

## **To Sing or Not to Sing: Do Songs Have a Place in the College-Level Foreign Language Classroom?**

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### **Introduction**

The purpose of this study was to investigate the effects of song on pronunciation in a college-level French Phonetics classroom. Because today's foreign language (FL) pedagogy encourages success with regard to oral communicative skills, it is important that FL students can pronounce accurately so as to not lead to a breakdown in communication. The emphasis is not on perfect pronunciation, but on improving both pronunciation and the prosodic features of the FL—intonation, rhythm, stress. Far too often, students complain that they are incapable of producing the accurate sounds in the target language (TL) stating that they cannot hear the difference between sounds or that their mouths and tongues do not want to cooperate. One challenge that may further impede these students from speaking successfully is their misunderstanding of the rhythm of the FL. Too often, students speak in word isolation, thinking that each word is pronounced individually. They do not understand the rhythm (or melody) of the FL, and that word boundaries do not always imply pauses in pronunciation.

To alleviate these problems, songs can be great resources that aid FL students in understanding the pronunciation and prosodic features of the TL. In addition, because songs are repetitive in nature, specific sounds may be produced several times within the lyrics, thus providing students with ample opportunity to listen to the target sound. By incorporating singing in a classroom, students will have opportunity to practice producing the actual sounds in the FL. Perhaps, the inclusion of songs will make the students feel more comfortable and better able to pronounce correctly in the FL. Songs have been used in FL language

teaching for several decades, however the college-level student is often neglected from song studies.

This study, then, examined the incorporation of songs in a college-level French Phonetics classroom in an effort to determine whether the implementation of songs helped students pronounce more accurately. In addition, it was important to investigate the students' perceptions of the song sessions, and to determine if they felt that the practice with regular intervals of songs and singing aided them in accurately forming sounds in the FL, and if they felt more confident when pronouncing in the FL. This study sought to answer the following research questions.

1. Do songs allow students to pronounce correctly?
2. Do songs have an effect on the number of mistakes that students make?
3. Do songs have an effect on affective orientation toward speaking in the FL?

## Review of the literature

### Songs and music in the FL classroom

Songs have been used for decades in the FL classroom because songs can help to create a relaxed atmosphere in the classroom. Krashen (1982) explains that for optimal learning to occur, the affective filter must be lowered. He states "[t]he effective language teacher is someone who can provide input and help make it comprehensible in a low anxiety situation" (32). Because of the casual learning environment often present during the implementation of songs, songs can serve as one method for achieving a weak or lowered filter, thereby fostering language learning. Gardner (1993) notes that musical intelligence is the first intelligence to emerge in young learners. Young children appear to be naturally inclined to hum or sing to a melody. Thus, in a college-level FL classroom, wherein adult learners are learning a FL for the first time (similar to a child), it appears natural to include songs as a means to develop this musical intelligence which can promote language learning. Other researchers hypothesize that there may be a common learning device involved for both language and music (Maess, Koelsch, Gunter, and Friederici 2001; Saffran, Johnson, Aslin and Newport 1999). Songs may contribute to language acquisition in several ways.

"First, the emotional aspects of a song may increase the level of arousal and attention. Second, from a perceptual point of view, the presence of pitch contours may enhance phonological discrimination, since syllable change is often accompanied by a change in pitch. Third, the consistent mapping of musical and linguistic structures may optimize the operation of learning mechanisms" (Schön, Boyer, Moreno, Besson, Peretz and Kolinsky 2008; 976). Their study compared language learning based on speech sequences to language learning based on sung sequences. The results confirmed the hypothesis that learning a FL may largely benefit from the motivational and structuring properties of music in song.

