



Research Article

THE ADVANTAGES OF SONGS IN TEACHING FOREIGN LANGUAGES

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ABSTRACT

The article discusses the effectiveness of using song material in foreign language classes, since a song is a sounding sample of foreign language speech, and through singing, most students lose their fear of communicating in a foreign language. It becomes easier for students to learn the methodology of the language, and of course, to interpret the complexity and diversity of a foreign culture. The multilateral nature of the impact of singing helps to use it for various purposes, including in the process of teaching foreign languages, both for adults and children.

KEYWORDS

Singing, education, grammar, listening, artistic analysis, communication, research, active learning, tradition, everyday life, culture, customs, motivation, vocabulary, auditory vocabulary, foreign language.

INTRODUCTION

Songs are a rich resource for language learning that can clearly be used to teach the cultural and

etiquette of communication in the target language. In the foreign methodology of teaching



foreign languages in the second half of the twentieth century, the assessment of songs was established as a promising means of teaching, which has a wide didactic potential. According to N. Coe, D. Griffie, Y. Jolly, T. Murphey, J. Richards and others, the following efficiency factors primarily contribute to this.

MATERIALS AND METHODS

Songs have a positive effect on the emotional sphere of students. T. Claerr and R. Gargan argue that the main advantage of songs is that they create a relaxed, informal atmosphere and provide a high interest in learning a foreign language [Claerr, Gargan 1984]. The researchers refer to the suggestive theory of intensification of learning by Georgy Lozanov (Suggestopedia), which suggests that the best learning occurs at the stage of "reduced consciousness" and "indirect attention", which appear just in the process of listening to music.

Georgy Lozanov proves that music creates a state of mind that makes the brain relaxed, but receptive to receiving information. In fact, music provides stimulation to the entire brain and activates the subconscious resources that are necessary for the acquisition and maximum

retention of vocabulary and language structures [Williams 1983]. Practical experience shows that the use of songs in foreign language classes is a powerful motivator even for the least interested students. In addition, melodious intonation, rhythm and rhyme contribute to the strengthening of memorization.

Therefore, we set ourselves the goal of summarizing the most valuable foreign experience of using songs in teaching foreign languages. Modern foreign scientists identify the following main areas of using songs in the interests of learning foreign languages: "Culture", "Listening", "Linguistic aspects", "Artistic analysis", "Communication".

We are close to the position of T. Claerr and R. Gargan, who are sure that "popular songs have an additional advantage: they belong to a very important area of students' lives. By focusing on a field with which they are familiar, students are more positive about the materials, and the learning process is faster and easier" [Claerr, Gargan 1984: 31].

In general, the views of modern foreign researchers in relation to the didactic potential of songs are expressed by the following quote: "they



are a natural bridge between the interests of the student and the language being studied and can be used to teach all aspects of a foreign language" [Claerr, Gargan 1984: 31]. I would like to note that such an organization of learning also increases the efficiency of involuntary memorization, which was proved by the classical experiments of P.I. Zinchenko [Zinchenko 1961].

For the purposes of our study, the works of G. Bartle, D. Campbell, C. Candlin, N. Coe, D. Engh, C. Fonseca Mora, D. Griffée, S. Krashen, S. Medina, T. Murphey, F. Nuessel and C. Salcedo. Since the studies of G. Bartle [1962], J. Richards [1969], and Y. Jolly [1975], scholars have argued about the use of music in the context of language acquisition in terms of both linguistic and motivating aspects.

The analyzed publications provide many examples demonstrating strong links between music and language. They are supported by research in cognitive science, anthropology, sociolinguistics, psycholinguistics, mother tongue acquisition theory, and foreign language acquisition theory.

In the 1950s-1970s. music and song were used in the audiolingual teaching method to "disperse boredom" that could arise due to repetitive

monotonous exercises [Bartle 1962: 13], [Kanel 2000: 70]. With the spread of two approaches - communicative language learning and an approach based on learning tasks (English: Task Based Learning), there was an unexpected demand for methodological developments using songs [Griffée 1992].

The study [Engh 2013: 120] made two important findings about the effective use of music in a language lesson. C. Salcedo [Salcedo 2010: 19], based on a review of publications on the teaching of foreign languages, states that there are "only a few articles written really in line with this issue compared to numerous publications about all kinds of methodological ideas."

X. Gao, observing for a number of years the use of karaoke and song contests in English classes in China, comes to the conclusion that this brings the cognitive process closer to the ideals of humanistic learning. This is quite consistent with Chinese ethnopedagogy, folk cultural values and Confucian pedagogical traditions [Gao 2008: 61].

In addition to didactic, there are universal human grounds for such an organization of educational work. After all, music surrounds our whole life and can potentially help teachers to overcome the



boundaries between different communities, confessions, and social groups to which students belong [Nagy, Herman 1987: 25].

Summarizing the results of her experimental work, S. Medina suggests that the most effective may be educational texts that are more about life outside the classroom. And it is usually filled with music, songs, stories and visual images [Medina 1993].

C.K. Cheung sees the role of music as a bridge-builder between "formal and informal" learning [Cheung 2001: 55].

H. Le expands the concept of formal and informal learning environment, complementing it by blurring the boundaries between teachers and students [Le 1999: 10]. By blurring the lines between stereotypical "institutional" learning and "informal" learning at home, work, and school, we can encourage students to engage in "real," genuine, authentic language so that they will want to practice it on their own outside the classroom [Harwood 1998: 55].

In research on student involvement in singing outside of the classroom, P. Campbell discusses how the role of music in students' lives, its use in games, and musical inculturation correlate with

the place of music in educational institutions. The researcher proposes to use music more widely in the educational process [Campbell 1998: 45].

CONCLUSION

Thus, in the modern foreign methodology, the idea of the song as a promising educational tool in the process of teaching foreign languages, especially in the study of lexical, grammatical, cultural and linguistic and cultural topics, has been established. The wide distribution of songs in the practice of teaching foreign languages is hindered primarily by methodological complexity, insufficient development of control and measurement procedures and criteria for selecting musical works. In addition, the problem of using songs to master the rules of speech behavior using the language being studied seems to be little studied.

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