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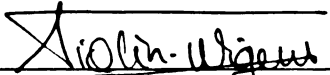
THE ACQUISITION OF VERB FORMS THROUGH SONG

presented by

STACEY BETH-MACKOWIAK AYOTTE

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of the requirements for the

Ph.D. degree in French

  
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THE ACQUISITION OF VERB FORMS THROUGH SONG

By

Stacey Beth-Mackowiak Ayotte

A DISSERTATION

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

DOCTOR OF PHILOSOPHY

Department of French, Classics, and Italian

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## ABSTRACT

### THE ACQUISITION OF VERB FORMS THROUGH SONG

By

Stacey Beth-Mackowiak Ayotte

This dissertation reports the findings of two experiments with a pretest/posttest design that investigates whether listening to/working with songs or poems does play a role in the acquisition of second language verb forms. Lozanov (1978) incorporated various styles of classical music in an attempt to stimulate learners to integrate the new information. Jolly (1975) believes there is a link between linguistics and musicology, and suggests that the use of songs in the foreign language classroom reflects the inherent rhythmic nature of life itself. Researchers (Jackendoff & Lerdahl, 1980; Sloboda, 1985) have focused on the importance of music and memory because songs have repeated lyrics and rhythm, which they view as tools for learning because of their memory stimuli. Murphey (1990) refers to this as the song-stuck-in-my-head (SSIMH) phenomenon. For these reasons, some have claimed that songs can be used to teach vocabulary and grammatical structures, pronunciation, and aspects of French and Francophone culture (Abrate, 1983; Arleo, 2000; Hamblin, 1983).

For the two experiments, two groups of third semester and fourth semester college learners of French were exposed to the same language input: one received this input through song; the other group listened to the words of the song read as a poem (i.e. without music). The studies examined the effects of song (i.e. lyrics and music) on grammar acquisition, and specifically on the conjugation of the following verb forms:

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present, compound past, imperfect, future, and conditional. Each of the five songs focused on one of the selected verb forms. An immediate and a delayed post-test (3 weeks) compared the results of the two groups on grammatical accuracy. The students also completed a questionnaire regarding the use of songs and/or poems in the classroom.

Analysis of the results of Experiment 1 shows that the group of students who listened to songs performed with more grammatical accuracy on the immediate posttest on all three verb forms (present, future, conditional). For the delayed posttest, statistical significance was seen on the present and conditional forms. In addition, the qualitative analysis of the attitude questionnaire reveals that students reacted positively to the implementation of songs in the classroom and requested more song use in the future.

Analysis of the results of Experiment 2 did not demonstrate statistical significance for any of the three verb forms (present, compound past, imperfect). This experiment, therefore, demonstrated songs' limitations on helping students learn verb forms.

Although students may enjoy listening to songs in the classroom, these experiments demonstrate that songs may not serve as an effective pedagogical tool for teaching verb forms.

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LIST

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2.23

2.24

2.25

2.26

2.27

2.28

2.29

2.30

2.31

2.32

## TABLE OF CONTENTS

LIST OF TABLES.....	ix
CHAPTER ONE: INTRODUCTION.....	1
1.1 Music in students' lives. ....	1
1.2 Music in the classroom. ....	2
1.3 Research questions.....	4
1.4 Hypothesis.....	5
1.5 Overview of the chapters .....	5
★ CHAPTER TWO: LITERATURE REVIEW .....	8
2.1 Music in the learning environment .....	8
✓ 2.2 Relationship between music and language .....	10
2.2.1 Music and memory. ....	11
✓ 2.3 Relationship between songs and language.....	13
2.3.1 Songs and memory.....	14
2.3.2 How to use songs. ....	17
2.3.3 Benefits of song use. ....	22
2.3.4 Studies that focus on songs. ....	23
✓ 2.4 Motivation and SLA .....	24
2.4.1 Collaborative activities and motivation. ....	25
2.4.2 Songs and motivation.....	27
2.5 Conclusion .....	28
CHAPTER 3: EXPERIMENT 1- PILOT STUDY .....	30
3.1 Experimental Design.....	30
3.2 Method .....	31
3.2.1 Participants.....	31
3.2.2 Materials .....	31
3.2.2.1 Pretest-Posttest and Delayed Posttest. ....	31
3.2.2.2 Treatment. ....	32
3.2.2.3 Surveys.....	33
3.2.3 Procedure .....	33
3.2.3.1 Pretest.....	33
3.2.3.2 Treatment. ....	34
3.2.3.2.1 First Listening. ....	35
3.2.3.2.2 Second Listening.....	35
3.2.3.2.3 Third Listening.....	35
3.2.3.2.4 Differences in Treatment for Song Group. ....	36
3.2.3.3 Posttests.....	36
3.2.3.4 Surveys.....	37
3.3 Results of Experiment 1 .....	38

3  
3

3.4  
3.5

CHAP  
4.1  
4  
4.2  
4  
4

4

4.3  
4  
4

4.4  
4.5

CHAP  
5.1  
5.2  
5.3

3.3.1 Scoring .....	38
3.3.2 Tabulation of Results .....	39
3.3.2.1 Pretest.....	40
3.3.2.2 Immediate Posttest.....	42
3.3.2.3 Delayed Posttest.....	45
3.3.2.4 MANOVA Results.....	47
3.3.2.5 Observations.....	49
3.3.2.6 Surveys.....	50
3.4 Discussion- Experiment 1 .....	52
3.5 Conclusion .....	54
 CHAPTER 4: EXPERIMENT 2.....	 57
4.1 Experimental Design.....	57
4.1.1 Modifications for Experiment 2.....	58
4.2 Method .....	59
4.2.1 Participants.....	59
4.2.2 Materials .....	60
4.2.2.1 Pretest-Posttest and Delayed Posttest.....	60
4.2.2.2 Treatment.....	61
4.2.2.3 Surveys.....	62
4.2.3 Procedure .....	63
4.2.3.1 Pretest.....	63
4.2.3.2 Treatment.....	63
4.2.3.2.1 Group B Treatment.....	64
4.2.3.3 Posttests.....	65
4.2.3.4 Surveys.....	66
4.3 Results of Experiment 2.....	66
4.3.1 Scoring .....	66
4.3.2 Tabulation of Results .....	66
4.3.2.1 Pretest.....	67
4.3.2.2 Immediate Posttest.....	69
4.3.2.3 Delayed Posttest.....	71
4.3.2.4 MANOVA Results.....	73
4.3.2.5 Observations.....	75
4.3.2.6 Surveys.....	76
4.4 Discussion .....	80
4.5 Conclusion .....	85
 CHAPTER 5: CONCLUSION .....	 86
5.1 General Concluding Remarks.....	86
5.2 Limitations .....	88
5.3 Areas for Future Research .....	89

Appendix A.....	92
Pretest for Experiment 1 .....	92
Appendix B .....	96
Posttest (Immediate and Delayed) for Experiment 1 .....	96
Appendix C .....	100
Le Banc des Délaissés par Isabelle Boulay.....	100
Appendix D.....	101
Octobre par Francis Cabrel .....	101
Appendix E .....	103
Si j'étais un homme par Diane Tell .....	103
Appendix F.....	104
Survey for Experiment 1 and Experiment 2 .....	104
Appendix G.....	106
Pretest for Experiment 2 .....	106
Appendix H.....	110
Posttest (Immediate and Delayed) for Experiment 2.....	110
Appendix I .....	114
Un Jour ou L'autre par Isabelle Boulay .....	114
Appendix J .....	115
Il changeait la vie par Jean-Jacques Goldman .....	115
Appendix K.....	116
Survey .....	116
Appendix L .....	118
Motivation Survey for Poems .....	118
Appendix L .....	119
Motivation Survey for Songs.....	119
Appendix M .....	120
Demographic Survey .....	120
REFERENCES .....	122

Table  
Table  
Table  
Table  
Table  
Table

1

LIST OF TABLES

Table 1: ..... 41

Table 2: ..... 42

Table 3: ..... 45

Table 4: ..... 68

Table 5: ..... 70

Table 6: ..... 72

## CHAPTER ONE: INTRODUCTION

### *1.1 Music in students' lives.*

Music surrounds the lives of college students today. While walking to classes, students listen to their compact disks (CD's) or their Mpeg 1 Audio Layer 3 (MP3's). Music television (MTV) is a popular channel for the college-aged person. In fact, viewers in their teens and twenties ranked MTV #1 for its music content in the teen demographic according to Media Metrix (<http://www.MTV.com> 3/21/04). Students listen to music in their cars, while they study, and while they write papers on their personal computers. You cannot walk around campus today without hearing music of some form: the bass booming from a car driving a student to class, the lyrics of a song spilling out from the headphones of the person walking next to you on his way to class, the echoing music from a nearby dormitory. It is common to see students listening to their headphones until the beginning of their class, after which they leave their headphones around their necks until the end of the hour, only to place them on their ears again so they can listen to music on their way out the door. Students listen to music for many different reasons. The reasons alone are not what are central for these studies; however, it is worth noting students' attitudes and perceptions of music, especially when used in the classroom. /What is most intriguing is determining if song can influence language learning, and if so, to what degree./What better way to reach students than through implementing songs in the foreign language classroom? Songs can be seen as an additional form of input that can be used pedagogically to teach a foreign language. / Since students listen to music and seem to enjoy music, one could try to integrate music into the foreign language classroom./ However, some questions need to be investigated



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and answered. Could songs provide another way to aid students with language acquisition, whether by treating vocabulary, grammar, pronunciation, or cultural information? Could songs be used because of their attraction to college students and as support to textbook learning? Can music and songs be used as an alternative use of technology in the classroom?

### *1.2 Music in the classroom.*

There is a growing interest in the use of technology in the classroom with regard to foreign language teaching. With the use of the Internet, the World Wide Web, multimedia components provided with textbooks, interactive CD-ROMS, video and song, foreign language learning has become heavily technology-based and much more student-centered. That is, students have abundant opportunities to speak and to participate during class. They spend time in pairs or small groups working on the task at hand. The teacher's role in a student-centered classroom is one of supervisor, who leads discussion but allows the students to produce in the target language and to communicate with one another. With the added emphasis on technology and computer learning in today's universities and classrooms, some researchers of foreign language learning speculate that perhaps the foreign language instructor may become obsolete. With the addition of on-line courses, which make coming to campus an option, foreign language learning is taking new shape. Therefore, in order to positively impact our students and to keep enrollment increasing, it is necessary to include a variety of technological components in the classroom in an effort to keep the students motivated and interested in foreign language learning.

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Because of the desire to keep foreign language learning 'fresh,' instructors try to implement different forms of realia in the classroom when it can support textbook learning. Students seem to enjoy working outside of the textbook, and one of the ways in which authentic French can be introduced into the foreign language classroom is through the avenue of song. One method used by some teachers to promote learning colloquial speech or up-to-date French expressions is listening to French songs. Therefore, it appears most suitable to take advantage of this resource and introduce it into classrooms. Prior to my pilot study (conducted in the spring 2003), I had observed that my students enjoy listening to songs during class because songs are viewed as a change of pace, different from textbook learning. If a song-related activity is properly prepared and implemented with a pedagogical goal in mind, it would appear that students could benefit from listening to authentic language while at the same time learning or reinforcing previously seen grammar structures, vocabulary words, or some aspect of French and Francophone culture. The effectiveness of song as a teaching tool needs to be studied, however, to go beyond impressionistic observations. Although some articles such as "Music, song and foreign language teaching" by Arleo (2000), "Exploiting French songs as a genre" by Hamblin (1993), or "A Blueprint for teaching foreign languages and cultures through music in the classroom and on the web" by Kramer (2001), discuss the "How To's" of using songs in the classroom and focus on the implementation of song in any given lesson plan, not many empirical studies target song's effectiveness on foreign language learning. The few studies that do research the impact of songs on foreign language learning center their interest on younger learners (i.e. elementary school children and/or students in immersion programs), neglecting the older adult learner, who

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is beyond what many call the 'optimal' age for learning a foreign language (Lenneberg, 1967; Penfield & Roberts, 1959). This being stated, it is most necessary to further the research in this field to determine if songs can indeed facilitate acquisition of a second language (L2 acquisition) in college-aged students of French.

### *1.3 Research questions*

This dissertation includes two studies: one conducted on learners of fourth-semester college French and the second that focused on learners of third-semester college French. For the following studies, I asked several research questions.

Do songs have an influence on L2 acquisition? More specifically, can differences be seen between two groups when one receives songs as input while the other receives oral readings of poetry as input? Will the song group perform with more grammatical accuracy on the written examinations? If there is a difference, is the difference statistically significant?

- Are there verb forms for which the songs play no significant role? That is, is there a limit to what verb forms songs can teach? If so, what are the explanations for this limitation? The verb forms under study are the present, future conditional, compound past, and imperfect.

What are learners' attitudes toward the implementation of songs in the classroom? What do they feel they are learning or not learning through the use of songs? Are songs a motivating factor in the foreign language classroom? That is, does the implementation of songs motivate the learners to enjoy their studies of French?

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#### *1.4 Hypothesis*



My hypothesis is that listening to/working with songs does in fact play a role in L2 acquisition and that students who listen to songs and complete song-related activities will perform with more grammatical accuracy on a written examination than those students who do not, yet receive the same language input (i.e. lexical content) through listening to poetry read aloud and completing the same activities. Several research hypotheses follow that will be analyzed using statistical testing.

Research hypothesis 1: Prior to treatment, there are no statistically significant differences between the two groups on the three verb forms of the pretest.

 Research hypothesis 2: The groups perform differently on the verb forms on the immediate posttest.

Research hypothesis 3: The groups perform differently on the verb forms on the delayed posttest.

 Research hypothesis 4: The students who listen to songs will feel that the songs are more beneficial to language learning than the students who listen to poems feel that poetry is.

  Research hypothesis 5: The use of songs in the foreign language classroom will motivate learners to more fully enjoy their French studies.

#### *1.5 Overview of the chapters*

The emphasis for these studies is not on music learning, but on learning French, in particular, verb forms, through the influence of songs. In Chapter 2, I will first review studies that have been conducted on instrumental music and its influence in the classroom. These studies (Fonseca Mora, 2000; Guerrero, 1987; Horwitz & Young,



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1991; Lozanov, 1978) have shown that the instrumental musical influence serves as a catalyst for the language learning process in many ways because music lowers the affective filter, thus allowing students to relax and enjoy the language learning process. I will also discuss the relationship between music and language, because it is important to determine whether or not the two are comparable and whether or not there are similarities between the two. In addition, I will discuss the research conducted on music and memory, with emphasis on the role of prosody in memory retention. Following the review of instrumental music, I will discuss the relationship between song (melody and text) and language. In addition, researchers and educators have written many articles on how to implement songs in the classroom, and their research claims many benefits of song use in the French foreign language (FL) classroom. Finally, the role of motivation and its influence on foreign language learning will be discussed in an effort to determine whether or not motivation may be a factor in the success or failure of using songs in the classroom.

In Chapter 3, I will present the methodology, results, and discussion for Experiment #1, the pilot study. Attention will be paid to the set up and treatment conducted. The results of the *t*-test and Multivariate analysis of variance (MANOVA) will be presented and analyzed. Finally, a general discussion and conclusion of Experiment #1 will follow.

In Chapter 4, I will present the methodology, results, and discussion for Experiment #2. In addition, the differences in set up and procedures between Experiment #1 and #2 will be discussed to explain why the results may have differed. The results,

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having been analyzed using *t*-test and MANOVA, will be presented followed by a general conclusion of Experiment #2.

In Chapter 5, I will present general concluding remarks that will address the theoretical and pedagogical implications of the studies. Secondly, the limitations to these experiments and areas for potential research conducted on the implementation of songs in the FL classroom will be presented. Although articles have been written that claim the many benefits of songs, these two experiments provide empirical evidence on songs' limitations. Students may enjoy listening to music outside of the classroom, but songs may not serve as the best tool through which to teach verb forms.

## CHAPTER TWO: LITERATURE REVIEW

### ✓ 2.1 Music in the learning environment *related to music*

Implementing music in the foreign language classroom is not a new concept. In fact, Suggestive-Accelerative Learning and Teaching (SALT), more commonly referred to as Suggestopedia, introduced by psychiatrist-educator Georgi Lozanov in 1978, claims that relaxation techniques, concentration, and music will help learners tap their subconscious resources and retain greater amounts of vocabulary and structures. Suggestopedia features soft lighting, Baroque music, comfortable seating and dramatic teacher techniques in an attempt to totally relax the learners, allowing them to open their minds to learning the language in an unencumbered fashion. Although there are researchers who refute the claims of Suggestopedia, there are others who support the use of music in order to lower anxiety. Research has shown that music can serve to lower affective filters in the classroom and make adult students more relaxed and open to language instruction (Fonseca Mora, 2000; Guerrero, 1987; Horwitz & Young, 1991; Merriam, 1964).

In her 2000 study, *Fonseca Mora* discussed the importance of acknowledging various learner intelligences (verbal, spatial, musical, kinesthetic, etc), that is, different capacities that could be stimulated in the classroom. She suggested that by having knowledge of our language learners' preferences, teachers should provide a wide variety of activities, including music-centered activities in order to reach different types of learners. In addition, Fonseca Mora (2000) distinguished music from song, stating that music (without lyrics) encourages students to be quiet because it avoids other auditory distractions. Thus, music "is especially helpful to create the relaxing classroom

atmosphere needed to develop written composition activities” (p. 151). She discussed her reasons for including both song and music in the classroom, citing her previous work

✓ from 1997, which demonstrated that incorporating instrumental music into the classroom provided an atmosphere in which the participants were able to produce more language. The participants (adult native speakers of Spanish learning English) were given a picture and asked to tell a story (in English or Spanish) with a beginning, climax, and ending. Before the second narration of the same picture, the participants listened to instrumental music for three minutes. During their second narration, they included more description; they began verbalizing information that was not coded visually in the picture, but rather had proceeded from musical input according to Fonseca Mora. Some participants took on the narrator’s role, and talked about characters’ feelings. In this way, visual, auditory-musical, and emotional information were encoded linguistically. We cannot know for certain if it was the music’s influence that enabled the participants to give more detail, or if they chose during the second narration to be more descriptive in an effort to change their first narration, or, since the students had already established the storyline, they could then focus on descriptions throughout their stories. Would Fonseca Mora have received the same results had she given the students three minutes of silence instead of the instrumental music? In addition, would the results have differed had the students only been allowed to write in the target language (English)? Fonseca Mora did not address how many of the students chose Spanish or English in which to narrate the stories. Therefore, it is difficult to say whether or not her experiment attests to the contribution of instrumental music for language learning or production. Finally, Fonseca Mora investigated the effect of instrumental music on language production, using music as a

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relaxation technique rather than studying song's effect on language acquisition. Because of the many claims that music has a positive influence on language learning, it is necessary to study the relationship between music and language.

## ✓ 2.2 Relationship between music and language

△ Language and music have several similarities. Both are primarily aural phenomena and display hierarchical structures wherein larger units can be parsed into smaller units. For example, linguistic units could be categorized into large discourse units, sentences, clauses, phrases, words, and phonemes and musical units could be categorized into a piece of music, sections, phrases, and individual notes (Arleo, 2000).

In addition to their common structure, "recent empirical work has shown that music and language share behavioural as well as formal features" (Sloboda, 1985, p.11). According to Sloboda's research, many similarities can be seen between the theories developed by linguist N. Chomsky and musicologist H. Schenker. Both language and music are seen to be universal to all humans and specific to humans. Children have the natural ability to learn the rules of language and music through exposure to examples, and the natural medium for both constructs is auditory-vocal. Sloboda (1985) and Heller and Campbell (1981) demonstrated that music and language are both methods of communication resulting from organized and developmental needs of the brain. Even though language and music are two distinct forms of communication, both share the same auditory, perceptive, and cognitive mechanisms that impose a structure on auditory information received by the senses.

According to Springer and Deutsch (1993), music is full of repetitions, which can be useful to students when learning unfamiliar structures. There are also similarities in



the processing of both language and music. While music is often equated with the right hemisphere of the brain and language with the left, evidence from clinical cases suggests that one does not process language exclusively in the left hemisphere. Furthermore, music, like language, consists of a complex set of skills that are not necessarily confined to one hemisphere. Although the right hemisphere appears to be dominant for music, there is evidence that trained musicians also use their left hemisphere for certain aspects of musical skill, such as reproducing rhythmic patterns (Springer & Deutsch, 1993).

