benefits; English songs' lyrics; textual culture; teaching strategy; oral performance

Résumé

Le but de cette étude est d'étudier les avantages de l'utilisation des paroles des chansons anglaises en tant que forme de culture textuelle comme une stratégie d'enseignement alternative de langues étrangères pour enrichir le réservoir vocabulaire des étudiants de langue Anglaise et de résoudre les problèmes liés aux difficultés qu'ils rencontrent pour s'exprimer oralement en anglais, leurs faibles performances parlées durant les tests et examens oraux ainsi que leurs faible taux d'implication dans les échanges oraux en classe.

Mots clés: avantages; paroles des chansons anglaises; culture textuelle; stratégie d'enseignement; performance orale.

ملخص

تهدف هذه الدراسة إلى البحث في فوائد و مدى نجاعة استعمال كلمات و نصوص الأغاني الانجليزية كشكل من أشكال الثقافة النصية و كإستراتيجية بديلة في تعليم اللغات الأجنبية في إثراء الخزان اللغوي و المفرداتي للطلبة اللغة الانجليزية و تطوير المهارة و الأداء الكلامي لديهم و كذا تمكين طلبة اللغة الانجليزية من التخلص من المشاكل المتعلقة بالصعوبات الجمة التي يلاقونها عند الرغبة في التعبير عن أنفسهم بطريقة شفوية محكمة و سلسلة باللغة الانجليزية ، أدائهم الضعيف أثناء الاختبارات و الامتحانات الشفوية و كذا قلة مشاركتهم في التبادلات الشفوية في القسم.

الكلمات المفتاحية: فوائد؛ كلمات الأغاني الانجليزية؛ ثقافة نصية؛ إستراتيجية تعليمية؛ المهارة الكلامية

1. Introduction

When teaching a foreign language, the teacher uses the oral aspect of the language more than the written one. Therefore, the oral aspect of language should gain priority for teachers and there should be a consciousness rising about its importance among students.

Our choice of the songs as a motivating factor to develop the speaking skill comes from our belief that songs are usually conceived in a format that holds the interest of most students. Being a different element in the course, a song gains interest among students. The emotional and expressive dimensions it has give it a more pleasurable and attractive status. The value of songs in motivating students to learn English, enhancing their involvement and improving their cognitive and linguistic proficiency is efficacious. It appears that songs offer a change from the routine procedures in the classroom and provide a relaxing atmosphere for learners. They are valuable tools to develop learners' language abilities in listening and speaking. They can be used to teach a variety of vocabulary items such as words, expressions, combinations and phrases all meant to promote the English language students' oral performance.

2. Literature Review

It is currently a common practice to use songs in the classroom to support foreign language acquisition. The literature abounds with positive statements concerning songs as a vehicle for foreign language acquisition.

In recent years, foreign language researchers have concerned themselves with the acquisition of vocabulary and have distinguished between vocabulary that is acquired incidentally and vocabulary that is acquired intentionally. During the preschool years, children rely exclusively on the oral language they listen to in order to acquire their first language. This acquisition of language takes place before children can read and without explicit instruction of any kind. Furthermore, even after children begin to attend school, they continue to acquire vocabulary that has not been learned at school. Thus, the residue of these words must be learned incidentally from a variety of sources. Nagy & Herman (1989).¹

There is substantial evidence that vocabulary may be acquired incidentally by reading or listening to oral stories. Cohen (1968).² This incidental acquisition of vocabulary is explained by Krashen (1989)³ within the context and framework of his "Input Hypothesis." According to this hypothesis, new and unfamiliar vocabulary is acquired when its significance is made clear to the learner. Meaning is conveyed by providing extra linguistic support such as illustrations, actions, photos, and realia. This, in turn, results in what Krashen refers to as "comprehensible input" since the linguistic input is made comprehensible to the second language learner.

¹ Nagy, W and Herman, P. (1989), "Breadth and Depth of Vocabulary Knowledge: Implications for Acquisition and Instruction", In McKeown & M. Curtiss (Eds.), *The Nature of Vocabulary Acquisition* (pp. 19-35). Hillsdale: Erlbaum Publishers.

² Cohen, D. (1968), "The Effect of Literature on Vocabulary and Reading Achievement", *Elementary English*, 45, 209-217.

³ Krashen, S. (1989), "We Acquire Vocabulary and spelling by Reading additional Evidence for the Input Hypothesis", *Modern Language Journal*, 73(4), 440-464.