### Benefits of Songs

Songs have been used in the FL classroom because they offer many benefits to language students. Much FL research supports the notion that songs provide ample opportunity to manipulate and strengthen the four learning skills: reading, writing, speaking, and listening (Ajibade and Ndudbuda 2008; Isenberg and Jalongo 2005; Lems 1996, 2005; Lo and Li 1998; Niland 2007; O'Rourke and Deacon 2008; Paquette 2008; Perego and Boyle 2008; Saricoban and Metin 2000; Schoepp 2001). Ajibade and Ndudbuda (2008) even state that "[songs] are precious resources for developing students' abilities" in the four skills (31). In addition to the four skills development, educators and researchers believe that songs can be used to teach various components of a second language or a FL: vocabulary, grammar, pronunciation, and culture (Ajibade and Ndudbuda 2008; Hill-Clarke and Robinson 2003; Lems 1996, 2005). As Paquette (2008) mentions, "[songs] can be used to teach a variety of language skills, such as sentence patterns, vocabulary, pronunciation, rhythm, and parts of speech. Prosodic features of the language—stress, rhythm, and intonation—can be presented through songs as well" (228).

Finally and potentially most importantly, songs help to create a relaxed atmosphere in the FL classroom, one in which the affective filter can be lowered to allow for optimal learning (as desired by Krashen). According to Lo and Li (1998), songs are ideal because they provide this desirable non-threatening atmosphere for students. Paquette (2008) states that "[m]usic can transform classrooms into positive learning environments where children can thrive academically,

socially, and emotionally" (227). In Schön et al. (2008), their results indicate that "learning a foreign language, especially in the first learning phase wherein one needs to segment new words, may largely benefit from the motivational and structuring properties of music in song" (982).

### **Pronunciation**

Songs are often implemented by FL teachers because songs help with pronunciation. Morley (1991) provides an overview of ESL pronunciation teaching over the past half a century. In her article, she mentions the importance of the link between listening and pronouncing/speaking activities. "Attention to pronunciation-oriented listening instruction was an important component of traditional pronunciation teaching with a primary focus on sound discrimination and identification exercises" (494). Gilbert (1984), too, stresses this dual focus on pronunciation and listening comprehension stating "[s]tudents need to understand and to be understood. If they cannot hear English well, they are cut off from the language, except in printed form. If they cannot be understood easily, they are cut off from conversation with native speakers" (1). Furthermore, Mendelson-Burns (1987) claims that exposure to listening exercises will help students in the production of English sounds. Although Morley, Gilbert and Mendelson-Burns all deal with ESL, these notions about pronunciation hold true for learners of other FLs.

### **Pronunciation and Songs**

There have been several studies conducted on the effects of song use on pronunciation. Parker (2000) used songs and videos to help aid in pronunciation in her college-level ESL classroom. In addition to the pronunciation benefit, Parker used songs because they target listening skills too. She presented a 'how-to' for incorporating songs and video clips in the classroom: playing the song, distributing lyrics, group/pair work to read along, cloze passages with missing text etc. Her activities helped students acquire pronunciation in four ways: 1) they exposed students to hearing prosodic elements in entertaining ways, 2) they helped students learn how to listen to connected speech, 3) by reading the text and listening, students improved both their aural and visual

modalities (with video), and 4) students learned to listen for meaningful word groups, instead of word-for-word listening (37).

Lo and Li (1998) provided four examples of activities with songs in their secondary school ESL classrooms: 1) song dictation, 2) song reading, 3) split song, and 4) word portraits. They also suggested modeling these types of activities in class, but then asking students to develop their own activities using different songs of their choice. In this way, involvement on the students' behalf will lead to increased commitment in the learning process.

Lowe (1998) researched songs and language acquisition, with the goal of teaching songs and illustrating the influence of songs 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.

Overall, it appears that research supports the use of songs in the FL classroom for several reasons. With regard to students' anxiety levels, songs make it possible to reduce the affective filter, thus providing less stress in the classroom. Because of the repetitive nature of songs, certain sounds can be repeated several times thus allowing students to hear many examples of targeted structures/sounds. Finally, by encouraging the students to sing along with the song during class, they are given ample opportunity to practice making the foreign sounds themselves, and in turn, the professor is given the opportunity to hear the students' targeted sounds several times as the song plays. There has not been much research on the effect of songs in the college-level FL classroom and for the reasons aforementioned, it appears that songs can be useful to college-aged FL learners who are learning how to pronounce the sounds in the TL.