Jackendoff and Lerdahl (1980) believe there is a parallel between music and language. They stated that the stress and length of phonemes function as markers of meter in both language and music patterns. The way in which music and speech mark the differences is with strong (S) and weak (w) syllables that serve to set a pattern. This pattern becomes the framework for the parallel between music and language. Jackendoff and Lerdahl further stated that “the total repetition of phrases is the strongest form of parallelism” (1980, p. 67), and that the grouping by meter helps establish memory patterns. Repetition through music allows input to be retrieved as language output. In addition, melody may aid in direction and focus for retrieval from memory. These memory cues come from the music, as it cues or leads to the next linear segment or word. Stringing together these memory chunks is facilitated by the prosodic pattern or framework of the music. ▽

### *2.2.1 Music and memory.*

In their article, “Episodic memory for musical prosody,” Palmer, Jungers and Jusczyk (2001) tested whether musical training (in adults) or experience (in infants) is a prerequisite for prosodic features to be incorporated in memory for music. The

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experiments provided evidence as to whether prosodic features of music performances could be stored in memory and later identified by a variety of listeners. The researchers set up three experiments to test their hypotheses. In the first experiment, musically trained listeners were compared with listeners who had no musical training. These listeners were familiarized with performances of short musical excerpts and later heard the familiarized performances as well as novel performances of the same music. After the familiarization period, the subjects were asked to listen to musical performances, and were instructed to respond to whether the test trial was identical to one of the sequences they had heard during the familiarization stages. No significant differences were found between the two groups (musically trained and untrained listeners). These results indicate that musical training is not a requirement for high performance levels and that no musical training is necessary for prosodic feature recognition. In the second experiment, 10-month-old infants were familiarized with the same musical performances. In a head-turn procedure, infants oriented longer to the familiarized performances than to the novel performances. Finally, in the third experiment, musically experienced listeners identified familiarized excerpts placed in different melodic contexts; identification was more accurate for excerpts whose prosodic cues conflicted with the structure of the melodic context. /Based on the researchers' findings, prosodic features in music performance were useful for memory retention for a wide range of listeners and could be encoded and later used to identify particular musical sequences. /These results support episodic memory (memory defined as a recollection of a specific experience that preserves spatial and/or temporal properties of the experience) for music that incorporates stimulus-specific acoustic features as well as abstract structural features.

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A study conducted by Condon and Sander (1974) on memory and the influence of prosody in speech showed that from the first day of life, newborns can recognize articulatory segments of adult speech and demonstrate their recognition through the synchronization of their movements with certain patterns of organized, melodic speech. Because of the rhythm and 'prosody' of the adult speech, babies become familiar with certain spoken patterns and will move their bodies according to which rhythms they hear. This study demonstrated the role of prosodic speech and its impact on memory. If newborns can react to certain prosodic articulations, is it also possible for adult language learners to react to prosodic structures because these will be ingrained in their memory?

### 2.3 Relationship between songs and language

According to Jolly (1975), "songs might be looked upon as occupying the middle ground between the disciplines of linguistics and musicology, possessing both the communicative aspect of language and the entertainment aspect of music" (p. 11). Songs, then, are "distortions" of normal speech patterns of a language, and they have rhythmic and melodic content, and represent forms of communication in a linguistic sense. Jolly (1975) suggested that the use of songs in the foreign language classroom reflects the inherent rhythmic nature of life itself, because our language is also rhythmically controlled. As we gain more insight into rhythmic elements of language, "it becomes more apparent that songs have a more important and sophisticated place in language teaching than we have previously accorded them" (p. 12). However, Jolly did not provide the theoretical framework or experimental evidence supporting these statements in his article, so we cannot know for certain that song influences foreign language acquisition.

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In their search for theoretical justification for the use of song in second-language teaching, Zola and Sandvoss (1976), sought to formulate a definition of what song is, to demonstrate a case for its optimal use namely as an integral component of second-language learning, and to provide other teachers/readers with a base from which to generate other types of song material. Further, they noted the relationship between song and speech. "Song and speech are both produced in some form, structure, or organization through time, with rhythm and tone, and express and communicate some content through language" (p. 73). Zola and Sandvoss believe that song does not materially differ from speech linguistically, that is, as a linguistically authentic and culturally reliable text, it represents a valid material for language study and for language learning. Song differs from speech quantitatively, in terms of its distortion or affectedness. Zola and Sandvoss described this difference in terms of a continuum of human produced vocal sound, which includes various forms of conversational speech on one end, heightened speech, dramatic speech, poetry and finally song on the other end of the continuum. They do not believe that this quantitative difference diminishes the value of songs used in the classroom. In fact, song calls for its own particular use and exploitation according to one's view of the function of the song. Stated in terms of the use of songs in a language class, this would require that a song be meaningful to the child (Zola and Sandvoss worked with elementary children in an immersion program). Likewise, Fonseca Mora (2000) discussed the shared features of both song and language: both convey a message, and have intrinsic features such as pitch, volume, prominence, stress, tone, rhythm, and pauses.

#### 2.3.1 Songs and memory.

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Many studies focused on the importance of songs and memory. Because songs have repeated lyrics and rhythm, learners may be able, through repetition, to use songs as tools for learning because of their memory stimuli (Abrate, 1983; Fonseca Mora, 2000; Hyman & Rubin, 1990; Jackendoff & Lerdahl, 1980; Kramer, 2001; Krumhansl, 1990; Palmer & Kelly, 1992; Rubin, 1995; Serafine, Crowder, & Repp, 1984; Sloboda, 1985; Speer, Crowder, & Thomas, 1993).

Paivio (1971) discussed the importance of rhymes and rhythm as mnemonic devices, contributing to the ease of memorizing songs. The rhymes and rhythm of songs provide organizational cues to the listener. With rhymes in both poetry and songs, the listener anticipates what may be heard next, and the addition of melody in the song facilitates learning. Paivio proposed a dual-code theory, in which a word stimulates both a visual and verbal memory system. When a word is introduced to a learner, a visual image of what the word refers to can appear that may enable the learner to remember the word. Upon hearing this word and then stating it, the learner may also store this vocabulary item verbally. Québécois researcher, Poliquin (1988) adds to Paivio's dual-code theory, stating that songs are even easier to memorize than poems because of their *triple codage* ('triple code'). This theory states that songs have three memory systems: 1) a verbal system, from the oral words, 2) a visual system, from the written words from the text, 3) an audio-rhyming-verbal system, dependent on the music of the melody, the rhymes, and the rhythm.

In a study conducted by Crowder, Serafine, and Repp (1990), the aim was to determine how songs were represented in memory: independently (so that words and melody were separate entities uninfluenced by each other), holistically (wherein the two

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components are connected in perception and memory for one can be remembered only in the presence of the other), or integrative (in which the one component is better recognized in the presence of the other than in its absence). The subjects of the study heard a serial presentation of up to 24 unfamiliar folksong excerpts, each presented one time. A recognition test followed, in which the subjects were asked if, for each excerpt, they had heard exactly that melody (or text) before, ignoring the current text (or melody). The test excerpts were made up of old songs (that is, identical to what they heard during the familiarization period), new songs (old melodies with new words), and mismatch songs (old melodies with old words that had been paired with a different melody in the original presentation). The results of their experiment showed that melodies of songs were better recognized when they were heard with the same words than when they were heard with different words, even when the different words fit the melody and were equally familiar to the subjects. This is better known as the integration effect. Crowder, Serafine, and Repp (1990) provided explanations for these findings with the support of two hypotheses. First, the physical interaction hypothesis states that one component of a song exerts a subtle but memorable physical change on the other component making the latter different from what it would be with a different companion. The second hypothesis which supports the integration effect is known as the association-by-contiguity hypothesis, wherein two events experienced in close temporal proximity may become connected in memory such that one component recalls the other. It would appear then, that when songs are presented, listeners would store the melody and text together as one unit in their memories.

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When we allow students to listen to repeated melodies, we give them more time to process new auditory information, which in turn uses their working memories. If a song features repeated grammatical structures or rhythmic intonation patterns, the song will be stored in the learner's memory (Fonseca Mora, 2000). This is what Murphey (1990b) describes as the 'song-stuck-in-my-head' (SSIMH) phenomenon. In his pilot study conducted on 49 subjects (30 native speakers of English and 19 of other languages), all subjects reported that they had experienced the SSIMH in some language. From his studies, Murphey has concluded that the melody usually gets "stuck" first, and then some of the lyrics from the songs may follow, becoming stored in the learner's mind until needed for certain language contexts. "Cognitively, because songs stick in our heads...it suggests that it plays a role in our short- and long-term memory" (Murphey, 1992, p. 7). The repetitive lyrics in songs may have a positive effect on students' language acquisition (Arleo, 2000; Murphey, 1990b). "Songs can be easily remembered, and are therefore an effective way of providing students with lexical patterns that are stored in their minds and that can be effortlessly retrieved during oral interaction" (Fonseca Mora, 2000, p. 151). Furthermore, Rubin (1995) has demonstrated at length how the respective features of song and poetic language combine to create a powerful memory aid. Therefore, Arleo (2000) suggested combining song and language in an effort to provide a neurologically enriching activity. He stated, however, that further work needs to be done in order to confirm this suggestion.

### *2.3.2 How to use songs.*

During the 1970's, little research focused on the influence of songs on language acquisition. Rather, educators discussed the How To's of using songs in the classroom.

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Chamberlain (1974, 1977) discussed the importance of properly implementing the *chanson française* ('French song') into the foreign language classroom. The history of the *chanson française* dates back to the 8<sup>th</sup> century, and is a combination of music and poetry. Chamberlain (1974) believed that songs were not properly integrated into the classroom in the past because, as he observed, they were only used as a fill-in rather than as a pedagogical tool to teach a specific aspect of the language. Therefore, he suggested using the *chanson française* because this musical genre is considered an essential part of France's artistic heritage; thus, through its use, students will become aware of French cultural traditions. One of Chamberlain's biggest concerns regarding the implementation of song in the classroom is that not all songs are appropriate for a group, and in addition, songs may not be properly presented. In order for a song to be effective, teachers should present it carefully with a general introduction, discussing the author and themes, followed by a detailed study of the text, and finally a period of *exploitation libre* ('free discovery'), in which students can engage more fully in the language use or literary content (1974). More recent researchers (Abrate, 1983; Arleo, 2000) further support this notion of using songs to teach culture and traditions, and Arleo stated "music is an integral part of the foreign culture; songs in particular reflect and comment on key social, political and historical issues" (p. 11). Similar to the *chanson française*, the *chanson québécoise* ('Québécois song') was used during the 1960's and 1970's because it afforded students the opportunity to better understand the socio-economic and political situation of Québec (Poliquin, 1988). According to the author, songs have always been the mirror of a people because they reflect the way of life and the atmosphere of a given place. In this way, the *chanson québécoise* was used to teach content that focused first on

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In his article, "A Blueprint for Teaching Foreign Languages and Cultures through Music in the Classroom and on the Web," Kramer (2001) discussed his methods for including songs in his German foreign language classroom. After selecting an appropriate song for a given level, he recommended focusing on one grammatical point or theme. In this way, songs can be used to present new grammar material or to stress a point that has already been covered in class. He found that students so appreciated the use of songs that they often sung along once a melody became familiar, and that the oral discussion was usually lively after listening to the songs. Similarly, Nuessel and Cicogna (1991) discussed at length the process that they used for song selection and how to incorporate songs into foreign language classrooms. Consistent with the advice of Kramer (2001), the researchers suggested selecting songs with clear enunciation, that focus on one element at a time so as to avoid overloading the students, and finally they suggested including songs that reinforce what was being taught in the classroom. Because of many assumed benefits that come from implementing songs (comprehension skills, speaking skills, reading skills and writing skills), Nuessel and Cicogna (1991) supported the notion that song constitutes an excellent source of "aural and written acquisition stimuli" (p. 475). Despite the clear presentations of how to implement songs, the before-mentioned educators provided no empirical evidence.

Nuessel and Cicogna (1991) and Kramer (2001) discussed the link of songs to Krashen and Terrell's (1983) Input Hypothesis. Krashen and Terrell developed the Input

Hypothesis, which indicates that increased comprehensible input leads to language acquisition and the development of linguistic competency. Nuessel and Cigogna (1991), and Kramer (2001) believe that songs serve as a type of comprehensible input because they encapsulate a coherent context suitable for understanding vocabulary and grammar. Although many researchers and foreign language instructors believe that comprehensible input is a crucial factor in language acquisition, others believe input alone is not sufficient (Long, 1990), but that form and its correct use is an important factor (Spada & Lightbrown, 1993; Van Patten & Cadierno, 1993).

Educators by and large agree that in order to make the implementation of songs a benefit to learning, a lesson plan should be carefully designed. Songs should be selected with caution. For instance, it is important to select songs that do not contain an excessive amount of slang, which may be incomprehensible to students. Although students enjoy learning slang expressions used by native speakers, the inclusion of too much slang can serve as a deterrent to learning. However, if a song introduces a limited amount of slang or vocabulary used primarily in casual speech, it can serve as a useful tool to teach students the differences between what is acceptable for written and spoken forms (Loew, 1979; Melpignano, 1980). Secondly, songs should not detract from textbook learning. When selecting a song, one should be careful to complement the course content (Fisher, 2001).

Other educators have selected songs because of their ability to teach certain aspects of grammar. Urbancic and Vismuller (1981) focused on Italian pop songs, which could be included to teach pronouns (subject, direct and indirect object) in the foreign language classroom. By carefully choosing songs that target a structure that has already

been introduced in class, Urbancic and Vismuller believe that songs can be useful to teach a variety of levels. No empirical findings were mentioned by Urbancic and Vismuller, but they included an extensive 'how to' list regarding the implementation of one song in particular, Raffaella Carrà's version of *E salutala per me*. They selected this song because of its slow tempo, the singer's clear enunciation, and because of its popularity on the Italian hit parade. For their lesson with both beginning- and advanced-level language learners, the researchers chose to delete pronouns from the lyric sheet, and the students were expected to fill in the forms as they listened to the song. Because pronouns had already been taught during class time, the students felt that the song served as a good source for reviewing the grammar material. In addition to the grammatical content that songs can present or reiterate, Urbancic and Vismuller suggested including songs in oral conversation classes in which students discuss the content of the songs, the singing style, or the differences between the target language song style and that of any given American singer. Whatever activity is used to coincide with the songs, it should be structured and complement the material that is presented in the classroom.

In the early 1990's, Milano (1994) introduced a new way of implementing song into the English as a Second Language (ESL) classroom through the use of Broadway musicals, an art form with broad appeal that can reach a large audience. Milano believes that musicals can provide opportunities to expand vocabulary and gain familiarity with colloquial expressions and certain grammatical structures. Milano summarizes the storyline of a given musical and introduces the characters to the students. Then, the class listens to one or two of the songs from the musical while completing activities such as arranging the phrases of the songs in order based on what they heard. Finally, students

are asked to write about their personal lives relating to the theme of any given song.

Based on her experiences with musicals, it is possible to state that the students enjoyed the inclusion of song in the classroom; however, no empirical evidence was available on songs impact on language learning.

### *2.3.3 Benefits of song use.*

Many researchers (Abrate, 1983; Arleo, 2000; Chamberlain, 1974; Claerr & Gargan, 1984; Coe, 1972; Cooper, 1979; Hamblin, 1993; Karsenti, 1996; Kramer, 2001; Loew, 1979; Melpignano, 1980; Murphey, 1990a; Nuessel & Cicogna, 1991; Parker, 1969; Poliquin, 1988; Zola & Sandvoss, 1976) discussed the benefits of the implementation of songs in the foreign language classroom. Several educators (Abrate, 1983; Arleo, 2000; Claerr & Gargan, 1984; Failoni, 1993; Karsenti, 1996) viewed songs as beneficial to language learning because of what they can teach. They agree that if selected and integrated properly, songs can contribute to the learning of pronunciation, fluidity of speech, aural comprehension, vocabulary, and grammatical structures. Loew (1979) believes that teaching a foreign language implies teaching about the culture. In this way, he views songs as a medium with which to teach culture. These educators and researchers used song because of its ability to teach different elements and also because of the students' receptiveness to it. Educators have experienced first-hand in the classroom the student response to the inclusion of songs. Karsenti (1996) and Loew (1979) used songs because of the positive classroom atmosphere that was created from their implementation. Students view songs as familiar territory, and therefore, "are more at ease to accumulate new knowledge in the second language" (Loew, 1979, p. 15). Cooper (1979) stated that he included teaching strategies for implementing songs because

of their ability to motivate students' interests. Despite the positive benefits mentioned by these educators, no experimental evidence is provided. All of the claims are based on classroom observations.

#### *2.3.4 Studies that focus on songs.*

Murphey (1990b) suggested that *din*, or involuntary verbal rehearsal, is set off by comprehensible input and that immersion in language activities (songs) activates *din* more. Based on Murphey's knowledge of *din*, he found great similarities between *din* and the SSIMH phenomenon. In order to get a response to his research question of whether SSIMH is widespread, Murphey administered a questionnaire to his subjects. Based on the results, Murphey concluded that the SSIMH experience is common to many people. In fact, he discussed the contribution of song in language acquisition, citing the therapeutic capacities of both instrumental music and song, and the phenomenon that songs can stick in our head all day long after just a few minutes of exposure to them.

Guerrero (1987) researched whether Spanish-speaking students experience *din* in their L2 (English). Guerrero reported the results of a survey in which 52 Spanish speaking ESL college students responded to questions concerning their experience with *din*. Guerrero further tried to find out if students in the study could voluntarily activate *din*. She found that 55% of her subjects could activate "mental rehearsal" to rehearse for future situations or to playback conversations they had had recently. Therefore, from her study, it can be concluded that mental rehearsal in the L2 can either be spontaneous or voluntary. Sounds and words pop up in the student's head and may be deliberately retrieved, repeated, analyzed, and associated with certain situations. This study brought to light the importance of comprehensible input in the production of *din* phenomena.

Lowe (1998) researched song and language acquisition, with the goal of teaching song and illustrating song's influence on linguistics. The students in the control group received regular French lessons using pedagogical approaches with the inclusion of oral-visual aids, while the experimental group received 15 minutes of French instruction through the integration of songs. In her study on second grade French immersion students in New Brunswick, Lowe found that the experimental group- those who received song lessons that were fully integrated into the course's language component- performed significantly better than the control group on tonal-rhythmic patterns, vocabulary, and oral grammar exercises. Additionally, the teachers who took part in the study commented on the nice change of pace from the daily routine of learning. The students liked the song activities and were motivated by their inclusion during the study.

Fisher (2001) used songs to teach literacy. He wanted to determine if the use of songs resulted in increased literacy performance in Kindergarten and first-grade students of bilingual education. Eighty students who spoke Spanish at home were randomly assigned to one of four teachers; two of the teachers used a great deal of songs in their classroom while the other two did not. Students who were given music lessons and the song component over a 19-month period outperformed the students who did not receive music on oral language development. Of course, many other factors could have contributed to the performance of the song groups (i.e. instructor, maturation, motivation etc.).

#### *2.4 Motivation and SLA*

Mollica (1994) argued that “[m]otivation is one of the prime tasks of teaching. Motivation should be constant and should not stop at any given point. Motivation is

important at the beginning of the lesson as a means of introducing the material, stimulating interest, arousing curiosity and developing the specific aim; but it is equally important for teachers to provide motivational activities which will arouse and retain the interest of the students” (p. 15). Therefore, as Karsenti (1996) pointed out, it is important that language activities be motivating to students. For this reason, he cited song-use as a key component in the foreign language classroom. In the same way, many educators and researchers (Braem, 1977; Fonseca Mora, 2000; Jolly, 1975; Kramer, 2001; Loew, 1979; Parker, 1969; Poliquin, 1988) view songs as motivational; they help to create a relaxed atmosphere, and students respond positively to the implementation of songs. Brown (1994) highlighted motivation as one of the most important principles of language teaching.

#### *2.4.1 Collaborative activities and motivation.*

Dörnyei (2001) has researched at great length the issue of motivation and motivation strategies in the foreign language classroom. “[S]tudent motivation tends to increase in cohesive class groups. This is due to the fact that in such groups students share an increased responsibility for achieving the group goals, they ‘pull each other along’ and the positive relations among them make the learning process more enjoyable in general” (p. 43). Dörnyei suggested 10 factors that may contribute to a feeling of group cohesiveness, among which promoting interaction and cooperation, using ice-breakers, encouraging regular small group activities, and preventing rigid seating patterns. In this way, students may begin to feel more comfortable and at ease with others around them and with whom they interact regularly. According to Dörnyei, students in cooperative environments have more positive attitudes toward learning and

develop higher self-esteem and self-confidence than in other classroom structures. Therefore, educational theory has proposed a teaching approach called cooperative learning, built on the concept of peer collaboration. Slavin (1996) has called this cooperative learning “one of the greatest success stories in the history of educational research” (p.43). This cooperative learning style is seen in modern language teaching methodologies as a necessary element to building learners’ communicative competence (Ehrman & Dörnyei, 1998; Oxford & Nyikos, 1997). Group cooperation leads to motivation and additionally, the cooperation fosters group cohesiveness. Students become dependent on each other and share common goals, which in turn creates a feeling of solidarity and supportiveness. Because of the sense of obligation produced by cooperative learning situations, peers are likely to help each other out when motivation would be otherwise low according to Dörnyei (2001). Finally, cooperative situations generally have a positive emotional tone, which means that they generate less anxiety and stress than other learning formats.