Krashen further states that the amount of comprehensible input is proportionate to the amount of vocabulary acquired. Thus, vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary. Picture illustrations support the reading process by clarifying the meaning of unfamiliar words. Omaggio (1979).⁴

Apart from oral stories, there may be other means of bringing about the incidental acquisition of vocabulary. Songs share all of the same elements of an oral story, except that the vehicle through which the song is conveyed is musical rather than spoken.

2-1 Music and Verbal Learning

There is evidence that music benefits memorization. When various types of verbal information (e.g., multiplication tables, spelling lists) have been presented simultaneously with music, memorization has been enhanced Schuster & Mouzon (1982).⁵ The literature also indicates that a rhythmic presentation benefits memorization, especially when the verbal information is meaningful. Shepard & Ascher (1973).⁶ Music has also proven beneficial when the objective has been to retain the meaning of the verbal information.

The psychological literature offer evidence of the positive relationship between music and verbal learning. Yet, can music promote foreign language acquisition as well? Can music, when coupled with the targeted foreign language, promote language acquisition to the same extent as other traditional and nonmusical approaches?

The psychological literature points to the interactive relationship between music and meaning. That is, although meaningful information is memorized with greater success than less meaningful information, retention is even greater when more meaningful verbal information is learned with music. Meaning also occupies a significant role in the acquisition of a foreign language. Krashen (1982)⁷ has demonstrated that language acquisition results when the target language item is heavily laden with meaning.

Music is a practical vehicle for foreign language acquisition to the same extent as other nonmusical means, and then songs can no longer be regarded as recreational devices, having little instructional value. Consequently, educators might consider giving music a more prominent role in the second language curriculum. This can easily be accomplished by increasing the frequency with which songs are used in the curriculum. Jalongo & Bromley (1984)⁸

⁴ Omaggio, A. (1979), "Pictures and Second Language Comprehension. Do They Help?", *Foreign Language Annals*, 12, 107-116.

⁵ Shuster, D and Mouzon, D. (1982), "Music and Vocabulary Learning", *Journal of the Society for Accelerative Learning and Teaching*, 7(1), 82-106.

⁶ Shepard, W and Asher, L. (1973), "Effects of Linguistic Rule Conformity on Free Recall in Children and Adults", *Developmental Psychology*, 8 (1), 139.

⁷ Krashen, S. (1982), "Principles and Practice in the Second Language Acquisition", Pergamon Press.

⁸ Jalongo, M and Bromley, K. (1984), "Developing Linguistic Competence through Song", *Reading Teacher*, 37(9), 840-845.

2-2 Music and Song in Discussion

As most teachers find out, students love listening to music in the language classroom. It can also be a teaching tool. Often students hold strong views about music and students who are usually quiet can become very talkative when discussing it.

In many cases, the teacher plays a song and leads a discussion on the meaning of the lyrics in a song. This can be effective, but this is just one of the many ways that music or song can lead to a fruitful discussion. Some of the other aspects of music and songs are outlined below. Any one of these can be the basis of a class discussion.

- Music has its own internal structure: melody, harmony, rhythm, theme development, instrumentation, dynamics, etc. These can be

discussed purely in terms of internal meaning as students explore the structure of the music.

- Music can affect us emotionally in many different ways. Students can discuss which emotions they feel and what makes them feel that way.
- Music has often been regarded as having no external meaning. However, composers are affected greatly by surrounding culture. In addition, music can become associated with personal or media experiences. It can be interesting for students to try to discuss the external meanings which they associated with the song.

2-3 How Does Music Enhance Second Language Acquisition

Music is frequently used by teachers to help second language learners acquire a second language. It has been reported to help second language learners acquire vocabulary and grammar, improve spelling and develop the linguistic skills of reading, writing, speaking and listening. Jolly (1975).⁹ According to educators of second language learners, music is advantageous for still other reasons. First, for most students, singing songs and listening to music are enjoyable experiences. The experience is so pleasurable that students can sing again and again. Also, as students repeatedly sing songs, their confidence level rises.

Furthermore, by engaging in a pleasurable experience, learners are relaxed and their inhibitions about acquiring a foreign language are lessened. Yet, while they are more relaxed, they are also more attentive than usual, and therefore, more receptive to learning. Through songs, students are exposed to “authentic” examples of the foreign language. Furthermore, target vocabulary, grammar, routines and patterns are modeled in context. These are but a few of the benefits associated with music use in the foreign language classroom.