## Method

The study was conducted at a small liberal arts university in the southeastern region of the United States. The subjects for this research were eighteen students enrolled in an upper-level French Phonetics course. The students were divided into two classes based on the semester in which they took the class. Eleven students enrolled in the control group (class 1) and seven students enrolled in the experimental group (class 2). One student was a native speaker of Spanish, one was a native speaker of Portuguese, and the remaining students were native speakers of English.

The students in both classes were asked to participate in a study that was going to investigate their pronunciation, but the students in the experimental group (class 2) were told more specifically that the study was intended to investigate the impact of songs on their pronunciation. Once the students agreed to participate, during the first week of the semester, they were given a diagnostic test, which contained 10 sentences (Appendix A). These sentences were to be recorded by the students during the first week of the semester, prior to the explicit instruction on any new French sound. The ten sentences included numerous examples of all of the French sounds (vowels—oral, nasal and semi-vowels—and consonants) and were provided by Dansereau from the textbook *Savoir Dire*. In addition, opportunities for obligatory and prohibited liaisons were provided. Students were permitted to record the sentences as many times as they wanted, but were told to submit only the one recording they deemed the best. These recordings were to act as a source of base-line information (the pre-test). The students in the control group and the experimental group also responded to statements of a questionnaire, indicating their attitude toward their own speaking and listening abilities (Appendix B).

During the course of the semester, the students in the control group (class 1) completed the textbook exercises and several in-class activities that manipulated the targeted structures and sounds. The students in the experimental group (class 2) also completed textbook activities, but fewer of them, because class time was reserved for listening to songs that used the targeted sounds. After the sound was introduced via the textbook, students received lyrics sheets that contained all of the words to the song. They listened once to hear the sound used in context. During the second listening, students sang along

with the song. They were required to locate the target sound in the lyrics by circling the letter(s) that corresponded to the sound. Afterwards, students shared responses with one another and the class discussed the responses. Different songs were chosen that targeted the desired sounds (examples can be found in Appendix C). In addition to the in-class singing, students were asked to listen to the song again (for homework) and were asked to record themselves singing along with the song (recording software was provided for the students in class 2). This process was repeated throughout the entire semester, as each chapter introduced new sounds and new songs were used to manipulate those sounds. During the last week of the semester, all of the students of the control group and experimental group (class 1 and class 2) were given a sheet of paper that contained the same ten sentences which they recorded on the first day of the class (Appendix A). They were asked to re-record the sentences and to pronounce them based on what they had learned throughout the semester. Again, students were told that they could record the ten sentences as many times as needed, but they were to submit what they deemed to be their best recording.

At the very end of the semester, the students in both the control group and the experimental group (class 1 and class 2) responded to the same attitude questionnaire as in the beginning of the semester, with the inclusion of two more statements pertaining to the course (Appendix D). In addition, the students in the experimental group (class 2) received supplementary questions based on their experience with songs throughout the semester (Appendix E).

## Results

Once the students completed the pretest recordings, data recording began. Errors were grouped into the following categories: oral vowels (first, second, and third series), schwa, nasal vowels, semi-vowels, consonants, and liaisons. Upon completion of the posttest recordings, errors were counted and grouped according to the same categories. In this way, a comparison could be made between the results of the pretest and posttest.

This study aimed to answer the following research questions.

1. Do songs allow students to pronounce correctly?



2. Do songs have an effect on the number of mistakes that students make?
3. Do songs have an effect on affective orientation toward speaking in the FL?

In order to determine if the groups—control and experimental (class 1 and 2 respectively)—were different and to a significant degree at the end of the study (posttest), it was first necessary to determine if they were comparable at the beginning of the study (pretest). Table 1 presents a Hypothesis Testing proportion to determine the relationship between the two groups at the onset of the study.

Table 1  
Comparing the two groups at the pretest level

	Error	Success	Total
Control	127	423	550
Experimental	96	254	350

As one can observe, the total number of errors made by the 11 students in the control group was 127 while the 7 students in the experimental group made 96 errors. Each student was given a certain number of chances to get a particular sound correctly. The sum of those chances totals 50, so the total possible number of errors that each student could have made was 50. Based on these raw numbers, when performing a hypothesis test for proportions, there is no significant difference found between the two groups while conducting the pretest ( $Z = 0.76$ ,  $z = 1.645$ ,  $p > .001$ ; when  $Z < z$  the null hypothesis is accepted). In this case,  $Z < z$  so the alternative hypothesis must be rejected, therefore accepting the null hypothesis.