In a study conducted by Kowal and Swain (1994), collaborative language production tasks were used to promote students’ language awareness. Grade 8 immersion students were placed in pairs (dyads) and asked to complete a dictogloss that focused on the present tense and a theme recently covered in class. After listening to the text, the students were required to rewrite the text using familiar words they had heard during the dictation. They were given 25 minutes for the task. Based on the results and discussion of this study, students in collaborative settings were able to work together to construct meaningful and grammatical messages. The authors mentioned that when students trust each other in collaborative group work, learning can take place. Students



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became aware of their own language gaps, and by working with a peer, they were able to raise their awareness of the links between the form, function, and meaning of words as they worked to construct their message. Klein (1993) also mentioned that learning will take place in collaborative settings because peer work is ideal for students to be able to share their discoveries and test their grasp of information among their peers. As Klein stated, "...collaboration encourages students to dare to think critically and provides the incentive for their taking ownership of their learning—the key to academic success" (p. 91). Students feel motivated to learn, according to Klein, because of the ownership they feel toward their learning environment. In fact, they appear to retain what they discover themselves better than a series of seemingly unrelated or meaningless facts and grammatical structures. In the collaborative setting, Klein stated that students felt comfortable working with peers as helpers. Her article, however, was written as a teacher observation of class and did not provide any empirical findings.

#### *2.4.2 Songs and motivation.*

Lowe (2002) researched the effects of implementing a multi/interdisciplinary arts program, including songs, dance, and art on French language. Lowe and the teacher of the second-grade students who participated in the study decided that the inclusion of the multidisciplinary approach would take place over a one-month period, with three sessions of an hour per week. They selected a topic related to the time of year: snowmen and the winter season. The instructor of the class focused the French lessons on the reinforcement of vocabulary associated with winter and on oral and written skills. The dance/song segment of the study focused on the rhythm of songs, singing, dancing, and drawing. The students sang songs related to winter, danced and used theatre as a method

of acquiring vocabulary and musical knowledge (style, rhythm, rhyme). Lowe stated that the inclusion of the interdisciplinary program benefited the second-grade students; their knowledge of pitch, rhyme, instrument use, and rhythm was expanded. The students comprehended the benefits of artistic expression and were able to acquire a better comprehension of a literary text. Students felt motivated to learn because of the inclusion of the interdisciplinary program (See Table results in Lowe pp. 115-16). In addition to the motivating factor, students' attitudes toward learning were positive, and their enthusiasm for learning was heightened because of the inclusion of the multidisciplinary program. However, the lack of empirical studies related to the incorporation of song in adult/college foreign language classrooms inspired me to further this area of research.

### *2.5 Conclusion*

It appears that songs are a positive addition to foreign language classrooms based on the previous qualitative studies and teacher classroom observations. Educators have mentioned student interest in songs. Song-use in the classroom appears to provide a non-threatening learning environment. Although some research has involved music and/or song with young learners (i.e. elementary school as seen with Lowe, 1998 and Fisher, 2001), song-use at the university level has been neglected or ignored. Are adult learners not inclined to benefit from song use? As noted earlier, college students at universities nationwide can be seen walking through campus with headphones gripping their ears. MTV is a popular station for many college students. Radios, CD players, and MP3's play beats while students drive, study, and even sleep. It appears that songs may be useful as a way to spark students' interest in foreign language learning at the college level as well. Therefore, the present studies will investigate songs' effect on verb forms in college-level

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French classrooms, and to determine if grammatical structures (verb forms) can be learned through the implementation of songs.

## CHAPTER 3: EXPERIMENT 1- PILOT STUDY

### 3.1 Experimental Design

This pilot study, which took place during the spring semester of the academic year 2002-2003 at Michigan State University, examined the effects of song on the acquisition of verb forms through the use of written pre- and posttests. The verb forms for this experiment (present, future (*futur simple*), and conditional) were those introduced in the textbook, *A Votre Tour* (Valette & Valette, 1995), and were taught to the students during the semester. A written survey was administered to the students of the song group that investigated the impact of the songs on verb acquisition. An oral survey was administered to the students of the poem group that examined the impact of the poems.

The students in the study took a pretest at the onset of the experiment in order to determine what they already knew before the treatment began. After the treatment, an immediate posttest was administered to the students. The immediate posttest was similar to the pretest, except that the order of the sentences was altered in order to discourage any memorization from the pre- to posttest. In addition, some of the subject pronouns were modified so that, although the students were required to conjugate the same verbs, most of the forms were altered. There was no difference between the materials used for the immediate and delayed posttest because they were separated by a span of three weeks, and there was little reason to believe that the students could memorize the order and content of the posttests, especially since they did not know when the delayed posttest would take place. For each of the tests (one pretest and both posttests), there were 6 sentences that focused on the present tense, 6 on the future, and 6 on the conditional. The 11 remaining sentences served as distracters.

## 3.2 Method

### 3.2.1 Participants

It was not feasible to obtain a random sampling for this study, so I opted for a convenience sample, my French 202 classes. These students were enrolled in a fourth semester French class offered at Michigan State University. The students ranged in age from 18 to 24 years. Out of the 42 students in the two classes, 42 volunteered to participate in the experiment. Their participation did not influence the grade in the course, and students who did not participate were not penalized. Of the 42 students who volunteered, 36 students completed all three phases of the study (pretest, immediate posttest, and delayed posttest). English was the native language for all of the students. There were 29 females and 7 males in the study totaling a sample size of 36 students (16 in Group A (poem group) and 20 in Group B (song group)). Both groups were taught in the same classroom at 11:30am and 12:40pm respectively.

### 3.2.2 Materials

#### 3.2.2.1 Pretest-Posttest and Delayed Posttest.

The students in the study took three tests: a pretest (Appendix A), an immediate posttest (Appendix B) following the treatment, and a delayed posttest (Appendix B) approximately three weeks following the immediate posttest. The three tests focused on grammatical structures, specifically the choice and conjugation of the present, future, conditional, compound past (*passé composé*), and subjunctive. The compound past and subjunctive forms were included as distracters. The sentences were developed based on the lyrics of the songs to which the students listened. The vocabulary items were at a level that was familiar to students of fourth semester French. Prior to administering the

pretest to my students, I had asked several native speakers of French to take the test in order to insure accuracy in the tests' language choice.

### 3.2.2.2 Treatment.

Three authentic French songs were selected for the treatment of this study. The songs were used as poems, i.e. without music, for one of the groups. These poems were actually the lyrics to the three songs, recited by a male native speaker of French. Although research suggests that speech produced by women, in general, is more intelligible (Bradlow, Torretta, & Pisoni, 1996), a male speaker was selected on the basis of availability. He was an instructor in the same department, a native of Paris and a fluent speaker of English. In this manner, both groups (poems and songs) listened to authentic French voices, whether in poetic verse or song form. The distinguishing factor between the poems and songs was the absence of musical accompaniment (instruments, rhythm, melody, harmony). The three songs were *Le Banc des Délaissés* ('The Bench of the Abandoned') by Isabelle Boulay (Appendix C), which concentrates exclusively on the present tense, *Octobre* ('October') by Francis Cabrel (Appendix D), a song that focuses primarily on simple future constructions, and *Si j'étais un homme* ('If I were a man') by Diane Tell (Appendix E), which focuses on the conditional. Group B (songs) listened to these songs, while Group A (poems) listened to the lyrics without musical accompaniment, recited by the male native speaker. Thus, both groups received the same language content, in order to control for the threats to internal validity, and I administered the treatment to both groups.



### *3.2.2.3 Surveys.*

Students in the song group were required to fill out a survey that focused on the impact of the songs (Appendix F) while the poem group discussed orally their likes and dislikes of listening to poems. The written survey was designed in a manner so that students responded to statements about the song-use on a 5-point Likert scale, ranging from 1 (strongly disagree) to 5 (strongly agree). Because this study focused on the implementation of songs and its effect on verb acquisition, I was more interested in students' reactions to the songs than to the poems. Therefore, the written survey was only administered to the students in the song group. Both surveys were administered in English, the native language of all of the students. In this manner, students could express themselves fully in their native tongue, without feeling the pressure of producing in the target language.

### *3.2.3 Procedure*

#### *3.2.3.1 Pretest.*

The students took the pretest prior to any implementation of the treatment in order to determine what they had or had not learned about different verb forms. Students were asked to conjugate the verb given in parentheses after the blank by choosing the correct form based on the context of the sentences. The time limit for this exercise was 15 minutes, and its aim was to determine if the students knew how to correctly choose among and conjugate the verb forms prior to formal instruction in fourth-semester French. If the students had enrolled in any previous French courses at Michigan State University or elsewhere, they should have already been familiar with several of the forms. However, because the students had not yet been formally introduced to these

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forms during the semester in which the experiment took place, they may not have remembered these conjugations from a previous class.

Following the pretest, yet prior to the treatment period, both French classes were taught two chapters from the textbook, *A Votre Tour* (Valette & Valette, 1995) that focused on the present, future, and conditional. All of the students received the same input during the presentation of material from the text during the regularly scheduled class instruction. This instruction took place over 4 weeks.

### *3.2.3.2 Treatment.*

I randomly selected one class of students to be Group A, and the other to serve as Group B. On the day of treatment, Group A listened to a recording of a French native speaker recite the lyrics of the three songs chosen for this study in poetic form, while Group B actually listened to the authentic French songs on compact disk played in the classroom. Both groups received the same language content (i.e. listened to the same words, vocabulary items, and verb forms) and performed the same activities on treatment day. The input was auditory as the students were required to listen to either the poems or the songs. However, an additional component of reading and writing was added because as the students listened to the recordings, they were instructed to fill in the verb forms they heard. On the treatment day, the students were given three separate worksheets, each with the lyrics to the poems excluding the verb forms under test. I instructed them to listen for the verbs in the poems and to write these verbs in the blanks provided, conjugated in their correct forms.

For Group A (poem), each poem was played three times, while each song was only played once. Because of the way in which the treatment period was set up (during

the 50 minute class period), there was not sufficient time to listen to each song three times. The presentations of each poem lasted only 1-2 minutes, while each song varied between 3-5 minutes because of the rhythm, musical accompaniment, and speed.

The following format explains the process of listening to the poems, and this procedure was repeated for each of the three poems.

#### *3.2.3.2.1 First Listening.*

Prior to receiving the lyric sheet, Group A listened to the poem (*Le Banc des Délaissés*) that focused on the present tense. The students were asked to listen for the verbs and to try to recognize the verb tenses and conjugations.

#### *3.2.3.2.2 Second Listening.*

The second time, the students were given the lyric sheet to the poem that focused on the present tense. While the students listened, they were required to fill in the verb forms they heard, and they were asked to pay close attention to the conjugation of the present tense.

After the second listening, the students worked in pairs for 5 minutes to discuss what they had heard and to share their responses. This pair work provided the students with an opportunity to ask their peers questions about unfamiliar or unclear verb forms. After the pair work, students volunteered their responses and all of the proper conjugations were written on the overhead projector so that students could check their responses with the correct responses.

#### *3.2.3.2.3 Third Listening.*

Finally, the students listened to the same poem for a third time in order to identify the known verbs with the native speaker's reading of the poem. All of this work was

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completed in French except for the occasional few words the students used during pair work. These same exercises were repeated for the future and conditional poems.

#### *3.2.3.2.4 Differences in Treatment for Song Group.*

The students in Group B (song) performed the same activities; however, due to time constraints, the students in the song group listened to each song only one time. Therefore, the students received the lyric sheet prior to listening to the song. As they listened to the song for the first and only time, they completed the lyric sheet. After listening to the song, students worked in pairs in order to share their responses with one another. Finally, the class discussed the correct responses for the song, and the correct responses were written on the overhead projector. This procedure was repeated for the future and conditional forms, too. The students in Group B were presented with the same language content (i.e. lyrics), but differed in times of input frequency.

#### *3.2.3.3 Posttests.*

The day following the treatment, a written posttest was administered to both groups (Appendix B). This test focused on the present, future, and conditional forms, but also included the compound past and subjunctive. These additional verb forms served as distracters. The students were given 15 minutes to complete this posttest.

Three weeks following the immediate posttest, a delayed posttest was administered to the students (Appendix B). This posttest was exactly the same as the immediate posttest. The students in both groups were given 15 minutes to complete this test. During the span of three weeks between the immediate and delayed posttests, the instruction of French shifted from traditional grammar and vocabulary to a 6-week historical and cultural content course. Although the students still used the same textbook,

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*A Votre Tour* (Valette & Valette, 1995), the class focused on the French civilization and cultural content that was presented in the text on the pages that separated the chapters. No explicit grammar was taught during the three weeks between the immediate and delayed posttest, and the verb forms provided during the historical content tended to be on past tense conjugations, namely the compound past and the imperfect. Therefore, students were no longer learning explicit grammar or conjugations relating to the posttest material.

Some may question the task type chosen for the study because songs are generally viewed as a form of introducing listening comprehension, focusing on students' aural skills. However, the students were not asked to respond to the songs orally. In fact, there was no component of oral production included in this experiment. The reason for which written tests (pretest, immediate and delayed posttests) were selected as basis of grammar comprehension was because of the nature of the treatment period. Although the students did in fact listen to the poems and songs, they were additionally required to write the verb forms in the blanks provided on the lyric sheets. Therefore, the tasks for the tests and the treatment were comparable.

#### *3.2.3.4 Surveys.*

Students in Group B (song) responded to a survey (Appendix F) upon completion of the study. The students received this survey during a class period, and were asked to fill out the survey according to their experience with the inclusion of songs in the classroom. They were required to hand in the survey on the following day. In this way, the students could respond anonymously to the statements.



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The students in Group A (poem) were asked questions in English upon completion of the study based on their feelings toward the use of poems. They were asked if they enjoyed poetry, if they often read poetry, and if they would have preferred to listen to songs instead of the poems.

### 3.3 Results of Experiment 1

#### 3.3.1 Scoring

Before presenting and discussing the results, I would like to address briefly the scoring of the tests. A conservative picture approach was selected for the scoring of the three tests. Because the infinitive of the verb was provided in parentheses for each sentence on the pre- and posttests, I considered a response correct if the tense and conjugation were appropriate for the infinitive provided in parentheses. However, if the tense selected was correct but the conjugation was incorrect or vice versa, the response was counted as incorrect. In addition, if an accent was omitted or simply unclear (*accent grave* or *aigu*), the response was marked incorrect. For example, with the verb *espérer*, if the student had responded with *espère* for the first person singular instead of *espère*, the response was marked as incorrect. Even if an accent was added to the root of the verb and did not affect the endings of the verb form in question, the response was also considered incorrect. For example, using *espérer* again, had a student written *éspère* for the first person singular, the response would have still been marked incorrect because of the inclusion of the *accent aigu* when it was not needed. Although French diacritics may not always serve a phonetic function, they are part of the French orthography, and students should be responsible for using them correctly. During the treatment in which the students listened and wrote what they heard, correct orthography was emphasized, so

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that attention was focused not only on spelling but on accents as well. Similarly, on chapter examinations, students are penalized for incorrect usage of accents. Additionally, as described in the treatment procedure (Section 3.2.3.2), the correct conjugations (including accent marks) were provided on the overhead projector. It was, therefore, important for this experiment that student scores reflected correct spelling and diacritic use. For each of the three forms (present, future, conditional), student scores could range from 0-6 because 6 of the 29 sentences focused on the present tense, 6 on the future, and 6 on the conditional. The 11 remaining sentences served as distracters. No partial credit was awarded on any of the tests.

### *3.3.2 Tabulation of Results*

I graded all of the pre- and posttests of the study and performed the statistical analysis of the results. A *t*-test was added to determine if the two groups (poem and song) were comparable prior to the study (results from the pretest). The ~~*t*-test~~ is a parametric statistical test used to see whether a difference between the means of two samples is significant, and an alpha level of .05 was used for all statistical tests.

Following the study, raw scores were tabulated from both of the posttests (immediate and delayed) and from each of the three verb forms (present, future, and conditional) in order to determine if Group B (song) performed with more grammatical accuracy than Group A (poem). In this manner, I was able to determine if songs significantly impacted grammar acquisition, and specifically the acquisition of the three forms chosen as the focus for this study. Additionally, the data were analyzed using multivariate analysis of variance (MANOVA), a statistical test used when there are more than one dependant measures (i.e. scores from the 3 different verb forms), to explore differences among the groups.

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Because of the design of the experiment with a pretest, posttest, and delayed posttest (time as a 3-level factor), two groups, Group A (poem) and Group B (song) (group as a 2-level factor), and the forms under study: present, future, and conditional (form as a 3 dependant measures), it was essential to investigate the factor of time, and to determine if either group's performance changed significantly over time or whether or not the changes differed significantly between the groups. Results of the *t*-test will be presented first, followed by results of the MANOVA.

#### *3.3.2.1 Pretest.*

Table 1 displays mean scores, standard deviations, and results of tests of significance (*t*-test) for the poem and song groups on all three verb forms (present, future, and conditional).

Research hypothesis 1: Prior to treatment, there are statistically significant differences between the groups on the three verb forms of the pretest.

Statistical (null) hypothesis: There are no statistically significant differences between the groups on the three verb forms of the pretest.

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Table 1:

Mean scores of present, future, and conditional pretest for two groups

<i>Form</i>	<i>Group</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>t-value</i>
Present	A – Poem	16	1.87	1.82	.10 (n.s.)
	B – Song	20	2.8	1.54	
Future	A – Poem	16	1.18	1.55	.32 (n.s.)
	B – Song	20	1.75	1.74	
Conditional	A – Poem	16	0.43	0.89	.053 (n.s.)
	B – Song	20	1.15	1.18	

Note. N - Number of students in each group;

Level of significance:  $p < .05$ 

Based on the mean scores of the two groups (A and B) on all three forms (present, future, and conditional) of the pretest, it is possible to state that the two groups were comparable. There were no statistically significant differences between the two groups, although as one can observe, the  $t$ -value of .053 for the conditional pretest was considered marginal significance. For the other two forms, it is clear that the groups were indeed similar prior to the treatment period. Table 1 indicates a failure to reject the null hypothesis: for present [ $df = 34$ ,  $t = -1.65$ ,  $p = .10$  (n.s.)], for future [ $df = 34$ ,  $t = -1.01$ ,  $p = .32$  (n.s.)], and for conditional [ $df = 34$ ,  $t = -2.00$ ,  $p = .053$  (n.s.)].

As shown in Table 1, the points possible on each of the three verb forms of the pretest ranged on a scale from 0-6. On each of the three verb forms at the pretest level, and in both groups except Group B present tense, all mean scores were below 2.00/6.00. These scores indicated that the students' ability to use the tenses accurately and productively was around 30%. Several of the students in both groups also scored 0 for many of the verb forms on the pretest. In Group A, 26 of 48 sentences (or 54%) were



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scored as a 0. Fifteen of 60 sentences (25%) were scored as 0 for Group B. I chose to keep these students' scores in the experiment because of my limited sample size and because of their improvement on immediate and delayed posttests.

### 3.3.2.2 Immediate Posttest.

Research hypothesis 2: The groups are different on the three verb forms on the immediate posttest.

Null hypothesis 2: There are no differences between the means of the three verb forms of the immediate posttest for the two groups.

Table 2 shows the means, significant difference and *t*- values for Groups A and B on the immediate posttest for each of the three verb forms.