Other benefits of songs are:

- Develop listening and reading skills in a fun, interactive way.
- Easily embed new vocabulary and grammatical structures in the conscious and unconscious memory.
- Create enthusiasm for learning.
- Evoke memories, images and feelings.
- Stimulate spirited discussion and creative writing.

⁹ Jolly, Y. (1975), "The Use of Songs in Teaching Foreign Languages", *Modern Language Journal*, 59(1), 11-14.

- Songs are authentic, fun and appealing! Students are sure to be familiar with some of the international hits.
- Songs are flexible, and they can accommodate all learning styles, levels and student backgrounds.
- Songs provide activities, review exercises, and homework for classes and for independent learning.

2-4 Theoretical Support for the Use of Music in the Foreign Language Classroom

There is theoretical support for the use of songs in the foreign language classroom as well. There exists two theories which are most directly related to music and foreign language learning. These come from the fields of linguistics and psychology respectively.

One linguistic theoretical orientation, "Nativism" explains foreign language in purely biological terms. According to this perspective, human beings biologically pre-equipped to process and therefore acquire language, be it native or foreign language. Noam Chomsky (1965),¹⁰ claims that a learner's input from the environment is insufficient to account for the speed with which individuals acquire language. Instead, he asserts that humans are born with knowledge which predisposes them to acquire language. This knowledge is what allows the learner to structure any language and acquire it.

Following in the nativist tradition is the work of Stephen Krashen (1982).¹¹ Of Krashen's five hypotheses, the best known and frequently referred to are the "Input" and "Affective filter" hypotheses. According to Krashen's Input Hypothesis, new, unfamiliar vocabulary is acquired when its significance is made clear to the learner. Meaning is conveyed by providing extra linguistic support such as illustrations, actions, photos, and realia. This in turn results in what Krashen refers to as

"comprehensible input" since the linguistic input is made comprehensible to the second language learner. Krashen further claims that the amount of comprehensible input is proportionate to the amount of vocabulary acquired. Thus, according to Krashen (1989),¹² vocabulary is incidentally acquired through stories because familiar vocabulary and syntax contained in the stories provide meaning to less familiar vocabulary, and picture illustrations clarify the meaning of unfamiliar words.

Music use in the second language classroom is consistent with both of Krashen's hypotheses. When foreign language learners hear "story songs" that is, stories which have been set to music, it is possible to similarly acquire vocabulary. As in the case of orally-read stories, story songs which are presented with picture illustrations, photos or gestures provide the necessary extra linguistic support which results in language acquisition. Furthermore, because of the positive effects which music has upon foreign language learners, story songs may motivate and captivates the attention of second language learners in ways that oral stories cannot.

Krashen's second hypothesis, the "Affective Filter" hypothesis is also tied to music use in the second language classroom. According to this hypothesis, the extent to which linguistic input is received from the environment depends largely upon the learner's "affect", that is his inner feelings and attitude. Negative emotions, functioning much like a filter, can prevent the learner from making total use of the linguistic input from his environment. Therefore, if he is anxious, unmotivated, or simply lacks confidence, language acquisition will be limited. It is therefore, in the interest of the foreign language teacher to provide an environment which evokes positive emotions. Music does precisely that. Whether learners simply listen to instrumental music, vocals in the target language, or

¹⁰ Chomsky, N. (1965), "Aspects of the Theory of Syntax", Cambridge, Mass: Mit Press.

¹¹ Krashen, S. (1982), "Principles and Practice in the Second Language Acquisition", Pergamon Press.

¹² Krashen, S. (1989), "We Acquire Vocabulary and spelling by Reading additional Evidence for the Input Hypothesis", Modern Language Journal, 73(4), 440-464.

sing in harmony, it is a pleasurable experience. Furthermore, as reported in the literature, singing songs in unison produces a sense of community and increases student confidence in the foreign language.

Second, music use in the foreign language classroom is supported by the work of still another theorist, Howard Gardner (1993).¹³ According to this psychologist, there exist eight distinct intelligences; musical, spatial, logical, linguistic (verbal) logical-mathematical, bodily-kinesthetic (movement), interpersonal (understanding others) and intrapersonal (understanding self) and naturalist (observing and understanding natural and human-made patterns and systems). Brain research supports the notion that these distinct abilities appear to be independent of one another. That is, patients experiencing difficulties in one location in the brain do not generally experience problems in other portions. To him, all humans are born with a tendency to do extremely well in all of these areas, yet their ability to actualize these is largely dependent upon the influences of culture, motivation level and experiences. Gardner (1998).¹⁴ As a result, most individuals tend to excel in only one or two of these areas.