Upon completion of the study, it was necessary to determine the improvement of each of the groups' data. The errors that each group made at the posttest level were compared to the errors made at the pretest level using the same statistical test. Table 2 presents the raw numbers of the control group from pretest to posttest.

Table 2  
Comparing pretest to posttest of the control group

	Error	Success	Total
Pretest	127	423	550
Posttest	73*	447	350

\* denotes statistical significance ( $p < .001$ )

The number of errors decreased from 127 (pretest) to 73 (posttest). Based on the hypothesis testing for proportions, the control group showed statistically significant improvement from pretest to posttest level ( $Z = 4.26$ ,  $z = 1.645$ ,  $p < .001$ ). The same analysis was conducted on the experimental group. Table 3 presents the raw numbers of the experimental group from pretest to posttest.

Table 3  
Comparing pretest to posttest of the experimental group

	Error	Success	Total
Pretest	96	254	550
Posttest	22*	328	350

\* denotes statistical significance ( $p < .001$ )

The number of errors decreased from 96 (pretest) to 22 (posttest). Based on the hypothesis testing for proportions, the experimental group showed statistically significant improvement from the pretest to posttest level ( $Z = 9.17$ ,  $z = 1.645$ ,  $p < .001$ ).

Therefore, based on the information provided in Tables 2 and 3, both groups made significant gains on the posttest. Both groups showed statistically significant differences between their performance on the pretest and posttest. The number of errors made decreased to a significant degree. One additional note must be made however. The students in the experimental group demonstrated improvement at a rate of more than twice than that of the students in the control group. By analyzing their  $Z$  numbers, 4.26 for the control group and 9.17 for the experimental group, there is convincing evidence to believe that the experimental outperformed the control group. This improvement could

be due to the effect of the treatment and will be discussed in the next section.

### Questionnaire

The third research question that this study aimed to answer dealt with the students' perceptions of their own FL abilities, namely pronunciation and listening comprehension. At the onset of the study, students responded to the pretest questionnaire that included statements regarding their comfort and ease with speaking and listening in the TL. Table 4 displays the mean values of the 5-point Likert scale for both groups (control and experimental) at the pretest level. The means are comparable for both groups, and students indicate an overall discomfort or lack of confidence with their abilities. As the table indicates, students feel more comfortable with their ability to understand written French (statement 2) than with their ability to understand spoken French (statement 1). Yet the mean scores for both of these statements is below a 3.00, indicating "mild disagreement" with both statements. The highest means of 3.63 (control) and 3.42 (experimental) refer to statement #3, students' abilities to easily produce French consonant sounds. It seems logical that students would feel most comfortable with this skill since most French consonant sounds are similar to those produced in English (at least more similar than vowel sounds). However, these means are not indicative of high comfort levels, as the 3 on the Likert scale refers to "neutral." Table 4, therefore, presents a baseline of students' perceptions of their abilities at the onset of the study.

Table 4  
Means of Likert-scale on pre-questionnaire for control and experimental groups

Questionnaire Statement	pretest mean control	pretest mean experimental
1. I find it easy to understand spoken French.	2.10	2.57
2. I find it easy to understand written French.	2.81	2.85
3. I can easily produce French consonant sounds.	3.63	3.42
4. I can easily produce French vowel sounds.	2.27	2.14
5. I think I speak French well.	2.27	2.28

In order to determine if the students' comfort levels changed, it was important to provide the students with the same questionnaire upon completion of the study (posttest level). The same five statements were provided, and in addition, two statements referring to the class itself were included. Results are displayed in Table 5.