Table 2:

Mean scores of present, future, and conditional immediate posttest for two groups

<i>Form</i>	<i>Group</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>t-value</i>
Present	A – Poem	16	3.62	1.23	.50 (n.s.)
	B – Song	20	3.95	0.90	
Future	A – Poem	16	4.00	1.50	.93 (n.s.)
	B – Song	20	3.95	1.31	
Conditional	A – Poem	16	3.81	1.43	.26 (n.s.)
	B – Song	20	4.45	1.11	

Note. N - Number of students in each group  
Level of significance:  $p < .05$

As one can observe, all of the mean scores increased for both groups and for all three verb forms. For example on the pretest, the mean scores for the poem group were 1.87, 1.18, and 0.43 for the present, future, and conditional forms respectively. On the immediate posttest, their mean scores were 3.62, 4.00, and 3.81 for the respective verb

forms. In addition, all of the mean scores for the song group increased; from 2.80, 1.75, and 1.15 to 3.95, 3.95, and 4.45 respectively for the three verb forms. However, based on the *t*- values shown in Table 2, there were no statistically significant differences between the two groups on any of the verb forms. Although the scores showed no statistical significance, the mean scores for the present and conditional for Group A and B were dissimilar. The mean scores for the present and conditional were slightly higher for Group B (song) than the mean scores for Group A (poem), demonstrating a mean of .33 points higher for the present tense and a mean of .64 points higher for the conditional form. It is interesting to note the *t*-value of the conditional posttest (.26) was not significant, yet at the pretest level, the *t*-value (.053) bordered statistical significance. This means that prior to the study, the students in Group B (song) had a better understanding of the conditional mood, and were able to use it more correctly than the students of Group A (poem). After the introduction of the conditional mood in the textbook, and with the regular practice of the verb form during class time prior to the treatment and posttest, it is possible that the students in Group A were able to improve their comprehension of the verb form, thereby increasing their raw scores on the immediate posttest, and demonstrating comparable mean scores with the students in Group B.

At this point in the experiment, inspection of mean scores suggests the following possible tendencies. These slight differences reveal a tendency that songs may allow students to retain grammatical structures and perform with more accuracy on written tests. However, with a lack of statistical significance, no claims can be made. It is interesting to note the mean scores of both groups on the future posttest. Group A's

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mean score was .05 points higher than that of Group B's mean score. Though the difference is small, it is noteworthy to point out that the poem group (A) did score slightly higher on the future posttest than the song group (B). One reason for which students' scores could have been more similar on the future form could be the simplicity of the structure. Students have a general comprehension that the future is formed from the infinitive of the verb with *avoir* ('to have') endings added onto the stem. Adverbs also direct the students to choosing the future tense more easily than choosing the conditional mood after a clause introduced by *Si* ('If') + imperfect. For this structure, students must first recognize the imperfect before realizing that the conditional mood is needed. Secondly, the students must then correctly conjugate the conditional in order to receive full credit on the posttests. In this manner, it is perhaps understandable that the students scored more similarly on the future form.

Although I had thought that the present tense served as the beginner tense (since it is generally the first tense presented in introductory level textbooks), perhaps the future tense is the more basic tense because of the simplicity in its formation with the infinitive and *avoir* ('to have') endings. In addition, *avoir* ('to have') is a verb presented early on in introductory French classes because with *être* ('to be'), it is the most used verb in French. By fourth semester French, these students had been using *avoir* ('to have') to a regular extent, and were familiar with its conjugation. The students of both groups scored more similarly on the future form on all three tests (pretest, immediate posttest, and delayed posttest) than on the present tense or conditional. The present tense may have been the intermediate tense because of many irregular verb formations provided on the tests (at least more irregularity than the future verbs). The conditional may have been

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the most advanced form because of the necessity to recognize both the imperfect in the *Si* ('If') phrases and the conditional. It is also presented much later in most textbooks.

### 3.3.2.3 Delayed Posttest.

It was important to test the students' knowledge after the treatment period to determine whether or not the material that was presented was actually retained by the students. Three weeks following the treatment, I administered the delayed posttest.

Research hypothesis 3: The groups are different on the three verb forms on the delayed posttest.

Null hypothesis 3: The two groups are similar on the three verb forms of the delayed posttest.

Table 3 shows the results of *t*-test for the three verb forms, and indicates that the null hypothesis may be rejected for the present tense [ $df= 34, t= -2.18, p= .03$ ] and for the conditional [ $df= 34, t= -2.14, p= .03$ ]. For the future tense, the *t*-test [ $df= 34, t= -.52, p= .60$  (n.s.)] fails to reject the null hypothesis.

Table 3:

Mean scores of present, future, and conditional delayed posttest for two groups

<i>Form</i>	<i>Group</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>t-value</i>
Present	A – Poem	16	3.68	1.19	.03*
	B – Song	20	4.40	0.75	
Future	A – Poem	16	3.00	1.89	.60 (n.s.)
	B – Song	20	3.35	2.10	
Conditional	A – Poem	16	2.18	1.75	.03*
	B – Song	20	3.45	1.76	

Note. N - Number of students in each group  
Level of significance:  $p < .05^*$

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Again, as with the immediate posttest on the future tense, the scores for the delayed future posttest demonstrated extremely similar groups. However, on the delayed posttest, Group B (song) scored slightly higher than Group A (poem), with only a difference of .35 in their mean scores whereas they had a slightly lower score on the immediate posttest. Based on these scores, there was a statistically significant difference between Groups A and B on both the present and conditional delayed posttest with significant probability values. These scores demonstrate that Group B (song) scored significantly better than Group A (poem) on two of the verb forms on the delayed posttest. With both groups being exposed to the same language input and activities, although different treatments, it is possible that the differences were due to the use of songs, especially since Group A (poem) heard the poems three times whereas Group B (song) only heard each song one time. In fact, it must be reiterated that during the three weeks between the immediate and delayed posttest, no explicit grammar was taught. The students were introduced to a six-week historical and cultural content portion of the course that shifted attention away from grammar and verb conjugations related to the study. It appears, then, that the results of the delayed posttest, which showed statistical significance on two of the three verb forms, may be related to the retention aspect of the songs with their melody, repeated lyrics, and rhythm as suggested by Fonseca Mora (2000), Murphey (1990), Paivio (1971), and Serafine, Crowder, & Repp (1984).

The process of listening to poetry or songs and completing exercises proved to be beneficial to grammar learning. On the pretest, a total of 41 groups of sentences (37%) that focused on one of the verb forms received a score of zero versus only 12 verb form groups of sentences (5%) on the combined posttests (immediate and delayed). It is also

clear that those who listened to the songs had better performance of the verb forms, as shown in the results in Table 3. There was improvement on the present and conditional on the delayed posttest, and the students showed a tendency for better retention when the songs were used. Perhaps this is a demonstration of Murphey's SSIMH phenomenon, in which the melody, lyrics, and rhythm of the music get stuck in the students' heads and will allow them to retain the grammatical structures with more ease than for those students who listened to the poetry.

#### *3.3.2.4 MANOVA Results.*

Although a *t*-test determined whether or not the groups were different from one another at the three different times of testing (pretest, immediate posttest, and delayed posttest), it was also important to look at the changes in scores across the entire study as well as within the study. In other words, it was important to look at the results from pretest to immediate posttest, from immediate posttest to delayed posttest, and from pretest to delayed posttest in an effort to get an overall sense of the changes that took place in students' scores. The *t*-test can, in fact, indicate differences between the means of two groups at isolated or static moments of the experiment, but it is limited to just that, a static comparison. Therefore, the MANOVA test was used to look at the overall experiment, to analyze the trends and interactions between time, group, and form. A MANOVA is used when the design of an experiment has more than one dependant variable, in this case, the accuracy rates for the different forms (present, future, and conditional).

According to the MANOVA, there were no significant differences that existed between the groups [ $F = .27$ ,  $df = 1$ ,  $p = .27$ ] from pretest to immediate posttest. However,

there were significant values for the factors of time ( $p < .001$ ) and form ( $p < .01$ ), as well as the interaction between time and form ( $p < .001$ ). What this means is that time of the pretest and time of the posttest are significantly different from one another. In addition, the forms are different from one another (i.e. present  $\neq$  future  $\neq$  conditional). These significant values tell us that performance on the three forms was mediated by time, that is, the scores changed significantly over the course of time.

When analyzing the changes that occurred from the immediate posttest to the delayed posttest, the differences between the groups were not significant [ $F = 1.31$ ,  $df = 1$ ,  $p = .26$ ]. One can observe that the value of  $p < .001$  indicated statistical significance for time. This means that time was indeed a significant factor for the scores from the immediate posttest to delayed posttest. The changes over time (i.e. instruction) differed according to verb forms. In addition, there was an interaction between time and form ( $p < .001$ ), however form alone did not show significant values. Therefore, time has a main effect because the performance differed significantly from immediate to delayed posttest, but there was no significance between Groups A (poem) and B (song).

Finally, the data from the pretest to the delayed posttest, that is from the onset of the study, prior to formal instruction of the three verb forms, and until the completion of the study with the second posttest, did not show significant values for the differences between the groups, although the statistical results demonstrated the values were nearing significance [ $F = 3.47$ ,  $df = 1$ ,  $p = .07$ ]. The MANOVA did demonstrate significant values for time ( $p < .001$ ) and for form ( $p < .001$ ).

This MANOVA analysis, therefore, demonstrated statistically significant interactions between time and form. In addition, the isolated factor of time showed

statistical significance at the three periods of testing: pretest, immediate posttest, and delayed posttest. The individual factor of form demonstrated statistical significance at the pretest and delayed posttest.

#### *3.3.2.5 Observations.*

Although it is noteworthy to discuss the quantitative analysis for the study in an effort to demonstrate that songs impacted grammar acquisition in a foreign language setting, it is equally important to discuss the qualitative approach. The students from Group B (song) appeared to enjoy the treatment period. While they listened to the songs, I observed their body language. Some closed their eyes, swayed in their seats, and tapped their pens on their desk or their feet on the floor. These actions appeared to demonstrate an appeal for the music to which they were listening. While they listened, the students seemed to understand the verb forms they heard because they nodded as they heard the target structure. However, because of the native singer's voice and the volume of the instrumental music accompanying the lyrics, there were instances when a verb form was not understood by all of the students. This is why it was so important to work in pairs after listening to the songs. In this manner, the students were able to exchange their responses and discuss the problems they faced while listening. Once finished with pair work, the whole class discussed the correct responses. The students were eager to volunteer and share their responses with the class. Because of the implementation of the music, the atmosphere in class that day was relaxed and non-threatening. The students participated with energy and without hesitation, unlike traditional class days when they fear giving an incorrect response. As previously mentioned, researchers (Fonseca Mora, 2000; Guerrero, 1987; Horwitz & Young, 1991; Kramer, 2001; Merriam, 1964) have

suggested that introducing music in the foreign language classroom can decrease the anxiety students may feel, and will provide the students with a non-threatening environment for foreign language learning. In class on that day, it seemed that the environment, facilitated through the use of song, enabled the students to learn grammatical structures.

The students in Group A (poem) were not as quick to participate as the students in Group B (song). Because the pace at which the poems were read, the students had less time to write the verbs in the blanks on the lyrics sheets, and therefore appeared more frustrated during the treatment period. Some students sighed deeply as they listened to the poems. Some looked away from their lyrics sheets with blank stares as if not able to comprehend the verb forms. When working with pairs, tensions seemed to lessen as sharing responses with other students appeared to put the students at ease. Once one student participated in group work and shared a response (whether correct or not), the others joined in and were more willing to respond with their own answers. It is possible, then, that pair work allowed the students to feel comfortable with one another, sharing answers, and participating without the fear of making errors just as Dörnyei (2001) stated. By working in pairs, researchers believe that students will become aware of their own language gaps, and that learning will take place (Ehrman & Dörnyei, 1998; Klein, 1993; Kowal & Swain, 1994, Oxford & Nyikos, 1997).

#### *3.3.2.6 Surveys.*

Students' responses to the survey statements are provided in Appendix F, although some results are highlighted here with group means from the 5-point Likert scale in parentheses. Based on the statements on the survey, students demonstrated an

interest in listening to more songs during class time (4.66). The students in Group B felt that the song use was a positive experience (4.27). When asked if the songs aided in vocabulary or with pronunciation, they did not think the songs taught these skills (3.88 and 3.61 respectively). Although researchers (Abrate, 1983; Coe, 1972; Jolly, 1975; Melpignano, 1980; Nuessel & Cicogna, 1991) believe songs can teach these skills, this was not the focus of the present study. I did not have the students sing or repeat the lyrics. We did not discuss the vocabulary in great detail. Therefore, it was not surprising that the students felt the songs did not teach these skills. When asked if the songs improved grammar, student response was not overwhelmingly high (3.22). In fact, the mean score of the grammar improvement was less than the means of pronunciation, vocabulary, listening comprehension, and cultural knowledge improvement. There are several explanations for this lower mean score. College students, in general, have a sense that their English grammar is poor. They are aware that they do not always speak correctly or with accurate grammar. This feeling is often carried over to a second language, whose grammar rules are quite different from the first language. In addition, the students in the two groups were never explicitly told what the purpose of the study was. That is, they were not told that the inclusion of poems/songs would be used to test their grammar skills, i.e. verb tenses and form conjugations. Because of this, it is quite possible that the students, although they may have enjoyed listening to songs (4.55) did not feel that the songs taught them grammar, (an umbrella term that is quite vague, and could encompass other aspects of grammar: pronouns, negation, word order, sentence structure, etc.).

Group A (poem) felt very differently about their treatment period. Although the students did not spend time working with textbook exercises during the treatment period, they did not appear to enjoy the poetry session from the responses of the oral survey. Most felt that the native speaker read the poems too quickly and that there was not sufficient time to write the verbs in the blanks. The CD was not paused to permit additional time to write the verb forms. Because of the native speaker's rate of speech and lack of musical accompaniment, there was significantly less time for Group A to write in the verb forms on the worksheets. When asked if they were interested in poetry, the majority stated that they had no interest. When asked if they would have preferred to listen to songs, all students admitted that the songs would have been more interesting and more fun to use.

### 3.4 Discussion- Experiment 1

It appears that the inclusion of songs in this fourth-semester French class was beneficial both quantitatively and qualitatively. From the results of the *t*-tests on the delayed posttest, the song group had higher mean scores on two of the three verb forms, and to a statistically significant degree. It may be that the songs stuck in the students' heads so that the students of the song group were able to remember the verb forms they had heard in the songs. It is also possible that the melody, rhythm, repetition played a role in the students' retention as suggested by Crowder, Serafine, and Repp (1990), Kramer (2001), Krumhansl (1990), and Murphey (1990). The data from the three tests (pretest, immediate posttest, and delayed posttest) indicate that students learned the verb forms under study as a result of the instruction and the experiment. At the onset of the study, students' scores on the pretest were quite low, and many students in both groups

had a score of 0 on the three verb forms. The students were presented two chapters from the text that focused on the three verb forms. As a complement to the textbook material, the songs and poems were used to provide additional input to the students that aided student comprehension of the grammatical structures (present, future, and conditional). By the immediate posttest and delayed posttest, the students' scores had increased. Students of the song group demonstrated a better understanding of the verb forms than the students of the poem group.

It is clear from the lyrics (Appendix E) that the song chosen for the conditional mood had fewer blanks than did the songs for the present and future forms. In fact, the song that presented the conditional only had 12 blanks, (i.e. 12 opportunities for the students to form the conditional mood). However, the songs selected for the present and for the future forms had 25 and 17 blanks respectively. This means that there was more opportunity to practice these two latter verb forms than for the conditional. However, the students in Group B (song) still outperformed the students in Group A (poem) on the conditional form on the delayed posttest, so it did not appear that less practice hindered the acquisition of this verb form. It is also important to take into consideration the equality of the verbs selected, that is, the number of times it is presented in each song/poem. In order to make each verb form receive an equal amount of practice and in order to control the validity of the study, songs should be selected on the basis of the number of verbs and the variety of conjugations (i.e., different subject pronouns so that students produce different forms of the same tense) presented in the lyrics.

In addition to the quantitative aspect, there were qualitative advantages to this experiment. Because the content of the songs and poetry was directly related to the



material presented in class, this alternative form of teaching complemented the course, and appealed to the students (especially those in the song group). All of the students enjoyed working outside of the textbook. In fact, although the students in the poem group did not necessarily enjoy the poems, they did respond that listening to poems was more enjoyable than always doing textbook activities. For all the students, this different form of input brought diversity into the classroom, and allowed students to learn language using non-traditional teaching methods.

Additionally, the atmosphere in the classroom was positive during the implementation of songs. Students volunteered without hesitation. They shared responses with each other and were more talkative in small groups than on traditional days in the classroom. It seems, then, that group work fostered class cohesion, and that students felt comfortable working with one another. Again, researchers believe that if students work in pairs, they will demonstrate positive attitudes toward language learning, and they will become aware of their own language gaps (Dörnyei, 2001; Klein, 1993; Kowal & Swain, 1994). The survey results showed less frustration when listening to songs, that the songs had taught the students something, and that there was a desire for more songs in future classes. Based on these positive responses alone, it seems logical to include songs as support to classroom material. Since the students enjoy the alternative forms of learning and their comprehension of the material following the use of songs, they appear to facilitate language learning.

### 3.5 Conclusion

Introducing alternative forms of teaching proved to be beneficial to foreign language learning. Both the quantitative and qualitative aspects of the experiment

demonstrated positive results. First, the students in Group B (song) did outperform the students in Group A (poem) on two of the verb forms (present and conditional) on the delayed posttest, and perhaps demonstrated Murphey's SSIMH phenomenon. Both groups were comparable at the onset of the study. After the treatment period, which included listening to poems or songs, the students took an immediate posttest. Although the raw scores did not demonstrate statistical significance at the immediate posttest level, the scores differed significantly on the delayed posttest. The raw scores were lower on the delayed posttest than on the immediate posttest, however, statistical significance was achieved on the present and conditional forms. Again, it must be reiterated that after the immediate posttest, a 6-week cultural and historical content unit was implemented so that the students were no longer focusing explicitly on grammar (i.e. the verb forms under study). Therefore, this decline in raw scores could be explained because of the shift away from grammar (verb forms) and the focus on culture and history.

Additionally, the students' reactions to the alternative forms of teaching grammar were positive. In general, students complain about grammar and find the exercises in the textbook to be boring. However, it is not clear whether students would still view the textbook as boring even if songs were included in the text itself. It is not possible to distinguish the fact that students may prefer songs because they simply dislike the textbook or that they prefer songs even if they thought the textbook was ideal. By incorporating songs (and poems) into the classroom, students received different forms of input and were able to learn from them. Because of the environment created from the inclusion of popular songs, the students did not necessarily feel like they were sitting through a grammar lesson. In fact, the focus was taken off the grammar and shifted onto

the ‘different’ method of introducing grammar elements. In this way, students were able to process the verb forms, to learn from them, and to enjoy learning a foreign language through the use of songs in the classroom. Since this study, students have asked for names of French pop artists and musical groups. They want to know who is ‘in’ and who is ‘out’ as far as French pop icons are concerned. Their questions about French pop culture and their interest in the songs emphasize the need to continually bring other forms of realia into the foreign language classroom. Students are receptive to change, especially when the change stems from outside of the textbook. If teachers are willing to bring alternative forms of teaching into their classes that still complement the textbook, they will see that students will not only appreciate the change in pace, but they will learn from these alternative teaching methods. It must be emphasized, however, that whatever additional material is introduced in the classroom it should serve some pedagogical goal. It is not enough to simply play games or listen to music so that students attend class or pay attention more. It is important to be selective in our teaching methods and to choose options that promote student learning.

## CHAPTER 4: EXPERIMENT 2

### 4.1 Experimental Design

Like Experiment 1, this study examined the effects of song on verb form acquisition through the use of written pre- and post-tests. The verb forms that were selected were those taught to the students during the semester: present, compound past (*passé composé*), and imperfect. Surveys that investigated the impact of the poems and songs were administered to the students and an additional motivational survey was administered to all of the participants following the study.

Because this study took place during the fall semester of the academic year 2003 and additionally because the participants were enrolled in French 201 (third-semester college French), it was necessary to set up the study so that it complemented the predetermined syllabus used by all sections of the same level of French. As a teaching assistant, I was responsible for following a specific course-syllabus that required completion of the material on a schedule. Because of these conditions, the present study was conducted during the chapters that introduced the target grammar structures: present, compound past, and imperfect. Not only do these three forms provide an important foundation for further study of the French language, but also all three of these forms were presented in the text for third-semester French, *Interaction* (St. Onge, St. Onge & Kulick, 2003). By selecting grammatical structures for this experiment that were introduced in the textbook, the subjects of this study received additional input on the three verb forms. Fisher (2001) pointed out the necessity to choose activities that complement the course material. As with games, videos, or songs, the exercises should serve as support to the classroom, rather than an arbitrary addition to fill time.

The three tests (pretest, immediate posttest, and delayed posttest) were made up of sentences that focused on verb forms. For each of the tests, 8 sentences focused on the present tense, 8 on the compound past, and 8 on the imperfect. The remaining 5 served as distracters. As in Experiment 1, the sentences were developed based on the lyrics of the songs to which the students listened. The immediate posttest was modified by changing the order in which the sentences were presented and by providing the students with different subject pronouns so that they would be required to conjugate the same verbs, although in different forms. There was no difference between the immediate and delayed posttest because a period of three weeks separated the date of the immediate posttest and the delayed posttest.