There are several implications for educators. First, Gardner believes that it is the responsibility of educational institutions to cultivate these intelligences. Also, educators need to be reminded that historically schools have focused on the development of only two of these intelligences: linguistic and logical/mathematical skills. Such a perspective is narrow since humans possess a greater number of intelligences, according to Gardner. Given this, schools need to acknowledge and foster a broader range of intelligences. Therefore, teachers need to instruct in ways that foster a wide variety of intelligences. Although it is impossible to promote all intelligences at all times, teachers need to incorporate a variety of strategies so that they reach and are successful with more students than they have been in the past.

Using music as a vehicle for foreign language learning is consistent with Gardner's theory of multiple intelligences. Music can be used in any number of ways to instruct the foreign language to foreign language learners. Students may listen to instrumental background music while writing an essay. To elicit verbal responses, students may be asked to listen to classical or jazz music. In order to acquire new vocabulary, students may listen to a story song while the teacher points to picture illustrations of key vocabulary words. Or students may learn to sing songs with lyrics containing key target language structures.

Clearly, there are numerous ways in which music can be used to instruct the foreign language. In so doing, students will cultivate the musical intelligence which Gardner speaks of. Furthermore, those students who are strongest in this musical intelligence will experience more successful instruction.

2-5 Research Support for Using Music in the Language Classroom

Using music in the foreign language classroom is not only consistent with linguistic and psychological theory, but research as well. First, we will turn our attention to the psychological research before delving into the research on music and foreign language acquisition.

¹³ Gardner, H. (1993), "Multiple Intelligences. The Theory of Practice", New York: Basic Books.

¹⁴ Gardner, H. (1998), Reflections on Multiple Intelligences: Myths and Messages", In A. Woolfolk (Ed.) Readings in Educational Psychology. Boston: Allyn and Bacon.

Much of the support for the use of music in the foreign language classroom comes from the area of psychology. The psychological literature is rich with research on music and rote memorization. Language acquisition and rote memorization represent two distinct types of verbal learning. Yet, although they are not synonymous, they are related: Language acquisition subsumes memorization. The ability to memorize is critical to the language acquisition process, since it would be virtually impossible to acquire language without memory.

Music enhances rote memorization. In fact, some studies point to the bond which exists between music and verbal learning. Music and its subcomponent, rhythm, have been shown to benefit the rote memorization process. Deutch (1972).¹⁵ The psychology literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning.

The psychological literature offers evidence of the positive relationship between music and rote memorization, a related yet distinct type of verbal learning. Yet, can music promote foreign language acquisition as well? Can music, when coupled with the targeted foreign language, promote language acquisition.

Medina (1993)¹⁶ studied the effects of music upon the acquisition of English vocabulary in a group of 48 second grade limited-English-proficient children. A pretest-posttest control group design with matching and repeated measures was selected for this investigation. The main independent variable, medium (Music/No-Music) was crossed with a second variable, extra linguistic support (Illustrations/No-Illustrations), producing four treatment groups. No-Music group subjects listened to an oral story while Music subjects heard a sung version of the same story. Illustration group subjects were shown pictures of target vocabulary words while listening to the story. No-Illustration subjects listened to the story without the benefit of pictures.

The findings support past positive claims. The same amount of vocabulary was acquired from listening to a song as listening to a story. More words were acquired when they were sung rather than spoken. Similarly, presenting illustrations which communicated word meaning resulted in greater vocabulary acquisition. Yet the greatest vocabulary was acquired when stories were both sung and illustrated. Therefore, the combination of Music and Illustrations resulted in the largest vocabulary acquisition gains.

3- Statement of the Problem

As a teacher, although recently coming to the department of English, Batna 2 university, I noticed that teaching oral expression is a subject to debate. Students during the oral expression course rarely intervene. They keep silent while the teacher does most of the talking. The present way of teaching oral expression is not very efficient since it does not allow the required involvement of students in communication exchanges. As a teacher of oral expression, I noticed this same problem in my classes. Hence, I think that the students' true handicap lies in the poor amount of their vocabulary store; students' low involvement in the talk is due to a shortage in vocabulary items necessary to speak English fluently and at ease.