Table 5  
Means of Likert-scale on post questionnaire for control and experimental groups

Questionnaire Statement	posttest mean control	posttest mean experimental
1. I find it easy to understand spoken French.	3.90	4.42
2. I find it easy to understand written French.	4.18	4.57
3. I can easily produce French consonant sounds.	4.54	4.71
4. I can easily produce French vowel sounds.	4.09	4.42
5. I think I speak French well.	4.09	4.57
6. This class helped me improve my listening comprehension.	4.00	5.00
7. This class helped me improve my speaking ability.	4.36	5.00

Upon observation of the mean scores, it is clear that students of both groups (control and experimental) felt that their language abilities improved. All mean scores for both groups increased and the lowest mean is 3.90 for statement #1 of the control group. In fact, that is the only mean score below 4.00. All of the other scores are between 4.00 and 5.00, both of which indicate mildly or strongly agree. Comparable with the pre-questionnaire results, students felt more comfortable with their ability to understand written French (statement #2) than with their ability to understand spoken French (statement #1). However, globally both groups felt that the course improved both their listening comprehension skills and their speaking ability.

It was equally important to inquire about the students' attitude toward the implementation of songs. Students of the experimental group received additional questions on the post-questionnaire to determine whether or not they believed the song/singing sessions aided them in pronouncing more accurately and more easily. Did they feel that songs helped them to speak more easily? Was their confidence in

speaking due to the actual practice with songs in the classroom? The results of the Likert-scale are displayed in Table 6.

Table 6  
Means of Likert-scale on post questionnaire for experimental group

Questionnaire Statement	posttest mean experimental
1. In general, listening to songs in class has been a very positive experience.	4.71
2. The songs and classroom activities complemented each other.	5.00
3. The songs have improved my pronunciation.	4.85
4. The songs have improved my listening comprehension.	4.85
5. The songs have improved my speaking ability.	4.57
6. I prefer the songs to the traditional textbook exercises.	5.00
7. I liked listening to the songs.	5.00

Similar to the results of the post questionnaire for both groups, these additional statements did not receive mean scores below 4.00. In fact the lowest mean score is 4.57 (statement #5) which refers to the songs improving students speaking ability. Three of the statements (#2, #6 and #7) received 5.00 on the 5-point Likert scale, a score that indicates "strongly agree" with the statements. These high mean scores indicate that students overwhelmingly felt that the inclusion of songs aided with their listening and speaking abilities, and that songs have a place in the Phonetics class (statement #2).

### Discussion

Firstly, the results and analyses above show that the two groups—control and experimental (class 1 and class 2 respectively)—were comparable at the pretest level, and that after the treatment (i.e. songs), there were statistically significant differences between the two groups at the posttest level. Mean scores on the posttest questionnaires also increased for all students, indicating that students felt more comfortable and confident with the FL skills. A tendency for fewer errors was demonstrated on the posttest for all students. On one hand,

the results are not surprising, since one could argue that improvement in pronunciation could be expected over the course of a semester in a Phonetics course. On the other hand, however, the results showed not just slight differences, but statistically significant differences for the students of the experimental group. They improved at a rate more than two times better than the control group. Throughout the semester, students in the experimental group were provided with regular opportunities to listen to songs during class time and were given homework assignments that required them to sing outside of class. This regular practice with songs in the classroom allowed for students to gain increased knowledge of FL pronunciation.

Secondly, since the students in the experimental group became familiar with the regular implementation of songs, they began to feel more comfortable with their abilities for listening and pronouncing in the FL as indicated by the results shown in Tables 5 and 6. For each statement on the questionnaire, the mean scores increased from pretest to posttest. These results indicate that the students felt more confident with their L2 abilities. It appears then, that providing students with song instruction in the FL classroom benefited them in two ways. First, their pronunciation was more accurate, as reflected in the results of Tables 2 and 3. All the students—in the control and experimental group—improved with regard to their pronunciation. They made fewer errors on the posttest. In addition, the students themselves felt that the course and its content helped them to improve in their listening comprehension and speaking skills. They felt more comfortable when speaking in the TL as evidenced from the results of the questionnaire statements (Table 6).