#### *4.1.1 Modifications for Experiment 2*

There were several modifications made to this second experiment compared to Experiment 1. Because Experiment 1 served as a pilot study, it was necessary to make changes to Experiment 2 in order to have more validity in the study. First, students in both groups responded to a motivation survey. It is important to be aware of students' motivations for learning a second language, and the inclusion of a motivation survey may indicate why students choose to take foreign language classes. In addition, the motivation survey's aim was to determine if the songs or poems in the classroom impacted students' attitudes toward French, whether positively or negatively.

The second change was the number of times students listened to the songs. In Experiment 1, the students of Group B (song) were limited to one listening of each song due to time constraints of the normal class period (50 minutes). Despite this limitation, the students in Group B were still able to outperform the students of Group A (poem). In

fact, on the delayed posttest, the students in Group B scored significantly higher on two of the three verb forms (present and conditional). Despite the result, in Experiment 2, two class periods were set aside for the treatment so that Group B could listen to each of the songs three times just as Group A listened to each of the poems three times.

The third change was the selection of the verb forms. In Experiment 1, which focused on French 202 students (fourth-semester students), the present, future, and conditional forms were studied. Experiment 2 involved students of French 201 (third-semester students), so verb forms were selected for the study that had already been introduced to the students during the semester (present, compound past, imperfect).

## 4.2 Method

### *4.2.1 Participants*

It was not possible to obtain a random sampling for this experiment, so a convenience sample was chosen, two classes of French 201 students. These students were enrolled in 2-third semester French classes offered at Michigan State University. Out of the 53 students enrolled in both classes, 46 students participated in the study and completed the entire study: 20 in Group A (poem) and 26 in Group B (song). Participation was voluntary, and students were not penalized for not taking part in the experiment. There were 16 males, 8 in each of the groups, and 30 females (12 in Group A and 18 in Group B). The students ranged in age from 18 to 24 years, with a mean age of 19.54 years for the students of Group A and a mean age of 20.26 years for the students of Group B. Both classes were taught in the same classroom at 12:40pm and 1:30pm respectively. English was the native language for all of the students but one whose native

language was Arabic. This student had been speaking English for 16 years and was considered a fluent speaker of English.

Most students of both groups had previous classes in French at the high school level. The mean duration of high school French study for both groups was 2.90 years, while the mean of college French was 2.16 semesters and 2.20 semesters for Groups A and B (poem and song) respectively, which included the semester of French 201 that was taught at the time of the experiment. Some students took French 101 and 102 at the university, while others passed into an advanced elementary class and only took French 150 prior to their placement in French 201. Of the 20 students in Group A (poem), 13 students had traveled in a Francophone country with a mean time of 17.9 days. Of the 26 students in Group B (song), 7 students had traveled in a Francophone country for a mean time of 13 days. The students responded to a demographic survey (Appendix M) that was used as a basis for this information.

#### *4.2.2 Materials*

##### *4.2.2.1 Pretest-Posttest and Delayed Posttest.*

As seen in Experiment 1, the students in Experiment 2 took three tests: a pretest (Appendix G), an immediate posttest (Appendix H) following the treatment, and a delayed posttest (Appendix H). The pretest focused on grammatical structures, specifically the choice and conjugation among the present, compound past, imperfect, and future. The future form served as a distracter. The immediate posttest contained the same verbs as the pretest in Experiment 2, however the order of the sentences was altered and 44% (13/29) of the subject pronouns were changed. The reason for which some subject pronouns were changed while others left the same was because of the nature of

the sentences. Because the sentences were pulled from the lyrics of the song, it did not make sense to change the subject pronoun of impersonal or weather expressions. As with Experiment 1, the sentences were randomly reordered and subject pronouns were altered so that meaning remained intact. The delayed posttest was exactly the same as the immediate posttest. It was not changed because three weeks was expected to reduce test effect.

#### *4.2.2.2 Treatment.*

Three authentic French songs were selected for the treatment of this experiment. The songs were used as poems for one of the groups. These poems were actually the lyrics to the three songs, recited by the same male native speaker of French who also recited the poems for Experiment 1. In this manner, the vocal characteristics were controlled for both experiments. The three songs selected for Experiment 2 were *Le Banc des Délaissés* ('The Bench of the Abandoned') by Isabelle Boulay (Appendix C) which concentrates exclusively on the present tense, *Un Jour ou L'Autre* ('One Day or the Other') by Isabelle Boulay (Appendix I), a song that focuses primarily on compound past constructions, and *Il changeait la vie* ('He Changed his Life') by Jean-Jacques Goldman (Appendix J), which focuses on the imperfect.

These songs were selected for several reasons. It was important to choose songs so that the musical accompaniment was not overpowering and that the lyrics were comprehensible to second language learners. In addition, the pace of the song was taken into consideration. Since the students would be required to write as they listened to them, it was crucial to select songs whose tempos were not too fast. Finally, it was necessary to find songs whose vocabulary structures were at a level that was comprehensible to the



students. At the same time, the use of slang was limited so that the students could better understand the lyrics. Group B (song) listened to the above songs, while Group A (poem) listened to the lyrics without musical accompaniment, recited by the male native speaker. Both groups received the same language input, in order to control for threats to internal validity, and I administered the treatment to both groups.

#### *4.2.2.3 Surveys.*

Students in the study were required to fill out two different types of surveys: one that focused on the impact of the poems (Appendix K) or the impact of songs (Appendix F), and the other that focused on the motivational aspect of second language learning (Appendix L). This motivational survey was two-fold: one part focused on the students' attitudes, feelings, and motivation toward French prior to the study, and the second part focused on the students' attitudes, feelings, and motivation toward French upon completion of the study. It is important to be aware of students' motivations for learning a second language, therefore the inclusion of a motivation survey may indicate why students choose to or not to take foreign language classes. In addition, the survey's aim was to determine if the treatment (song/poem) impacted student attitudes toward French, either positively or negatively.

The additional motivation survey and the inclusion of the written attitude survey for the poem group were not conducted in Experiment 1. It was determined crucial to include them in the Experiment 2 so that each student of both groups had the opportunity to voice his/her feelings about the study.

#### **4.2.3 Procedure**

##### **4.2.3.1 Pretest.**

The students took the pretest thirteen weeks prior (i.e. at the beginning of the semester) to any implementation of the treatment in order to determine what they already knew about different verb forms. As with the pretest in Experiment 1, the students were asked to conjugate the verb given in parentheses choosing the correct tense based on the context of the sentences. The time limit for this exercise was 15 minutes, and its aim was to determine if the students knew how to correctly choose and conjugate the verb forms prior to formal instruction in third-semester French. As was the case for Experiment 1, if the students had enrolled in any previous French courses at Michigan State University or elsewhere, they should have already been familiar with the present and compound past forms. For many, it was the first time they were introduced to the imperfect.

Following the pretest, yet prior to the treatment period, both French classes were taught multiple chapters from the textbook, *Interaction* (St. Onge et al., 2003) that focused on the present, compound past, and imperfect. All of the students received the same input during the presentation of material from the text during the regularly scheduled class instruction. A span of thirteen weeks was used to teach the five chapters from the textbook that contained these three verb forms.

##### **4.2.3.2 Treatment.**

I randomly selected one class to be members of Group A (poem) and the other class to be Group B (song). On the days of treatment, Group A listened to three different poems, recorded by a native French speaker on compact disk. These poems were actually the song lyrics to which Group B listened. The students in Group B listened to the three

songs all sung by different native speakers of French. Thus both groups received the same language content and performed the same activities on treatment days. The input was primarily auditory because the students were required to listen to either the poems or the songs. However, as in Experiment 1, an additional component of reading and writing was added because as the students listened to the recordings, they wrote the verb forms they heard.

On the treatment days, the students in Group A were given three separate lyric sheets, with the verb forms under study omitted. Similar to Experiment 1, students listened to the poem one time without looking at the lyrics. During the second listening, students were asked to fill in the verb forms they heard. After the second listening, students worked in pairs to discuss their responses. Following pair work, the entire class shared responses, and the correct conjugations of the verb forms were provided on the overhead projector. Finally, students listened a third time to the poem. This procedure was then repeated for the other two poems. The third poem was played on the second day of treatment, after which the students used the rest of the hour to review for the chapter examination that included the verb forms under study.

#### *4.2.3.2.1 Group B Treatment.*

The students in Group B (song) performed the same activities. Just as Group A listened to the poems prior to receiving the lyrics sheet, Group B also listened to each song prior to receiving the lyrics sheet. Following Paivio (1971), the students were allowed to first listen to the song without presenting the lyrics. “[Empirically]...words are better remembered when presented auditorily rather than visually” (p. 241). Following the first listening, the students then received the lyrics sheets and were

10

required to write the verb forms they heard. Paivio recommended presenting the song without lyrics, then presenting the song with the words/lyrics, and finally listening to the song multiple times. So, the students completed the lyrics sheets during the second listening of each song, followed by pair work, and finally a whole class discussion of the correct responses for each of the three songs. After the class discussion, the students of Group B listened to the song for the third time. Recall that in Experiment 1, the students in Group B did not listen to three recordings of each song. It was imperative to the design of Experiment 2 to have equal amounts of each form of input in order to avoid threats to internal validity of the study. Therefore, the students in Group B listened to each song three times, as did the students in Group A. In this manner, treatment for Experiment 2 spanned two class periods. The songs and poems for the present and compound past were presented on Day 1 of the treatment, while the song and poem for the imperfect was presented on Day 2 of the treatment.

#### *4.2.3.3 Posttests.*

One day following the treatment, students completed a written posttest (Appendix H). The students were given 15 minutes to complete this posttest.

Three weeks following the immediate posttest, a delayed posttest was administered to the students (Appendix H). This posttest was exactly the same as the immediate posttest. The students in both groups received 15 minutes to complete this test. During the three weeks that separated the immediate posttest from the delayed posttest, the students continued working in the textbook, *Interaction* (Onge et al., 2003). The focus of the following chapter was not on verb forms, but rather centered on interrogative pronouns: *qui, que, quel, le quel* ('who/that', 'that', 'which', 'which one').

Students also reviewed for oral examinations that focused on the vocabulary and grammar structures introduced throughout the semester.

#### *4.2.3.4 Surveys.*

Students responded to the two surveys upon completion of the study, on the day of the delayed posttest. The surveys were written in English, the native language of all but one of the students, so that they could fully understand the questions posed to them. In addition, if they wanted to add any further comments, they could do so more easily in English than in the target language, French.

### 4.3 Results of Experiment 2

#### *4.3.1 Scoring*

Just as with Experiment 1, a conservative picture approach was used to score the tests. Because the infinitive was provided in parenthesis for each of the sentences on the pre- and posttests, a response was considered correct if the tense and conjugation were appropriate for the infinitive provided in parentheses. However, if the tense selected was correct but the conjugation was incorrect or vice versa, the response was counted as incorrect. In addition, if an accent was omitted or simply unclear (*accent grave* or *aigu*), the response was marked incorrect. Refer to Section 3.3.1 for further details on scoring. Therefore, for each of the three forms (present, compound past, imperfect), student scores could range from 0-8. No partial credit was awarded on any of the tests.

#### *4.3.2 Tabulation of Results*

I graded all of the pre- and posttests of the study and performed the statistical analysis of the results. A *t*-test was performed in an effort to determine if the two groups (poem and song) were comparable prior to the study (results from the pretest). Following

the study, raw scores were tabulated from both of the posttests and from each of the three verb forms (present, compound past, and imperfect) in order to determine if one group performed with more grammatical accuracy than the other. In this manner, the study would determine if songs or poems significantly impacted verb acquisition, and specifically the acquisition of the three forms chosen as the focus for this study. In addition to the *t*-tests, the raw scores were analyzed using a MANOVA. It was crucial to inspect the factors of time, form, and group individually, and also to look at the interactions across these variables using the MANOVA. As with Experiment 1, the alpha level was set at  $p < .05$  for Experiment 2.

#### *4.3.2.1 Pretest.*

Research hypothesis 1: Prior to treatment, there are statistically significant differences between the two groups on the three verb forms of the pretest.

Null hypothesis 1: Prior to treatment, there are no differences between the two groups on the three verb forms of the pretest.

1



Table 4 displays mean scores, standard deviations, and results of *t*-tests.

Table 4:

Mean scores of present, compound past, and imperfect pretests for two groups

<i>Form</i>	<i>Group</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>t-value</i>
Present	A – Poem	20	3.80	1.83	.95(n.s.)
	B – Song	26	3.76	1.57	
Compound Past	A – Poem	20	1.70	1.58	.98 (n.s.)
	B – Song	26	1.69	1.51	
Imperfect	A – Poem	20	1.05	1.36	.81 (n.s.)
	B – Song	26	1.15	1.48	

Note. N - Number of students in each group

Level of significance:  $p < .05$

Table 4 indicates a failure to reject the null hypothesis: for the present [ $df = 44$ ,  $F = 0.00$ ,  $p = .95$  (n.s.)], for the compound past [ $df = 44$ ,  $F = 0.0$ ,  $p = .98$  (n.s.)], and for the imperfect [ $df = 44$ ,  $F = 0.06$ ,  $p = .81$  (n.s.)]. Therefore, based on the mean scores of the two groups (A and B) on all three verb forms of the pretest, it is possible to state that the two groups were comparable. There were no statistically significant differences between the two groups. For all three forms, it is clear that the groups were indeed similar prior to the treatment period.

As shown in Table 4, the scores possible on each of the verb forms of the pretest ranged on a scale from 0-8. For all three verb forms and in both groups, all mean scores were below 4.00/8.00, with the mean scores of the compound past and the imperfect below 2.00/8.00. These scores indicated that the students' ability to use the tenses accurately and productively was less than 50%. Several of the students in both groups also scored 0 on many of the sentences on the pretest. In Group A, 17 of 60 sentences

(28%) received a score of 0. Twenty of 78 sentences (25%) were scored as 0 for Group B. I chose to keep these students' scores in the experiment because of the limited sample size and because of their improvement on immediate and delayed posttests. Because of the regression of their scores to the mean after the treatment period, the data was included in all statistical testing. However, there were two students, one from each group, who received a score of 0 on several of the sentences on the pre- and posttests, demonstrating no acquisition of verb forms throughout the study, or for that matter, throughout the semester. For this reason, neither of the two students' scores was taken into consideration for the statistical testing. These two students were not included in the sample size provided in Section 4.2.1.

#### *4.3.2.2 Immediate Posttest.*

Research hypothesis 2: The groups are different on the three verb forms on the immediate posttest.

Null hypothesis 2: The two groups are similar on the three verb forms on the immediate posttest.

Table 5 shows the means, standard deviations and *t*- values for Groups A and B on the immediate posttest for each of the three verb forms.

Table 5:

Mean scores of present, compound past, and imperfect immediate posttest for two groups

<i>Form</i>	<i>Group</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>t-value</i>
Present	A – Poem	20	5.05	2.07	.49 (n.s.)
	B – Song	26	5.50	2.22	
Compound Past	A – Poem	20	3.85	1.71	.08 (n.s.)
	B – Song	26	4.77	1.76	
Imperfect	A – Poem	20	4.85	1.77	.50 (n.s.)
	B – Song	26	5.19	1.59	

Note. N - Number of students in each group  
Level of significance:  $p < .05$

As one can observe, all of the mean scores increased from the pretest mean scores for both groups and for all three verb forms. One may recall that the mean scores for Group A (poem) for the three verb forms were 3.80, 1.70, 1.05 for present, compound past and imperfect. On the immediate posttest, their mean scores increased for the respective verb forms: 5.05, 3.85, and 4.85. Similar increases were seen for Group B (song) whose mean scores on the present, compound past, and imperfect increased from 3.76, 1.69, 1.15 to 5.50, 4.77, and 5.19 respectively. However, based on the *t*- values shown above, there were no statistically significant differences between the two groups on any of the verb forms. The mean scores for each of the forms (present, compound past, and imperfect) were slightly higher for the song group (B) than the mean scores for the poem group (A). There was a mean difference of .45 points for the present, .92 points for the compound past, and .34 points for the imperfect. At this point in the experiment and as was the case

for Experiment 1, there was not significant differences at the time of the immediate posttest. However the inspection of the mean scores suggested the following possible trends. These slight differences of raw scores revealed a tendency that song may allow students to retain grammatical structures and perform with more accuracy on written tests. However, with lack of statistical significance, no claims can be made. It is interesting to note the mean scores of Group B for the compound past on the immediate posttest. Group B's mean score was nearly 1.00 point higher than that of Group A's mean score. Though the difference was small, it is noteworthy to point out that the  $t$ -value was nearing statistical significance with a value of .08.

#### *4.3.2.3 Delayed Posttest.*

It was important to test the students' knowledge after the treatment period to determine whether or not the material that was presented was actually retained by the students. Three weeks following the treatment, the delayed posttest was administered.

Research hypothesis 3: The groups are different on the three verb forms on the delayed posttest.

Null hypothesis 3: Mean scores on the three verb forms show no statistically significant differences between groups.

Table 6 shows the results of *t*-tests for the three verb forms.

Table 6:

Mean scores of present, compound past, and imperfect delayed posttest for two groups

<i>Form</i>	<i>Group</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>t-value</i>
Present	A – Poem	20	5.70	1.65	.95 (n.s.)
	B – Song	26	5.73	1.70	
Compound Past	A – Poem	20	4.95	1.53	.47 (n.s.)
	B – Song	26	4.61	1.54	
Imperfect	A – Poem	20	5.20	1.86	.22 (n.s.)
	B – Song	26	4.54	1.67	

Note. N – Number of students in each group

Level of significance:  $p < .05$

The scores for the three verb forms on the delayed posttest indicated a failure to reject the null hypothesis. In fact, what is surprising about the results of the delayed posttests was the mean scores of Group A (poem). Where a significant difference was nearly seen in the mean scores of the compound past on the immediate posttest (Table 5) with a probability value of .08, on the delayed posttest, the mean score of Group A surpassed the mean score of Group B (song) by .34 points on the compound past. In addition, the mean score of Group A was higher than that of Group B by .66 points on the imperfect form as well.

Based on these scores, there are no statistically significant differences between Groups A and B on any of the three verb forms on the delayed posttest. The raw scores demonstrated that Group A improved from their immediate posttest on all three verb forms, whereas the scores of Group B improved only on the present test. With both groups being exposed to the same language input and activities, although different

treatments, it is possible to suggest that the songs did not have an effect on the acquisition of the different verb forms.

#### *4.3.2.4 MANOVA Results.*

Although it was essential to analyze the raw scores and means using a *t*-test, it was additionally important to look at the changes in scores across the entire study as well as within the study. Therefore a MANOVA was used to analyze more fully the results from pretest to immediate posttest, from immediate posttest to delayed posttest, and from pretest to delayed posttest. As seen in Experiment 1, the *t*-test can indicate differences between the means of two groups, but is limited to an isolated or static comparison. The MANOVA test, then, was used to look at the overall experiment, to analyze the trends and interactions between time, group, and form. According to the MANOVA results, looking at the changes that occurred from the pretest to immediate posttest, there were no significant differences that existed between the groups [ $F = .61$ ,  $df = 1$ ,  $p = .44$ ]. There were significant values for the factors of time ( $p < .001$ ) and form ( $p < .001$ ), as well as the interaction between time and form ( $p < .001$ ). These results mean that the time of the pretest and time of the posttest were significantly different from one another. In addition, the forms under study were different from one another (i.e. present  $\neq$  compound past  $\neq$  imperfect). These two significant values of time and form indicated that performance on the verb forms was mediated by time, meaning that the scores changed differently over the course of time.

When analyzing the changes that occurred from the immediate posttest to the delayed posttest, the differences between the groups were not significant [ $F = .09$ ,  $df = 1$ ,  $p = .76$ ]. One can observe, however, that the value for time effect was at .055, which

borders statistical significance. This means that time may have been a factor in the scores from the immediate posttest to delayed posttest. In addition, there was a time and group interaction ( $p < .01$ ) and again, the differences in form showed significant values ( $p < .001$ ).

Finally, the data from the pretest to the delayed posttest, that is from the beginning of this experiment prior to the introduction of the treatment, and until the completion of the study with the delayed posttest, showed no significant values for group differences [ $F = .21$ ,  $df = 1$ ,  $p = .64$ ]. Again, there were significant values for the factors of time ( $p < .001$ ), for form ( $p < .001$ ), and for the interaction between time and form ( $p < .001$ ).