¹⁵ Deutch, D. (1972). Music and Memory. Psychology Today, 12, 87-119.

¹⁶ Medina, S. (1993). The Effect of Music on Second Language Vocabulary Acquisition. FEES News (National Network for Early Language Learning, 6 (3), 1-8.

4- Hypothesis

In our research, we aim at whether confirming or rejecting the hypothesis that using English songs to teach oral expression will improve first year students' oral performances of English language, we meant to determine whether English songs can enrich their vocabulary store and equip them with the necessary vocabulary ingredients (words, expressions, combinations and phrases) necessary to become fluent speakers.

We predicted that the students' weakness lies in the shortage of their vocabulary store in English. This is why almost all of them prefer to keep silent and don't talk. We guess that such a process would enrich their vocabulary store and consequently get them speak more fluently and confidently.

5- Objectives of the Work

Our study is an attempt to shed light on an important issue that of improving the speaking skill through the use of English songs. Students must be aware of the fact that listening to and repeating the lyrics of the English songs will bring them closer to the target language they are learning. This awareness, however, should not be that of student's alone. Teachers also are part of the issue and are expected to make the first steps towards a real change in their teaching strategies of the Oral Expression course for a better teaching-learning enterprise. Students should be encouraged to speak even when making errors because learning a foreign language goes through a continuous process of trial and error making. Using English songs, in our case is likely to provide students with a relaxing atmosphere where learning can take place in discussions without serious barriers.

6 – Research Methodology

6 - 1 Method

In the field of education speculating about human issues is not an easy task that lends itself to the exactitude and explicitness required in science. As we attempt in our work to lay ground for the assumption that introducing English songs and lyrics in the Oral Expression course would improve students' achievement and knowledge of the spoken target language, we think that the descriptive design would fit best the outlined objectives. The descriptive method is believed to suit our research since it permits a close examination of the effects that English songs may have on the students' achievement in developing their speaking skill.

6 - 2 Participants

The problem of the students' low involvement in the classroom discussion is widely seen among first year students attending the Oral Expression course. Partly, this is explained by the fact of newness of the teaching / learning environment as the students take for the first time whole and independent courses in the oral aspect of the language. This, however, does not fully justify their attitudes to the course, other points like the tools and techniques used during the course seem to explain the issue better. To investigate this issue we choose 120 students (sample of the study) from the 600 first year population, they represent 20% of the entire first year population at the department of English language and literature at Batna 2 university during the academic year 2016/2017. These students belong to two groups and were chosen randomly. We also choose to interview only the teachers of oral expression who were 18 out of 47 total number of teachers at the department.

6 – 3 Sampling

Working with the whole population of first year students is a difficult task. It requires more efforts, material, resources and time. For these reasons, in doing research, it is preferable to work with a sample and see the possibility to generalize the findings later on the rest of the population. As we aim at generalizing the findings of this work on the whole population of first year students, we believe that random sampling would be the most adequate sampling technique to use in our study.

6 – 4 Research Instruments and Procedures

To answer the research questions, we will employ the following research tools:

6 – 4 - 1 The Questionnaire

The questionnaire will be designed for the purpose of gaining further insights into the situation of teaching oral expression in the department of English. Batna 2 university. The questionnaire might be the only instrument that can serve as means of collecting a considerable amount of data with a minimum of time and efforts. It is not only easy to administer, but it also provides a general view of the investigated problem which is difficult to obtain by other means of investigation. Questionnaires allow the gathering of reliable and valid data, relatively, in a short time. We will administer the questionnaire to students to know about their views and attitudes about the new technique. The questionnaire will be concerned with the identification of students' problems in speaking English. The students will be asked to identify their aims in learning English, their needs, their attitudes towards the oral expression course and its teachers, their opinion about the way this course is taught as well as the materials used in teaching oral expression with focus on songs and their efficiency. They will be also asked to make suggestions for a more successful course relevant to their needs. Both open questions and closed ones will be included in our questionnaire so as to get as valid information as possible.

6 – 4 - 2 The Teachers' Interview

A teachers' interview has several advantages: First, it is administered individually to the oral expression teachers and the information is completed by the researcher himself. Second, the interview allows for personal explanations of questions, in case any point(s) need(s) to be clarified. For the above stated reasons, the interview may be regarded as more reliable instrument, especially when dealing with a small group of teachers. The teachers' interview will be designed to provide general information about the teachers, their education, training, their teaching load and the methods they use; the facilities available in their department to teach oral expression, the use of songs as a teaching material and finally they will be requested to give their own suggestions to enhance the teaching of oral expression course in that department.