### Conclusion

#### Summary of the Results

This study provides evidence that regular implementation of songs can be effective in fostering accurate FL pronunciation. As shown in the results, the inclusion of songs aided students' L2 speaking skills, and the practice with songs encouraged FL students to work on their listening comprehension as well. They benefited from regular practice in class, during which they focused on their listening comprehension and speaking; they mimicked the sounds that were being sung; they

worked outside of class with the recording software; and they received continual feedback both in and outside of class on assignments. All of these steps led students to become more confident when speaking in the L2. Furthermore, as indicated by the mean scores of the questionnaires, this study provides evidence that the students felt more confident about their own L2 speaking abilities. Not only did they produce fewer errors on the posttest (as indicated by errors made), but the students felt that they could more easily understand both spoken and written French after the semester was complete. This is perhaps the most important result in that students' perceptions of their FL abilities make them feel more confident and less apprehensive when trying to produce sounds in a language that is not their own.

To respond to the question posed in the title of this article "to sing or not to sing...", it would appear that regular practice with songs not only significantly reduced the number of errors spoken by students but also made them feel more confident with their own L2 abilities. They may not yet be perfect FL speakers, but this study allowed them to work on perfecting their FL speaking skills.

### Implications for Teaching

This study showed that implementing song into the FL classroom allowed students to improve their pronunciation skills to a statistically significant level. This also gives them a greater sense of self-confidence with their L2 speaking and listening skills. This finding suggests that teachers should help students expand their speaking skills by providing ample opportunities for song-use during class, which may be a useful tool in preparing more accurate FL speakers. In sum, the results of this study should lead instructors to believe that song-use and its implementation deserve an important place in the college-level FL classroom.

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### Appendix A

Record the following sentences in French.

1. La mère de Patrick habite à Lille avec son mari.
2. Patrick est parisien et il a grandi à Paris, et il habite maintenant avec sa femme Annick.
3. Agnès veut que sa sœur Suzanne, qui habite à Nice, vienne chez elle cet automne.
4. Quand le train est-il entré en gare?
5. Les enfants, qui avaient froid, ont mis leur manteau et leur chapeau en sortant de chez eux.
6. J'en ai besoin, mais je lui ai répondu que non.
7. En réfléchissant, on répond correctement à l'examen.
8. J'ai mis les fleurs à côté du journal dans le salon de Monsieur LeBon.
9. Qui a commandé les cuisses de grenouille?
10. Avez-vous bu du vin français ou du vin de Californie?

### Appendix B

(Pretest questionnaire for both groups)

Respond to the following statements using the 1-5 scale below.

- 1= strongly disagree  
 2= mildly disagree  
 3= neutral  
 4= mildly agree  
 5= strongly agree

1. I find it easy to understand spoken French. \_\_\_\_\_
2. I find it easy to understand written French. \_\_\_\_\_
3. I can easily produce French consonant sounds. \_\_\_\_\_
4. I can easily produce French vowel sounds. \_\_\_\_\_
5. I think I speak French well. \_\_\_\_\_

## Appendix C

**CHANSON 1: MON PAYS (FAUDEL)**

Trop de souvenirs gravés  
 De cours d'écoles et d'étés  
 Trop d'amour pour oublier  
 Que c'est ici que je suis né

Trop de temps abandonné  
 Sur les bancs de ma cité  
 Trop d'amis pour oublier  
 Que c'est ici que je suis né  
 Que c'est ici que je suis né

**CHANSON 2: CHANSON TRISTE (CARLA BRUNI)**

○ les consonnes fricatives

Chanson juste pour toi  
 Chanson un peu triste je crois  
 Trois temps de mots froissés  
 Quelques notes et tous mes regrets  
 Tous mes regrets de nous deux  
 Sont au bout de mes doigts  
 Comme do, ré, mi, fa, sol, la, si, do.  
 C'est une chanson d'amour fané  
 Comme celle que tu fredonnais  
 Trois fois rien de nos vies  
 Trois fois rien comme cette mélodie  
 Ce qu'il reste de nous deux  
 Est au creux de ma voix  
 Comme do, ré, mi, fa, sol, la, si, do.