The results of the MANOVA indicated that this experiment had two significant main effects (time and form) and one significant interaction (time and form) at each time period (pretest to immediate posttest, immediate posttest to delayed posttest, and pretest to delayed posttest), which means that the effects of the factors of time and form were mediated by each other and by group.

1. Main effect of time means that both groups showed a significant change from pretest to immediate posttest, from immediate posttest to delayed posttest, and from pretest to delayed posttest.

2. Main effect of form means that the groups' performance differed significantly according to the verb form, but because there was no Group X Form interaction, the difference was consistent for both groups. That is, the treatment did not affect the differences in groups to a significant degree.

3. The absence of a main effect of group or interactions involving group means that the two groups did not perform differently to a significant degree either in terms of their accuracy with verb forms or in their degree of change over time.

As with Experiment 1, there were statistically significant values found for the factors of time and form. However there was no significance found in the interactions of the variables with relation to group.

#### *4.3.2.5 Observations.*

Although it is noteworthy to discuss the quantitative analysis for the study in an effort to demonstrate songs' impact on grammar acquisition in a FL setting, it is equally important to discuss the qualitative findings. The students from Group B (song) appeared to enjoy the treatment period. As with the students of Experiment 1, those involved in Experiment 2 also closed their eyes and swayed in their seats as they listened to the songs. One student even hummed through the chorus of a song after he had heard it the first time. These actions demonstrated an appeal for the music to which they were listening. Students enjoyed working in pairs in order to verify their responses or to clarify a verb conjugation they did not understand. Once finished with pair work, the whole class discussed the correct responses. Students participated more and with more energy than on traditional class days. The nature of the class and the activities related to the songs as well as the inclusion of the songs themselves provided a positive atmosphere for language learning. Researchers (Fonseca Mora, 2000; Guerrero, 1987; Horwitz & Young, 1991; Kramer, 2001; Merriam, 1964) have supported the notion that introducing music and songs in the foreign language classroom can decrease the anxiety students may



feel, and will provide them with a non-threatening environment for foreign language learning.

The students in Group A (poem) appeared frustrated at times during the treatment period. Just as the students in Experiment 1 felt the speaker had recited the poems too quickly, the students in Experiment 2 felt the same way. However, once working in pairs, the students seemed to set their feelings of frustration aside, because as one student began to share answers, others became uninhibited and shared their responses too. Similar to the students in Experiment 1, the students in Experiment 2 appeared more at ease when in groups and participated with one another. The group work, then, created a sense of solidarity among the students and fostered a productive work environment in which students appeared to feel comfortable with one another (Dörnyei, 2001; Ehrman & Dörnyei, 1998; Klein, 1993; Kowal & Swain, 1994).

#### *4.3.2.6 Surveys.*

Research hypothesis 4: The students who listen to songs will feel that the songs were more beneficial to language learning than the students who listen to poems will feel about the poetry.

The attitude survey was designed so that students responded to statements concerning song/poem use on a 5-point Likert scale. Based on the results from statements on the survey (presented as group means), students in Group B (song) thought that listening to songs was a very positive experience (4.46). The students felt that the songs and textbook activities complemented each other well (4.53), and that it was beneficial to perform the activities (lyric sheets) (4.64). When asked if they preferred listening to songs to the textbook, student response was high (4.03). It is not clear from

the survey why students preferred the songs to the textbook. Perhaps they disliked the textbook, or they thought it was boring or poorly organized. They may not have liked the activities presented in the text or the structure of the chapters. Would their responses have been any different if songs had been presented in the textbook? Or would they have still thought the text was boring even if popular songs had been a part of their ‘traditional’ textbook? What is most surprising is the mean score attributed to the improvement in grammar (3.67). As in Experiment 1, this grammar score is lower than mean scores for vocabulary (4.14), listening comprehension (4.57), pronunciation (4.10), and cultural knowledge (4.35). There may be several explanations for this difference in scores. First, the students were not told that grammar acquisition (i.e. verb forms) was the central focus of the experiment. As seen in Experiment 1, the students were asked to participate in a study that introduced songs into the foreign language classroom. They were never told that the songs were being used to help increase student comprehension of grammar, and more specifically of verb forms. In addition, as stated in Section 3.3.2.6 of Experiment 1, students have a general feeling that their grammar in English, their L1, is quite poor. This feeling is often transferred to the L2 (French). So it is not nearly as surprising why they felt their grammar did not improve from the songs as much as the other factors (vocabulary, listening comprehension, pronunciation, and cultural knowledge). In fact, since grammar is a blanket term that could pertain to other grammatical components (i.e. sentence structure, agreement, gender etc.), the lower mean scores could be indicative of these factors and not necessarily of students’ comprehension of verb forms. For a complete listing of mean scores on the 5-point Likert scale, see Appendix F.

Group A (poem) also received a survey, and unlike the oral survey for the poem group in Experiment 1, the students in Group A of Experiment 2 demonstrated an appeal for the poems. The students in Group A thought that the inclusion of poems was a very positive experience (4.00 versus 4.46 for Group B). They also agreed that the poems aided with vocabulary (3.92 versus 4.14 for Group B), listening comprehension (4.36 versus 4.57 for Group B), pronunciation (3.64 versus 4.10 for Group B), and cultural knowledge (3.40 versus 4.35 for Group B). As was the case for Group B (song), Group A also had a lower mean score for grammar (3.24 versus 3.67 for Group B) than for these other factors. Students on the whole believed that listening to the poems was enjoyable (4.16 versus 4.46) and demonstrated a desire to listen to other poems in future classes (4.24 versus 4.57). Mean scores of the poem group (A) of a 5-point Likert scale are presented in Appendix K.

Group B responded to all but 2 of the 19 survey statements with higher mean scores than those of Group A. The two statements that received lower mean scores pertained to tension and frustration during the song/poem inclusion and the students' feelings on remaining exclusively with textbook exercises. Statement #2 referred to the students feeling tense and frustrated; the lower the mean score, the less tension. The students in Group B had a mean score of 2.00, while the students in Group A had a mean score of 2.72, which means that frustration and tension were reported as lower in Group B than in Group A. This supports the claims made by Fonseca Mora (2000), Guerrero (1987), Horwitz and Young (1991), and Merriam (1964) that music can serve to lower anxiety. Statement #6 referred to the desire to work with the textbook rather than with the songs/poems. The students in Group B had a mean score of 2.00, while the students

in Group A had a mean score of 2.16. Therefore, the lower values of the two statements for the song group indicated more appreciation for the songs and a greater desire to use the songs than for the textbook. On the remaining 17 statements included in the survey, Group B had higher mean scores than those of Group A.

The results of the motivation survey showed that both the poems and the songs were responsible for the students' positive attitudes toward French.

Research hypothesis 5: The use of songs in the foreign language classroom will motivate learners to enjoy their French studies.

Thirteen of the 23 (56%) completed surveys for Group A showed that there was a change in attitude toward learning French. All 13 of these changes were a positive change. When asked if the students would enjoy French if more poems were used, 15 (65%) responded yes, while only 4 (17%) responded no. One of the surveys warrants special mention because of the dramatic change in the learner's attitude. Prior to the inclusion of poems in the class, the students were given this survey that asked whether they enjoyed French or not. This particular student responded with negative answers. On his/her second survey, administered after the inclusion of poems and related activities, including both immediate and delayed posttests, this student responded that the poems changed his/her attitude toward learning French. In fact, the student believed that the poems were the cause of this positive change.

In a similar manner, the survey results for the song group demonstrated a positive appeal for the inclusion of songs, and the changes in attitudes were positive. Twenty-five of the 29 surveys (86%) demonstrated a change in attitude toward French, and this change was positive. No student thought that his/her attitude was negative because of the

inclusion of songs. When asked if the students would enjoy French more if they had the opportunity to listen to more songs, 26 students (89%) responded with yes. Only 3 students (10%) responded that they did not think they would enjoy French more if more songs were implemented in the classroom.

From the motivation survey, it is clear that both groups benefited from the inclusion of poem or song in the classroom. Attitudes were generally positive, and the desire for more poems/songs was high. It is apparent that the implementation of different forms of authentic materials of different media into the classroom sparked students' interests, caused their attitudes to be positive, and that there was an overall sense of enjoyment in the classroom due to the inclusion of poems/songs.

#### 4.4 Discussion

All of the students benefited from this study (whether part of the poem or song group) because all of the students demonstrated a better understanding of the uses and conjugations of the verb forms. The process of listening to poetry or songs and completing exercises in addition to the classroom instruction proved to be beneficial to grammar learning (i.e. verb forms). On the pretest, a total of 37 groups of sentences (26%) received a score of zero versus only 3 groups of sentences (1%) on the combined posttests (immediate and delayed). This was a dramatic decline in the number of sentence groups that scored 0.

Unlike the results of Experiment 1, which demonstrated significant differences between groups on two of the three verb forms (present and conditional), the results from the *t*-test of Experiment 2 did not show statistical significance. Several factors may provide some insight on this matter. The pretest for this study was administered on the

Day 2 of the fall semester, during Week 1 of a 16-week semester as opposed to during Week 8 for Experiment 1. This means that there was a thirteen week span between the pretest and the treatment period for this study. Because the present tense was presented during the first chapter of the text, it was necessary to administer the pretest prior to any formal introduction of the grammar elements of the experiment. Therefore, the students took the pretest on Day 2 of the semester, so that by the time they were introduced to the treatment (poem/song), there had been a great opportunity for much change and maturation to take place in both groups. By the time the students were introduced to the treatment thirteen weeks following the initial pretest, too much deviation may have taken place. Perhaps the students were at different levels by the time the treatment came about. This time factor could have influenced the scores of the immediate and delayed posttests. ✓

The time factor was not relevant for Experiment 1. Recall that for Experiment 1, the pretest was administered during Week 8 of the semester and the treatment was introduced two weeks later. Because of the shorter amount of time between the pretest and immediate posttest for Experiment 1, there was less opportunity for maturation of learning levels on the part of the students. By the time the students were introduced to the treatment, it is safe to assume that the groups were still comparable and at a similar level of grammar comprehension with regard to verb forms. In addition, the three verb forms (present, future, and conditional) of Experiment 1 were introduced in the same chapter, whereas the verb forms of Experiment 2 spanned five chapters. Therefore, the students in Experiment 1 were more likely to have been at same grammatical level at the ✓ onset of the treatment than those students in Experiment 2.

In addition to the time factor, there were social factors that need to be addressed.

The two groups of students were very much different from one another socially. On Day 2 of the semester, it was far too early to make any conclusions about the social tendencies of either group, but by Week 13, it was obvious to me that the two groups were very different from one another. Group A (poem) was more subdued during class time. The students in this class were generally more shy and timid during class periods. They appeared more serious about their French learning, whereas the students of Group B (song) were outgoing, talkative, and less serious during class time. They were constantly speaking in English during group work or getting off topic from what was presented in class. In this way, perhaps the students in Group B did not acquire as much because of their social behavior and attitudes during class time. Because there was more English used in group and partner work, the students may not have been at the same level as those students in Group A. Therefore, it may be possible that the students in Group A were at a more advanced level by the time the treatment was introduced into the study although according to the pretest results, they were similar groups.

Additionally, Experiment 2 focused on learners of third-semester French, whereas Experiment 1 focused on learners of fourth-semester French. The difference in level may have played a role in the results of the study. The students of third-semester French may not have been as ready for oral input via songs and poems as were the students of fourth-semester French. In addition, the selection of songs differed from those in Experiment 1 - pilot study. It is possible that the choice of songs or the verb forms selected impacted the results of the study. One of the research questions asked early on for both experiments was whether or not there was a limitation to what the songs could teach. It

may be that Experiment 1 demonstrated significance in the present and conditional, not only because of the verb forms, but also because of the level of learner (fourth-semester compared to third-semester). What is most interesting is that the same song (*Le Banc des Délaissés*) ('The Bench of the Abandoned') was used for both studies, but it was only with Experiment 1 that the present tense had significant differences between the song and poem group. With the present tense for Experiment 2, Group B (song) did outperform Group A (poem), but not to a significant degree. This result indicates that the level of learner may be an important factor when implementing song into the foreign language classroom.

In addition, the choice between compound past and imperfect is a challenging concept to master for non-native speakers, and especially for those in intermediate French classes. There may not have been significant results on Experiment 2 because of the inherent nature of these two verb forms. Students struggle with the formation of the compound past, having to choose correctly between the auxiliary verbs *être* ('to be') and *avoir* ('to have'). However, when the imperfect form is added into the choice, students demonstrate a further misunderstanding of the verb forms and often make errors when choosing between the compound past and the imperfect. Again, with Experiment 1, which focused on present, future, and conditional, the use of adverbs for the future form and the *Si* ('If') + imperfect constructions to indicate the conditional mood may have aided students in choosing the correct verb form. Had Experiment 1 tested the difference between the future and future perfect (*futur antérieur*) or the difference between the conditional and the past conditional, perhaps the results of the study would have differed. Because the three verb forms selected for Experiment 1 were very different from one



another (present, future, conditional), it may have been easier for the students to separate these verb forms. However, had the future and future perfect been part of the study, would the students have been able to distinguish between the two forms as easily? Or had the conditional and past conditional been used on the tests, would students have been able to correctly identify the imperfect or pluperfect (*plus-que-parfait*) in the *Si* ('If') clause? Since there were no similarities in the nature of the verb forms (present, future, conditional) in Experiment 1, the significant results may have been obtained from the exclusivity of the different verb forms. However, because of the similarity in nature (past) for the compound past and imperfect, it is possible that students struggled to distinguish these verb forms in Experiment 2.

Finally, as was the case in Experiment 1 for the conditional form, the song which featured the compound past in Experiment 2 only provided 7 opportunities to form this tense (Appendix I). As you may recall, the song for the conditional form had 12 blanks. For the present and the imperfect, there were 25 and 18 blanks respectively. This means that on a whole, students had over three times the amount of practice on the present than the compound past and over twice as many opportunities to practice the imperfect. This smaller amount of practice with the compound past may have been a factor for which the mean scores were consistently lower on this tense. Given fewer opportunities to listen to this form and fewer opportunities to write this form, the students performed worse on this form than on the other two (present and imperfect), and perhaps why no significance was seen in the statistical tests.

#### 4.5 Conclusion

Experiment 2 did not demonstrate statistically significant results for the impact of songs on foreign language learning. In fact, the mean scores of Group A (poem) were slightly higher than those of Group B (song) on the delayed posttest for the compound past and the imperfect forms. This experiment demonstrated that songs did not help the retention of verb forms as much as poems and did not improve grammar acquisition (i.e. verb forms and conjugations). Despite what educators have written in articles that center on teacher observations and How To's of implementing songs in the classroom, this experiment demonstrated that no significance was found when introducing songs in the classroom. Although educators may feel that songs create a relaxed and non-threatening environment in which language learning takes place, this study showed that music did not seem to provide benefits. In addition, although students responded positively to the implementation of songs in the classroom, and did request more songs for future use, this does not mean that the songs were beneficial to learning. One cannot implement materials that students like simply because of their student appeal if the material does not benefit learning. If this were the case, all teachers of foreign languages would be using the L1 in class because students generally like it when the teacher speaks the L1. Just because the L1 appeals to students does not necessarily mean the L1 benefits L2 learning. How can teachers expect students to produce in the target language if the target language is not used during class? In the same way, songs cannot be used to teach verb forms simply because of positive student response. Of course, songs may still be used in the foreign language classroom, but one should recognize their limits.

## CHAPTER 5: CONCLUSION

### *5.1 General Concluding Remarks.*

The purpose of these experiments was to establish whether or not songs can facilitate grammar acquisition of verb forms. Based on the previous research cited above (Fonseca Mora, 2000; Lozanov, 1959), instrumental music appears to create a comfortable and relaxed environment in the classroom. Perhaps the music allows students to feel uninhibited and more sure of themselves to produce language. However, it is not clear from either of the two authors mentioned above that the musical influence was the source of ‘better’ or more accurate language production. With song (melody and text) as opposed to simply the instrumental music, it appeared from previous research (Abrate, 1983; Arleo, 2000; Failoni, 1993; Kramer, 2001; Urbancic & Vismuller, 1983) that students were better able to perform in the foreign language classroom and were capable of producing proper structures. In fact, many of the teachers and researchers claimed that songs taught their students vocabulary, pronunciation, and cultural information, however they neglected to include empirical findings for these claims. The purpose of the present experiments was to test these sorts of claims, to determine if songs could hold up in the foreign language classroom, and to assess their ‘benefits’. These studies were set up in such a manner so that through a pretest/posttest design, it would be possible to determine songs’ effectiveness on grammar acquisition, more specifically on verb form choice and conjugation.

Experiment 1 did demonstrate that students who listened to songs performed significantly better on the delayed posttest compared to the group who listened to poems. Additionally, the students involved in that study reacted positively to the incorporation of

songs through the use of the attitude survey. However, it must be remembered that Experiment 1 served as a pilot study and that in order to truly determine songs' effectiveness, it was necessary to conduct a second study, Experiment 2.

The results differed greatly for Experiment 2. No significant differences could be seen between the learners of the two groups (poem and song) on either of the posttests (immediate or delayed). In fact, the students in Group A (poem) scored higher on two of the three verb forms of the delayed posttest. This means that songs did not have an effect on grammar acquisition, or specifically the verb form acquisition under question. The purpose of the study was to determine if songs could help the students learn these elements of grammar, not whether or not the students appreciated the change in classroom pace, or whether or not they would have preferred to listen to more songs in future classes. Despite the positive qualitative results of the study, which indicated student appreciation of song and poem use and the fact that students felt that the implementation of songs and poems made learning French more fun, the results of the two experiments indicated no significant results for the scores of the song group. The qualitative results alone should not be weighed if the students did not benefit quantitatively from the experiment. If the students did not learn above and beyond what the text alone could have taught them, then song-use in the classroom proved to be a failure. Despite the articles written that mentioned the how to's and the many benefits of song-use in the foreign language classroom, Experiment 2 demonstrated the opposite, that songs did not aid the students in the acquisition of verb forms.

Using songs may be an alternative approach to presenting and teaching foreign language material (grammar, vocabulary, and culture). Students enjoy listening to music

both inside and outside the classroom. According to the surveys from Experiment 1 and Experiment 2, most students spend time listening to music outside of the classroom. Through the incorporation of authentic language into the classroom through song, students' interests could be sparked and language learning could take place. It is true that the songs appealed to the students, but appeal for songs was not the focus of these experiments. These studies asked the question of whether or not verb forms could be acquired because of the inclusion of songs in the foreign language classroom. Many educators have written articles claiming success from the implementation of song, so it was necessary to test song's effectiveness, to determine if it could teach what many have claimed it could do. The fact of the matter is that song did not help with verb form acquisition. Students may have liked the change of pace in the classroom, but the material was not effective, and therefore should not be categorized as the successful and innovative method for teaching foreign languages. If teachers want to introduce a variety of teaching methods in their classrooms, they may find that incorporating songs may hold students' attention not only because there are multiple learner styles but also that the change in classroom teaching will have an impact on the variety of learner styles. But one must recognize that song-use has its limitations, and teachers should be cautious when relying too heavily on songs to teach language.

## *5.2 Limitations*

There was no true control group for either of the experiments. It is difficult to say whether songs impacted grammar acquisition over and beyond traditional textbook teaching because neither group used only the textbook. In fact, both groups worked outside of the text and were 'experimental' in nature. In order to isolate the forms of

input to a truly control-experimental design, it would be necessary to have a group included in the study that received no alternative teaching method. In this way, the songs could be used as the treatment for the experimental group to determine if they impact grammar acquisition. This could not be accomplished for the present studies because I was limited to teaching two classes each semester. To avoid a threat to the internal validity of the experiments (the element of instructor), I chose not to use another instructor's class for the control group of either study.

Secondly, because of the design of the treatment period (one 50 minute class period for Experiment 1 and two-50 minute class periods for Experiment 2), the students were somewhat overloaded with different grammatical elements. Each poem and/or song was played three times, and three different verb forms were presented for each experiment. This means that the students were required to get associated rather quickly with the next verb form. However, because of the nature of the studies and the desire to analyze retention with the delayed posttest, it was necessary to set up the studies so that the treatment period did not span a long time frame. It could be possible, however, to design an experiment in which songs, in general, would be used throughout the semester as an added form of input and as a support to the textbook, and to see if students' scores on chapter tests and final examinations differed significantly from the performance of the students who did not receive the additional song input throughout the semester.

### *5.3 Areas for Future Research*

It could also be interesting to test songs against another form of input: textbook exercises (that students generally view as boring and uninteresting), CD-ROM exercises, web activities, or video (that combines both the song and the visual element) that target

similar structures. I think it is important to spark the interests of our students-- to introduce them to the varied ways one can learn a foreign language, and also because of the variation in learning styles.