7 – Findings

The findings revealed the positive opinions of our students about the usefulness of applying English songs as a teaching strategy. Results have

shown how positive and advantageous were those songs to the progress of the students' oral proficiency.

Our research has led us assert that oral practice is a very important activity in the language classroom because it is the unique opportunity for the learner to express himself freely. So, teachers should teach not only to say things but how to say them.

Our research has also led us assert the significance of the oral expression course in the language classroom and of the positive impact that songs have on students' achievements in the speaking skill and the significant progress they brought to their oral performances .

8 – Conclusion

Songs could be a great way to connect with your students and an extremely pleasurable teaching material. Even students who aren't fluent English speakers often know the lyrics of English sung popular songs. This makes these songs ideal resources for teaching your EFL students vocabulary. Many students feel happy and motivated to work with the unusual phrasing of song lyrics and their enjoyable melodies because they're learning new meanings brought via a piece of music that already has meaning in their lives, unlike those who feel bored taking usual monotonous lessons. Songs are highly enjoyable tools to develop the students' linguistic oral proficiency. They offer a relaxing atmosphere, enhance speaking activities and develop the students' linguistic knowledge of vocabulary and this would promote their speaking competency. If we consider our self to be one of those who hold this opinion, our work has been a modest attempt to prove it. Yet, in the field of education and scientific research the reader remains the best judge.

9 – Recommendations of the Study

Basing ourselves on the results obtained, developing the students' speaking skill can be said to be a fundamental aspect in foreign language teaching. Acquiring an oral competence, in whatever language, is compulsory for any language learner. To be a good speaker of a foreign language requires possession of a great deal of its vocabulary which when utilized comes in

respect of right pronunciation and grammar. Results from research in this study led us draw the following suggestions and recommendations:

► More consideration and value should be given to the speaking skill in foreign language teaching. Learners really suffer from a great oral handicap since almost all the local studies and exams are done in a written form. In the field of foreign language, it is becoming a necessity that these habits should change. We should give more importance to the speaking skill for a language is not always only written.

► Teachers of Oral Expression should do their best to improve the oral capacities of their learners. They ought to vary teaching strategies, vary oral activities as much as possible, use audio and audio-visual means and carefully select the topics for discussion.

► More time should be allotted to the oral expression course. Three hours per week during first year and only one hour and a half per week during second and third year while the course totally disappears during fourth year revealed to be very insufficient to fully develop the learners' oral proficiency. Thus, we suggest that the course be given more time and why not introducing it during fourth year so as to do away with oral deficiency.

► Teachers of Oral Expression should use songs as one teaching strategy. But when doing this, they should bear in mind that it requires a careful selection of songs and appropriate equipment.

► Teachers of Oral Expression, General Culture, Grammar and Phonetics modules should combine efforts and work in collaboration so as to bring learners achieve the best accomplishment. The mentioned modules are very close to each other and seem to serve the same cause; this is why a need for collaboration will certainly be of a great benefit to learners.

► Teachers of Oral Expression should convince their students that speaking a foreign language is compulsory for language learners. Students should do their best to acquire a high oral competence.

► Teachers of Oral Expression need to show respect to his learners' thoughts and opinions, teach them to say things, never hide and feel freedom and comfort whenever they want to express themselves.

► Teaching should be focused on language authenticity. With language authenticity activities, the teacher can create a learning environment where the learner notices new language and exploits it in an authentic communicative way.

► Teachers should accept that learners have different levels of achievement. They should stimulate the silent (dormant) ones. Teachers should know how to create motivation among learners to bring them communicate frequently.

► Teachers need to teach learners learn to listen then to speak. We need to be good listeners before being good speakers.

► Teacher of Oral Expression should teach their students how to respect each other. They should be taught that error making is likely during the learning process. What is necessary is to learn to get rid of shame and hesitation.

► An Oral Expression teacher has to know about the needs of his students, the orientation of their motivation and enthusiasm. He will, then, be able to decide on the most appropriate topics for discussion.

► Teachers should teach learner creativity. Generating and varying utterances can be a very useful method to increase the oral proficiency.

► Teachers should train students to talk with respect to correct pronunciation and academic grammar. Teachers should make students aware of the importance of grammar respect and appropriate pronunciation in speaking English.

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