**CHANSON 3: LA CORRIDA (FRANCIS CABREL)**

Depuis le temps que je patiente  
 Dans cette chambre noire

J'entends qu'on s'amuse et qu'on chante  
 Au bout du couloir  
 Quelqu'un a touché le verrou  
 Et j'ai plongé vers le grand jour  
 J'ai vu les fanfares, les barrières  
 Et les gens autour  
 Dans les premiers moments j'ai cru  
 Qu'il fallait seulement se défendre  
 Mais cette place est sans issue  
 Je commence à comprendre  
 Ils ont refermé derrière moi  
 Ils ont eu peur que je recule  
 Je vais bien finir par l'avoir  
 Cette danseuse ridicule

**CHANSON 4: BOURRÉE DE COMPLEXES (BORIS VIAN)**

Elle s'appelle Marie-France, elle a tout juste vingt ans  
 Et elle vient d'épouser un inspecteur des finances  
Un jeune homme très brillant, qui a beaucoup d'espérances  
 Mais depuis son mariage, chacun dit en la voyant :  
 Bourrée de complexes  
 Elle a bien changé

**CHANSON 5: CHANSON POUR L'Auvergnat (GEORGES BRASSENS)**

○ La prononciation du [l]  
 ○ Faire la différence entre les deux prononciations de [R]  
 ○ **Durs** lorsqu'ils sont à côté d'un [p, t, k, f, s, et <ch>]  
 ○ Doux dans les autres cas  
 Toi l'hôtesse quand tu mourras  
 Quand le croque-mort t'emportera  
 Qu'il te conduise à travers ciel  
 Au père éternel

**CHANSON 6: LE JERK (THIERRY HAZARD)**

- o La prononciation [y] et [u]:

Un soir Roger rencontra Joséphine. Il lui dit "Ce que **vous** êtes mignonne."

"**Vous** êtes belle comme **une** speakerine."

"Venez chez moi ! Je **vous** jouerai du trombone."

Et par un beau matin d'hiver, Joséphine et Roger se marièrent.

Ils **eurent** des quadruplés qu'ils prénomèrent

Gustave, Alphonse, Arthur et Philibert.

**CHANSON 7: L'ÉTÉ INDIEN (JOE DASSIN)**

- o La prononciation:

- o Les <é> et <è>:

- o Insister sur la stabilité de la voyelle = pas de diphtongue
- o Différence entre 'say' et 'c'est'
- o Attention à la prononciation de très

- o Les <o>

- o Insister sur la stabilité de la voyelle = pas de diphtongue
- o Différence entre 'no' et 'nos'
- o Attention à la prononciation de nôtre

- o Les <eu>

- o Arrondissement des lèvres
- o Heureux, peu

Tu sais, je n'ai jamais été aussi heureux que ce matin-là

Nous marchions sur une plage un peu comme celle-ci

C'était l'automne, un automne où il faisait beau

Une saison qui n'existe que dans le Nord de l'Amérique

Là-bas on l'appelle l'été indien

Mais c'était tout simplement le nôtre

Avec ta robe longue tu ressemblais

À une aquarelle de Marie Laurencin

Et je me souviens, je me souviens très bien

De ce que je t'ai dit ce matin-là

Il y a un an, y a un siècle, y a une éternité

**Appendix D**

(Posttest questionnaire for both groups)

Respond to the following statements using the 1-5 scale below.

1= strongly disagree

2= mildly disagree

3= neutral

4= mildly agree

5= strongly agree

1. I find it easy to understand spoken French. \_\_\_\_\_
2. I find it easy to understand written French. \_\_\_\_\_
3. I can easily produce French consonant sounds. \_\_\_\_\_
4. I can easily produce French vowel sounds. \_\_\_\_\_
5. I think I speak French well. \_\_\_\_\_
6. This class helped me improve my listening comprehension. \_\_\_\_\_
7. This class helped me improve my speaking ability. \_\_\_\_\_

**Appendix E**

(Posttest questionnaire for experimental group)

Respond to the following statements using the 1-5 scale below.

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. The songs and classroom activities complemented each other. \_\_\_\_\_
3. The songs have improved my pronunciation. \_\_\_\_\_