In addition to the written language that is tested, it could be beneficial to test students' spoken language. This is an important factor to consider because on any written assignment, students can reflect on the structure they should be incorporating. However, in spoken language, the aim is to speak spontaneously, without much 'down-time' compared to written language. Therefore, it would be interesting to test students' knowledge of these structures in the form of oral examinations. On the other hand, songs are oral and students may have an easier time staying within the same task type (aural-oral), rather than transferring it (oral-written).

One other factor to consider from these experiments was the design of the pre- and posttests, which treated tense choice and conjugation. One additional way to test students' grammar acquisition is to use open-ended exercises testing actual usage. However, students would then have the option of limiting their language choice by selecting verb forms they knew or felt were easy to conjugate. For the purpose of internal validity, it was necessary to standardize the tests used in the experiments to ensure that each student was required to use all of the conjugations and verbs as every other student.

*These* factors could be of interest to others looking to work with and research music in the foreign language classroom.

## APPENDICES



## Appendix A

### Pretest for Experiment 1

Choisissez la forme appropriée du verbe en parenthèse pour compléter la phrase.  
Choisissez parmi le présent, le passé composé, l'imparfait, le futur, le conditionnel ou le subjonctif. Conjuguez le verbe dans le blanc donné.

1. Hier à la plage, je/j' \_\_\_\_\_ (lever) les yeux au ciel.
2. Je deviendrai tout muet pour que tu me/m' \_\_\_\_\_ (oublier).
3. L'automne prochain, le vent \_\_\_\_\_ (faire) craquer les branches.
4. Quand je suis entrée chez moi, je/j' \_\_\_\_\_ (voir) une lumière.
5. Il y a trente ans, mon grand-père \_\_\_\_\_ (être) un cordonnier.
6. Hier soir, je te/t' \_\_\_\_\_ (dire) n'importe quoi.
7. A l'église, les grandes cloches \_\_\_\_\_ (sonner) encore.
8. Quand elle était petite, elle \_\_\_\_\_ (se croire) inutile.
9. Je veux que tu \_\_\_\_\_ (ne jamais avoir) mal.
10. Le soleil \_\_\_\_\_ (sortir) à peine demain.
11. Je/J' \_\_\_\_\_ (entendre) ta voix qui m'appelle.
12. Si j'étais stricte, je \_\_\_\_\_ (être) professeur.
13. Demain, je/j' \_\_\_\_\_ (oublier).
14. Ils \_\_\_\_\_ (savoir) la réponse s'ils étudiaient.
15. Les amants \_\_\_\_\_ (se retrouver) maintenant sur les quais sous le pont.
16. Je/j' \_\_\_\_\_ (avoir) une voiture de sport si j'avais un bon emploi.
17. Pour ton prochain anniversaire, je te/t' \_\_\_\_\_ (offrir) des fleurs.
18. Aujourd'hui, il fait beau. Il y \_\_\_\_\_ (avoir) plus de soleil.
19. Elle \_\_\_\_\_ (recevoir) une mauvaise note une fois dans sa vie.
20. **Pas** aujourd'hui, mais demain, vous \_\_\_\_\_ (jouer) dehors avec vos amis.
21. Je/J' \_\_\_\_\_ (attendre) sur le banc.
22. A **chaque** instant, je/j' \_\_\_\_\_ (espérer) te trouver.

23. Si j'étais gentil, je te/t' \_\_\_\_\_ (offrir) des bijoux.
24. Pour ses prochaines vacances, on \_\_\_\_\_ (aller) en haut des collines.
25. Dans un mois, nos corps \_\_\_\_\_ (se cacher) sous des bouts de laine.
26. La semaine dernière, vous \_\_\_\_\_ (accompagner) votre sœur à l'école.
27. Tu \_\_\_\_\_ (s'amuser) au restaurant avec tes amis hier ?
28. Si on avait de l'argent, on \_\_\_\_\_ (aller) en Europe.
29. Nous \_\_\_\_\_ (faire) un voyage si nous avons le temps.

## Appendix A

### Pretest for Experiment 1 (English)

Choose the appropriate form of the verb in parenthesis to complete the sentence. Choose among the present, the past tense, the imperfect, the future, the conditional, or the subjunctive. Conjugate the verb in the blank.

1. Yesterday at the beach, I \_\_\_\_\_ (to raise) my eyes at the sky.
2. I will become mute so that you \_\_\_\_\_ (to forget) me.
3. Next fall, the wind \_\_\_\_\_ (to make/do) crack the branches.
4. When I entered my home, I \_\_\_\_\_ (to see) a light.
5. For thirty years, my grandpa \_\_\_\_\_ (to be) a shoemaker.
6. Last night, I \_\_\_\_\_ (to see) some big stars.
7. At the church, the bells \_\_\_\_\_ (to ring) again.
8. When she was little, she \_\_\_\_\_ (to believe herself) useless.
9. I \_\_\_\_\_ (to want) to become a doctor when I was small.
10. The sun \_\_\_\_\_ (to come out) hardly tomorrow.
11. I \_\_\_\_\_ (to hear) your voice that calls me.
12. If I was strict, I \_\_\_\_\_ (to be) a professor.
13. Tomorrow, I \_\_\_\_\_ (to forget).
14. They \_\_\_\_\_ (to know) the response if they studied.
15. The lovers \_\_\_\_\_ (to meet) now on the platforms under the bridge.
16. I \_\_\_\_\_ (to have) a sports car if I had a good job.
17. For your next birthday, I \_\_\_\_\_ (to offer) to you some flowers.
18. Today it's nice. There \_\_\_\_\_ (to have) lots of sunshine.
19. She \_\_\_\_\_ (to receive) a bad grade once in her life.
20. Not today, but tomorrow, you \_\_\_\_\_ (to play) outside with your friends.
21. I \_\_\_\_\_ (to wait) on the bench.
22. At each moment, I \_\_\_\_\_ (to hope) to find you.
23. If I were nice, I \_\_\_\_\_ (to offer) to you some jewelry.
24. For our next vacation, we \_\_\_\_\_ (to go) high in the hills.

25. In a month, our bodies \_\_\_\_\_ (to hide oneself) under pieces of wool.
26. Last week, you \_\_\_\_\_ (to accompany) your sister to school.
27. You \_\_\_\_\_ (to amuse oneself) at the restaurant with your friends  
yesterday?
28. If we had some money, we \_\_\_\_\_ (to go) to Europe.
29. We \_\_\_\_\_ (to make/do) a trip if we had the time.

## Appendix B

### Posttest (Immediate and Delayed) for Experiment 1

Choisissez la forme appropriée du verbe en parenthèse pour compléter la phrase.  
Choisissez parmi le présent, le passé composé, l'imparfait, le futur, le conditionnel, ou le subjonctif. Conjuguez le verbe dans le blanc donné.

1. Demain, tu/t' \_\_\_\_\_ (oublier).
2. Elles \_\_\_\_\_ (savoir) la réponse si elles étudiaient.
3. Pour ton prochain anniversaire, je te/t' \_\_\_\_\_ (offrir) des fleurs.
4. Aujourd'hui, il fait froid. Il y \_\_\_\_\_ (ne plus avoir) de soleil.
5. Hier à la mer, je/j' \_\_\_\_\_ (lever) les yeux au ciel.
6. Je deviendrai tout muet pour que tu me/m' \_\_\_\_\_ (oublier).
7. L'automne prochain, le vent \_\_\_\_\_ (faire) craquer les branches.
8. Tu \_\_\_\_\_ (s'amuser) au restaurant avec tes amis hier ?
9. Si on avait de l'argent, on \_\_\_\_\_ (aller) à New York.
10. Ils \_\_\_\_\_ (faire) un voyage s'ils avaient le temps.
11. Quand je suis entrée chez moi, je/j' \_\_\_\_\_ (voir) une lumière.
12. Il y a trente ans, ma grand-mère \_\_\_\_\_ (être) une institutrice.
13. Hier soir, vous me/m' \_\_\_\_\_ (dire) n'importe quoi.
14. A la cathédrale, les grandes cloches \_\_\_\_\_ (sonner) encore.
15. Quand il était petit, il \_\_\_\_\_ (se croire) inutile.
16. Je veux que tu \_\_\_\_\_ (ne jamais avoir) mal.
17. Le soleil \_\_\_\_\_ (sortir) à peine demain.
18. Nous \_\_\_\_\_ (entendre) votre voix qui nous appelle.
19. S'il était strict, il \_\_\_\_\_ (être) professeur.
20. Elle \_\_\_\_\_ (recevoir) une mauvaise note une fois dans sa vie.
21. Pas aujourd'hui, mais demain, nous \_\_\_\_\_ (jouer) dehors avec nos amis.
22. Je/J' \_\_\_\_\_ (attendre) sur le banc.
23. A chaque instant, tu \_\_\_\_\_ (espérer) me trouver.

24. Si j'étais gentil, je te/t' \_\_\_\_\_ (offrir) des cadeaux.
25. Pour ses prochaines vacances, on \_\_\_\_\_ (aller) à la plage.
26. Dans un mois, nos corps \_\_\_\_\_ (se cacher) sous des couvertures.
27. La semaine dernière, vous \_\_\_\_\_ (accompagner) votre sœur à l'école.
28. Les amants \_\_\_\_\_ (se retrouver) maintenant au restaurant.
29. Je/j' \_\_\_\_\_ (avoir) une voiture de sport si j'avais un bon emploi.

## Appendix B

### Posttest (Immediate and Delayed) for Experiment 1 (English)

Choose the appropriate form of the verb in parenthesis to complete the sentence. Choose among the present, the past tense, the imperfect, the future, the conditional, or the subjunctive. Conjugate the verb in the blank.

1. Tomorrow, you \_\_\_\_\_ (to forget).
2. They \_\_\_\_\_ (to know) the response if they studied.
3. For your next birthday, I \_\_\_\_\_ (to offer) to you some flowers.
4. Today, it's cold. There \_\_\_\_\_ (to have no more) sunshine.
5. Yesterday at the sea, I \_\_\_\_\_ (to raise) my eyes to the sky.
6. I will become mute so that you \_\_\_\_\_ (to forget) me.
7. Next fall, the wind \_\_\_\_\_ (to make crack) the branches.
8. You \_\_\_\_\_ (to amuse oneself) at the restaurant with your friends yesterday?
9. If we had some money, we \_\_\_\_\_ (to go) to New York.
10. They \_\_\_\_\_ (to do/make) a trip if they had the time.
11. When I came home, I \_\_\_\_\_ (to see) a light.
12. For thirty years, my grandma \_\_\_\_\_ (to be) a schoolteacher.
13. Last night, you \_\_\_\_\_ (to tell) me no matter what.
14. At the cathedral, the bells \_\_\_\_\_ (to ring) again.
15. When he was small, he \_\_\_\_\_ (to believe oneself) useless.
16. I want that you \_\_\_\_\_ (to never have) hurt.
17. The sun \_\_\_\_\_ (to come out) hardly tomorrow.
18. We \_\_\_\_\_ (to hear) your voice that calls us.
19. If he were strict, he \_\_\_\_\_ (to be) a professor.
20. She \_\_\_\_\_ (to receive) a bad grade one time in her life.
21. Not today, but tomorrow, we \_\_\_\_\_ (to play) outside with our friends.
22. I \_\_\_\_\_ (to wait) on the bench.

23. At each moment, you \_\_\_\_\_ (to hope) to find me.
24. If I were nice, I \_\_\_\_\_ (to offer) to you some presents.
25. For our next vacation, we \_\_\_\_\_ (to go) to the beach.
26. In one month, our bodies \_\_\_\_\_ (to hide oneself) under blankets.
27. Last week, you \_\_\_\_\_ (to accompany) your sister to school.
28. The lovers \_\_\_\_\_ (to meet) now at the restaurant.
29. I \_\_\_\_\_ (to have) a sports car if I had a good job.



## Appendix C

### Le Banc des Délaissés par Isabelle Boulay

Vendredi \_\_\_\_\_ heures devant la cathédrale  
Dans le clocher les grandes cloches \_\_\_\_\_ encore  
Au rendez-vous en dessous les remparts  
Chaque minute \_\_\_\_\_ une éternité

J' \_\_\_\_\_ ta voix qui m'appelle  
Je \_\_\_\_\_ dans la foule sans trouver

J' \_\_\_\_\_ sur le banc des délaissés  
J' \_\_\_\_\_ toute seule parmi les milliers  
A chaque instant j' \_\_\_\_\_ te trouver  
A mes cotés sur le banc des délaissés

Vendredi \_\_\_\_\_ heures les gens \_\_\_\_\_ pressés  
Seuls les pigeons et les touristes \_\_\_\_\_ restés  
Les amants \_\_\_\_\_ sur les quais sous le pont  
Ils s'entrelacent serrés et \_\_\_\_\_ en partant

J' \_\_\_\_\_ ta voix qui \_\_\_\_\_  
Je \_\_\_\_\_ dans la foule sans trouver

J' \_\_\_\_\_ sur le banc des délaissés  
J' \_\_\_\_\_ toute seule parmi les milliers  
A chaque instant j' \_\_\_\_\_ te trouver  
A mes cotés sur le banc des délaissés

Vendredi \_\_\_\_\_ heures la place \_\_\_\_\_ vidée  
Y'a plus de soleil dans les vallées de cette cité  
Les ombres des arbres \_\_\_\_\_ à mes pieds  
J' \_\_\_\_\_ ta voix qui \_\_\_\_\_  
Je \_\_\_\_\_ dans la foule sans trouver

J' \_\_\_\_\_ sur le banc des délaissés  
J' \_\_\_\_\_ toute seule parmi les milliers  
A chaque instant j' \_\_\_\_\_ te trouver  
A mes cotés sur le banc des délaissés

## Appendix D

### Octobre par Francis Cabrel

Le vent \_\_\_\_\_ craquer les branches  
La brume \_\_\_\_\_ dans sa robe blanche  
Y' \_\_\_\_\_ des feuilles partout  
Couchées sur les cailloux  
Octobre \_\_\_\_\_ sa revanche

Le soleil \_\_\_\_\_ à peine  
Nos corps \_\_\_\_\_ sous des bouts de laine  
Perdue dans tes foulards  
Tu \_\_\_\_\_ le soir  
Octobre endormi aux fontaines

Il y \_\_\_\_\_ certainement,  
Sur les tables en fer blanc  
Quelques vases vides qui traînent  
Et des nuages pris aux antennes  
Je t' \_\_\_\_\_ des fleurs  
Et des nappes en couleurs  
Pour ne pas qu'Octobre nous prenne

On \_\_\_\_\_ tout en haut des collines  
Regarder tout ce qu'Octobre illumine  
Mes mains sur tes cheveux  
Des écharpes pour deux  
Devant le monde qui s'incline

Certainement appuyés sur des bancs  
Il y \_\_\_\_\_ quelques hommes qui se souviennent  
Et des nuages pris sur les antennes  
Je t' \_\_\_\_\_ des fleurs  
Et des nappes en couleurs  
Pour ne pas qu'Octobre nous prenne

Et sans doute on \_\_\_\_\_ apparaître  
Quelques dessins sur la buée des fenêtres  
Vous, vous \_\_\_\_\_ dehors  
Comme les enfants du nord  
Octobre \_\_\_\_\_ peut-être.

Vous, vous \_\_\_\_\_ dehors  
Comme les enfants du nord  
Octobre \_\_\_\_\_ peut-être

## Appendix E

Si j'étais un homme par Diane Tell

<p>Moi, si j'étais un homme,  je _____ capitaine  D'un bateau vert et blanc,  D'une élégance rare et plus fort que l'ébène  Pour les trop mauvais temps.</p> <p>Je _____ en voyage  Voir les plus beaux pays du monde.  Je te _____ l'amour sur  la plage  En savourant chaque seconde  Où mon corps engourdi s'enflamme  Jusqu'à s'endormir dans tes bras,  Mais je suis femme et, quand on est  femme,  On ne dit pas ces choses-là.</p> <p>Je _____ de beaux bijoux,  Des fleurs pour ton appartement,  Des parfums à vous rendre fou  Et, juste à côté de Milan,  Dans une ville qu'on appelle Bergame,  Je _____ construire une  villa,  Mais je suis femme et, quand on est  femme,  On n'achète pas ces choses-là.</p> <p>Il faut dire que les temps ont changé.  De nos jours, c'est chacun pour soi.  Ces histoires d'amour démodées  N'arrivent qu'au cinéma.  On devient économe.  C'est dommage :  moi j' _____ bien aimé  Un peu plus d'humour et de tendresse.  Si les hommes n'étaient pas si pressés  De prendre maîtresse...  Ah ! si j'étais un homme</p>	<p>Je _____ tous les jours  Rien que pour entendre ta voix.  Je _____ "mon  amour",  _____ pour qu'on se voie  Et _____ un programme  À l'allure d'un soir de gala,  Mais je suis femme et, quand on est  femme,  Ces choses-là ne se font pas.</p> <p>Il faut dire que les temps ont changé.  De nos jours, c'est chacun pour soi.  Ces histoires d'amour démodées  N'arrivent qu'au cinéma.  On devient économe.  C'est dommage, moi  j' _____ bien aimé  Un peu plus d'humour et de tendresse.  Si les hommes n'étaient pas si pressés  De prendre maîtresse...  Ah ! si j'étais un homme,  Je _____ romantique...</p>
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## Appendix F

### Survey for Experiment 1 and Experiment 2

1= strongly disagree

2= mildly disagree

3= neutral

4= mildly agree

5= strongly agree

1. In general, listening to songs in class has been a very positive experience. \_\_\_\_\_
2. I felt tense/frustrated at times when listening to music in class. \_\_\_\_\_
3. Work with the songs prepared me well for written exams. \_\_\_\_\_
4. Work with the songs prepared me well for oral exams. \_\_\_\_\_
5. The songs and classroom activities complemented each other. \_\_\_\_\_
6. Time listening to songs would be more effectively spent working in the text. \_\_\_\_\_
7. The songs have improved my reading comprehension. \_\_\_\_\_
8. The songs have improved my writing skills. \_\_\_\_\_
9. The songs have improved my vocabulary. \_\_\_\_\_
10. The songs have improved my grammar. \_\_\_\_\_
11. The songs have improved my pronunciation. \_\_\_\_\_
12. The songs have improved my listening comprehension. \_\_\_\_\_
13. The songs have improved my cultural knowledge. \_\_\_\_\_
14. The songs have improved my speaking ability. \_\_\_\_\_
15. I often listen to music. \_\_\_\_\_
16. I prefer the songs to the traditional textbook exercises. \_\_\_\_\_
17. I liked listening to the songs. \_\_\_\_\_
18. The follow-up exercises were beneficial. \_\_\_\_\_
19. I would like to listen to other songs in class. \_\_\_\_\_

### Results of Survey from Experiment 1

1= strongly disagree

2= mildly disagree

3= neutral

4= mildly agree

5= strongly agree

1. In general, listening to songs in class has been a very positive experience. 4.27
2. I felt tense/frustrated at times when listening to music in class. 2.11
3. Work with the songs prepared me well for written exams. 2.88
4. Work with the songs prepared me well for oral exams. 2.88
5. The songs and classroom activities complemented each other. 3.55
6. Time listening to songs would be more effectively spent working in the text. 2.00

7. The songs have improved my reading comprehension.	<u>3.22</u>
8. The songs have improved my writing skills.	<u>2.83</u>
9. The songs have improved my vocabulary.	<u>3.88</u>
10. The songs have improved my grammar.	<u>3.22</u>
11. The songs have improved my pronunciation.	<u>3.61</u>
12. The songs have improved my listening comprehension.	<u>3.94</u>
13. The songs have improved my cultural knowledge.	<u>3.61</u>
14. The songs have improved my speaking ability.	<u>3.33</u>
15. I often listen to music.	<u>4.88</u>
16. I prefer the songs to the traditional textbook exercises.	<u>3.77</u>
17. I liked listening to the songs.	<u>4.55</u>
18. The follow-up exercises were beneficial.	<u>4.00</u>
19. I would like to listen to other songs in class.	<u>4.66</u>

#### Results of Survey from Experiment 2

1= strongly disagree

2= mildly disagree

3= neutral

4= mildly agree

5= strongly agree

1. In general, listening to songs in class has been a very positive experience.	<u>4.46</u>
2. I felt tense/frustrated at times when listening to music in class.	<u>2.00</u>
3. Work with the songs prepared me well for written exams.	<u>3.35</u>
4. Work with the songs prepared me well for oral exams.	<u>3.92</u>
5. The songs and classroom activities complemented each other.	<u>4.53</u>
6. Time listening to songs would be more effectively spent working in the text.	<u>2.00</u>
7. The songs have improved my reading comprehension.	<u>3.60</u>
8. The songs have improved my writing skills.	<u>3.32</u>
9. The songs have improved my vocabulary.	<u>4.14</u>
10. The songs have improved my grammar.	<u>3.67</u>
11. The songs have improved my pronunciation.	<u>4.10</u>
12. The songs have improved my listening comprehension.	<u>4.57</u>
13. The songs have improved my cultural knowledge.	<u>4.35</u>
14. The songs have improved my speaking ability.	<u>3.71</u>
15. I often listen to music.	<u>4.92</u>
16. I prefer the songs to the traditional textbook exercises.	<u>4.03</u>
17. I liked listening to the songs.	<u>4.64</u>
18. The follow-up exercises were beneficial.	<u>4.64</u>
19. I would like to listen to other songs in class.	<u>4.57</u>

## Appendix G

### Pretest for Experiment 2

Choisissez la forme appropriée du verbe en parenthèse pour compléter la phrase. Choisissez parmi le présent, le passé composé, l'imparfait et le futur. Conjuguez le verbe dans le blanc donné.

1. Hier à la plage, je/j' \_\_\_\_\_ (lever) les yeux au ciel.
2. Maintenant au centre commercial les gens \_\_\_\_\_ (être) pressés.
3. L'automne prochain, le vent \_\_\_\_\_ (faire) craquer les branches.
4. Quand je suis entrée chez moi, il me/m' \_\_\_\_\_ ( falloir) ranger ma chambre.
5. Il y a trente ans, mon grand-père \_\_\_\_\_ (être) cordonnier.
6. Hier soir, je/j' \_\_\_\_\_ (voir) de grandes étoiles.
7. Maintenant à l'église, les grandes cloches \_\_\_\_\_ (sonner) encore.
8. Quand elle était petite, elle \_\_\_\_\_ (se croire) inutile.
9. Je \_\_\_\_\_ (vouloir) être médecin quand j'étais petit.
10. Le soleil \_\_\_\_\_ (sortir) à peine demain.
11. Je/J' \_\_\_\_\_ (entendre) ta voix qui m'appelle.
12. Quand nous étions jeunes, nous \_\_\_\_\_ (avoir) un chien.
13. Demain, je/j' \_\_\_\_\_ (oublier).
14. Ils \_\_\_\_\_ (pleurer) quand ils se faisaient mal.
15. Les amants \_\_\_\_\_ (se retrouver) maintenant sur les quais sous le pont.
16. Tu me/m' \_\_\_\_\_ (suivre) dans ta voiture de sport hier.
17. Pour ton prochain anniversaire, je te/t' \_\_\_\_\_ (offrir) des fleurs.
18. Aujourd'hui, il fait beau. Il y \_\_\_\_\_ (avoir) plus de soleil.
19. Elle \_\_\_\_\_ (recevoir) une mauvaise note une fois dans sa vie.
20. Pas aujourd'hui, mais demain, vous \_\_\_\_\_ (jouer) dehors avec vos amis.
21. Maintenant, je/j' \_\_\_\_\_ (attendre) sur le banc.

22. Je/J' \_\_\_\_\_ (espérer) te trouver en ce moment.
23. Cela faisait 30 ans qu'il \_\_\_\_\_ (être) cordonnier.
24. Quand je leur ai donné un cadeau, ils \_\_\_\_\_ (sourire).
25. Aujourd'hui, la place \_\_\_\_\_ (être) vide.
26. La semaine dernière, vous \_\_\_\_\_ (accompagner) votre sœur à l'école.
27. Tu \_\_\_\_\_ (s'amuser) au restaurant avec tes amis hier ?
28. Elle \_\_\_\_\_ (changer) souvent de spécialités quand elle était à la fac.
29. Quand vous \_\_\_\_\_ (être) petits, vous sortiez souvent.



## Appendix G

### Pretest for Experiment 2 (English)

Choose the appropriate form of the verb in parenthesis to complete the sentence. Choose among the present, the past tense, the imperfect, the future, the conditional, or the subjunctive. Conjugate the verb in the blank.

1. Yesterday at the beach, I \_\_\_\_\_ (to raise) my eyes at the sky.
2. Now at the mall the people \_\_\_\_\_ (to be) in a hurry.
3. Next fall, the wind \_\_\_\_\_ (to make/do) crack the branches.
4. When I entered my home, I \_\_\_\_\_ (to see) a light.
5. For thirty years, my grandpa \_\_\_\_\_ (to be) a shoemaker.
6. Last night, I \_\_\_\_\_ (to see) some big stars.
7. Now at the church, the bells \_\_\_\_\_ (to ring).
8. When she was little, she \_\_\_\_\_ (to believe herself) useless.
9. I \_\_\_\_\_ (to want) to become a doctor when I was small.
10. The sun \_\_\_\_\_ (to come out) hardly tomorrow.
11. I \_\_\_\_\_ (to hear) your voice that calls me.
12. When we were young, we \_\_\_\_\_ (to have) a dog.
13. Tomorrow, I \_\_\_\_\_ (to forget).
14. They \_\_\_\_\_ (to cry) when they were getting hurt.
15. The lovers \_\_\_\_\_ (to meet) now on the platforms under the bridge.
16. You \_\_\_\_\_ (to follow) me in your sports car yesterday.
17. For your next birthday, I \_\_\_\_\_ (to offer) to you some flowers.
18. Today it's nice. There \_\_\_\_\_ (to have) lots of sunshine.
19. She \_\_\_\_\_ (to receive) a bad grade once in her life.
20. Not today, but tomorrow, you \_\_\_\_\_ (to play) outside with your friends.
21. Now I \_\_\_\_\_ (to wait) on the bench.
22. I \_\_\_\_\_ (to hope) to find you at this moment.
23. I was 30 years that he \_\_\_\_\_ (to be) a shoemaker.

24. When I gave them a gift, they \_\_\_\_\_ (to smile).
25. Today the plaza \_\_\_\_\_ (to be) empty.
26. Last week, you \_\_\_\_\_ (to accompany) your sister to school.
27. You \_\_\_\_\_ (to amuse oneself) at the restaurant with your friends yesterday?
28. She \_\_\_\_\_ (to change) often her major when she was in college.
29. When you \_\_\_\_\_ (to be) little, you went out often.

## Appendix H

### Posttest (Immediate and Delayed) for Experiment 2

Choisissez la forme appropriée du verbe en parenthèse pour compléter la phrase.  
Choisissez parmi le présent, le passé composé, l'imparfait, le futur, le conditionnel, ou le subjonctif. Conjuguez le verbe dans le blanc donné.

1. Demain, tu/t' \_\_\_\_\_ (oublier).
2. La semaine dernière il me/m' \_\_\_\_\_ ( falloir) ranger ma chambre.
3. Pour ton prochain anniversaire, je te/t' \_\_\_\_\_ (offrir) des fleurs.
4. Aujourd'hui, il fait chaud. Il y \_\_\_\_\_ (avoir) de soleil.
5. Hier à la mer, il \_\_\_\_\_ (lever) les yeux au ciel.
6. Quand nous \_\_\_\_\_ (être) petits, nous sortions souvent.
7. L'automne prochain, le vent \_\_\_\_\_ (faire) craquer les branches.
8. Tu \_\_\_\_\_ (s'amuser) au restaurant avec tes amis hier ?
9. Il \_\_\_\_\_ (changer) souvent de spécialités quand il était à la fac.
10. Quand je suis entrée chez moi, je/j' \_\_\_\_\_ (voir) une lumière.
11. Il y a trente ans, ma grand-mère \_\_\_\_\_ (être) institutrice.
12. Hier soir, vous \_\_\_\_\_ (voir) de grandes étoiles.
13. A la cathédrale, les grandes cloches \_\_\_\_\_ (sonner) maintenant.
14. Quand il était petit, il \_\_\_\_\_ (se croire) inutile.
15. Je \_\_\_\_\_ (vouloir) être pompier quand j'étais jeune.
16. Le soleil \_\_\_\_\_ (sortir) à peine demain.
17. Nous \_\_\_\_\_ (entendre) votre voix qui nous appelle.
18. Quand vous étiez jeunes, vous \_\_\_\_\_ (avoir) un chien.
19. Elle \_\_\_\_\_ (recevoir) une mauvaise note une fois dans sa vie.
20. Pas aujourd'hui, mais demain, nous \_\_\_\_\_ (jouer) dehors avec nos amis.
21. Maintenant je/j' \_\_\_\_\_ (attendre) sur le banc.
22. Tu \_\_\_\_\_ (espérer) me trouver en ce moment.
23. Cela faisait 20 ans qu'elle \_\_\_\_\_ (être) professeur.

24. Quand je lui ai donné un cadeau, elle \_\_\_\_\_ (sourire).
25. Maintenant au cinéma les gens \_\_\_\_\_ (être) pressés.
26. La semaine dernière, vous \_\_\_\_\_ (accompagner) votre sœur à l'école.
27. Les amants \_\_\_\_\_ (se retrouver) maintenant au restaurant.
28. Elles \_\_\_\_\_ (pleurer) quand elles se faisaient mal.
29. Aujourd'hui la place \_\_\_\_\_ (être) vide.

## Appendix H

### Posttest (Immediate and Delayed) for Experiment 2 (English)

Choose the appropriate form of the verb in parenthesis to complete the sentence. Choose among the present, the past tense, the imperfect, the future, the conditional, or the subjunctive. Conjugate the verb in the blank.

1. Tomorrow, you \_\_\_\_\_ (to forget).
2. Last week it me \_\_\_\_\_ (to be necessary) to clean my room.
3. For your next birthday, I \_\_\_\_\_ (to offer) to you some flowers.
4. Today, it's hot. There \_\_\_\_\_ (to have) sunshine.
5. Yesterday at the sea, he \_\_\_\_\_ (to raise) his eyes to the sky.
6. When we \_\_\_\_\_ (to be) little, we went out often.
7. Next fall, the wind \_\_\_\_\_ (to make crack) the branches.
8. You \_\_\_\_\_ (to amuse oneself) at the restaurant with your friends yesterday?
9. He \_\_\_\_\_ (to change) often his major when he went to college.
10. When I came home, I \_\_\_\_\_ (to see) a light.
11. For 30 years, my grandma \_\_\_\_\_ (to be) a schoolteacher.
12. Last night, you \_\_\_\_\_ (to see) big stars.
13. At the cathedral, the bells \_\_\_\_\_ (to ring) now.
14. When he was small, he \_\_\_\_\_ (to believe oneself) useless.
15. I \_\_\_\_\_ (to want) to be a fireman when I was young.
16. The sun \_\_\_\_\_ (to come out) hardly tomorrow.
17. We \_\_\_\_\_ (to hear) your voice that calls us.
18. When you were young, you \_\_\_\_\_ (to have) a dog.
19. She \_\_\_\_\_ (to receive) a bad grade one time in her life.
20. Not today, but tomorrow, we \_\_\_\_\_ (to play) outside with our friends.
21. Now, I \_\_\_\_\_ (to wait) on the bench.
22. You \_\_\_\_\_ (to hope) to find me at this moment.

23. For 20 years, she \_\_\_\_\_ (to be) a professor.
24. When I gave her a present, she \_\_\_\_\_ (to smile).
25. Now at the cinema, the people \_\_\_\_\_ (to be) in a hurry.
26. Last week, you \_\_\_\_\_ (to accompany) your sister to school.
27. The lovers \_\_\_\_\_ (to meet) now at the restaurant.
28. They \_\_\_\_\_ (to cry) when they were hurting themselves.
29. Today the plaza \_\_\_\_\_ (to be) empty.

## Appendix I

### Un Jour ou L'autre par Isabelle Boulay

Puisque tu sais le temps qu'il \_\_\_\_\_  
Pour arriver au coin de ta rue  
Puisque derrière tes paupières baissées  
Tu \_\_\_\_\_ les routes où \_\_\_\_\_  
Puisque tu vois la couleur de mes nuages  
Et les photos qui rient dans mes bagages  
Je garderais tous ces morceaux de nous  
Que \_\_\_\_\_ cassés un peu partout...

Un jour ou l'autre, on se retrouvera  
Comme un matin d'enfance  
Un jour tout autre, on se reconnaîtra  
Pour une autre danse...

Tu \_\_\_\_\_ des soleils endormis  
Entre tes cils, ils \_\_\_\_\_  
Par tes yeux clairs, \_\_\_\_\_ des arcs-en-ciel  
Là où j'avais laissé fondre mes ailes  
Même si tu vis dans d'autres vies que moi  
Si chaque nuit nous éloigne pas à pas  
Même si j'ai peur des ombres qui s'avancent  
Dans cette chambre qui part vers le silence

Un jour ou l'autre, on se retrouvera  
Comme un matin d'enfance  
Un jour tout autre, on se reconnaîtra  
Au-delà du silence...

Un jour ou l'autre, on se retrouvera  
Comme un matin d'enfance  
Un jour tout autre, on se retrouvera  
Au-delà du silence...

## Appendix J

Il changeait la vie par Jean-Jacques Goldman

C' \_\_\_\_\_ un cordonnier, sans rien de particulier  
Dans un village dont le nom m'a échappé  
Qui \_\_\_\_\_ des souliers si jolis, si légers  
Que nos vies \_\_\_\_\_ un peu moins lourdes à porter

Il y \_\_\_\_\_ du temps, du talent et du cœur  
Ainsi \_\_\_\_\_ sa vie au milieu de nos heures  
Et loin des beaux discours, des grandes théories  
A sa tâche chaque jour, on \_\_\_\_\_ dire de lui  
Il \_\_\_\_\_ la vie

C' \_\_\_\_\_ un professeur, un simple professeur  
Qui \_\_\_\_\_ que savoir était un grand trésor  
Que tous les moins que rien n' \_\_\_\_\_ pour s'en sortir  
Que l'école et le droit qu'a chacun de s'instruire

Il y \_\_\_\_\_ du temps, du talent et du cœur  
Ainsi \_\_\_\_\_ sa vie au milieu de nos heures  
Et loin des beaux discours, des grandes théories  
A sa tâche chaque jour, on \_\_\_\_\_ dire de lui  
Il \_\_\_\_\_ la vie

C' \_\_\_\_\_ un petit bonhomme, rien qu'un tout petit bonhomme  
Malhabile et rêveur, un peu loupé en somme  
\_\_\_\_\_ inutile, banni des autres hommes  
Il \_\_\_\_\_ sur son saxophone

Il y mit tant de temps, de larmes et de douleur  
Les rêves de sa vie, les prisons de son cœur  
Et loin des beaux discours, des grandes théories  
Inspiré jour après jour de son souffle et de ses cris  
Il \_\_\_\_\_ la vie



## Appendix K

### Survey

1= strongly disagree

2= mildly disagree

3= neutral

4= mildly agree

5= strongly agree

1. In general, listening to poems in class has been a very positive experience. \_\_\_\_\_
2. I felt tense/frustrated at times when listening to poems in class. \_\_\_\_\_
3. Work with the poems prepared me well for written exams. \_\_\_\_\_
4. Work with the poems prepared me well for oral exams. \_\_\_\_\_
5. The poems and classroom activities complemented each other. \_\_\_\_\_
6. Time listening to poems would be more effectively spent working in the text. \_\_\_\_\_
7. The poems have improved my reading comprehension. \_\_\_\_\_
8. The poems have improved my writing skills. \_\_\_\_\_
9. The poems have improved my vocabulary. \_\_\_\_\_
10. The poems have improved my grammar. \_\_\_\_\_
11. The poems have improved my pronunciation. \_\_\_\_\_
12. The poems have improved my listening comprehension. \_\_\_\_\_
13. The poems have improved my cultural knowledge. \_\_\_\_\_
14. The poems have improved my speaking ability. \_\_\_\_\_
15. I often read poetry. \_\_\_\_\_
16. I prefer the poems to the traditional textbook exercises. \_\_\_\_\_
17. I liked listening to the poems. \_\_\_\_\_
18. The follow-up exercises were beneficial. \_\_\_\_\_
19. I would like to listen to other poems in class. \_\_\_\_\_

### Results of Survey from Experiment 2

1= strongly disagree

2= mildly disagree

3= neutral

4= mildly agree

5= strongly agree

1. In general, listening to poems in class has been a very positive experience. 4.00
2. I felt tense/frustrated at times when listening to poems in class. 2.72
3. Work with the poems prepared me well for written exams. 3.20
4. Work with the poems prepared me well for oral exams. 3.40
5. The poems and classroom activities complemented each other. 4.20
6. Time listening to poems would be more effectively spent working in the text. 2.16

7. The poems have improved my reading comprehension.	<u>3.52</u>
8. The poems have improved my writing skills.	<u>3.12</u>
9. The poems have improved my vocabulary.	<u>3.92</u>
10. The poems have improved my grammar.	<u>3.24</u>
11. The poems have improved my pronunciation.	<u>3.64</u>
12. The poems have improved my listening comprehension.	<u>4.36</u>
13. The poems have improved my cultural knowledge.	<u>3.40</u>
14. The poems have improved my speaking ability.	<u>2.96</u>
15. I often read poetry.	<u>3.04</u>
16. I prefer the poems to the traditional textbook exercises.	<u>3.40</u>
17. I liked listening to the poems.	<u>4.16</u>
18. The follow-up exercises were beneficial.	<u>4.00</u>
19. I would like to listen to other poems in class.	<u>4.24</u>

## Appendix L

### Motivation Survey for Poems

#### Administered prior to treatment

- |  |   |   |
|--|---|---|
| 1. Was FRN 201 a requirement for your degree completion?   | Y | N |
| 2. If it were not a requirement, would you still have taken it?  | Y | N |
| 3. Do you have a positive attitude toward French language learning?  | Y | N |
| 4. Do you enjoy learning French from the textbook?   | Y | N |
| 5. Do you think you would enjoy listening to authentic French poems that target grammatical structures that you will learn in FRN 201? | Y | N |

#### Motivation Survey Administered after treatment

- |  |   |   |
|--|---|---|
| 1. Was FRN 201 a requirement for your degree completion?   | Y | N |
| 2. If it were not a requirement, would you still have taken it?  | Y | N |
| 3. Do you enjoy learning French from the textbook?   | Y | N |
| 4. Do you think you would enjoy listening to authentic French poems that target grammatical structures that you will learn in FRN 201? | Y | N |
| 5. After listening to poems, do you see a change in your attitude towards French?  | Y | N |

6. If you see a change, circle the change that describes your personal situation.

More positive toward learning French

More negative toward learning French

- |   |   |   |
|---|---|---|
| 7. Do you think the poems impacted your attitude?                     | Y | N |
| This impact was:      positive      negative                          |   |   |
| 8. If more poems were used, do you think you would enjoy French more? | Y | N |

## Appendix L

### Motivation Survey for Songs

#### Administered prior to treatment

- |  |   |   |
|--|---|---|
| 1. Was FRN 201 a requirement for your degree completion?   | Y | N |
| 2. If it were not a requirement, would you still have taken it?  | Y | N |
| 3. Do you have a positive attitude toward French language learning?  | Y | N |
| 4. Do you enjoy learning French from the textbook?   | Y | N |
| 5. Do you think you would enjoy listening to authentic French songs that target grammatical structures that you will learn in FRN 201? | Y | N |

#### Motivation Survey Administered after treatment

- |  |   |   |
|--|---|---|
| 1. Was FRN 201 a requirement for your degree completion?   | Y | N |
| 2. If it were not a requirement, would you still have taken it?  | Y | N |
| 3. Do you enjoy learning French from the textbook?   | Y | N |
| 4. Do you think you would enjoy listening to authentic French songs that target grammatical structures that you will learn in FRN 201? | Y | N |
| 5. After listening to songs, do you see a change in your attitude towards French?  | Y | N |
| 6. If you see a change, circle the change that describes your personal situation.  |   |   |
| More positive toward learning French   |   |   |
| More negative toward learning French   |   |   |
| 7. Do you think the songs impacted your attitude?  | Y | N |
| This impact was:      positive      negative   |   |   |
| 8. If more songs were used, do you think you would enjoy French more?  | Y | N |

## Appendix M

### Demographic Survey

Gender:        M        F

Age:            \_\_\_\_\_

Native language:        English        Other If other, please indicate: \_\_\_\_\_

How many years of English have you had? \_\_\_\_\_

High school French    Y        N

How many years?        \_\_\_\_\_

College French        Y        N

How many semesters? \_\_\_\_\_

Overseas Travel in French speaking country        Y        N

How long? \_\_\_\_\_

Other French input?    Y        N

Explain \_\_\_\_\_

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