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SELECTION PRINCIPLES AND METHODS OF USING SONG MATERIAL IN TEACHING ENGLISH

The article discusses the principles of selection and methods of using song material in teaching English. The importance of using song material in teaching a foreign language is justified.

The practical aspect of using Jazz Chants in English lessons is presented on the example of working with the Grammar Jazz Chant "Who was that man you were talking to?" for the purpose of working out grammatical material on the topic Past Simple, Past Continuous as additional educational material. The principles of selection and methods of using song material are determined when teaching English.

Key words: selection principles, song material, Jazz Chants, authenticity, foreign language culture

INTRODUCTION

At the present stage of development of teaching a foreign language, it becomes especially important to familiarize learners with the cultural traditions and values of the country of the target language. The task of the teacher is to provide conditions for the effective participation of learners in the dialogue of cultures. One of the means of introducing a learner to a foreign language culture is the use of song material.

The use of song material in teaching a foreign language as a teaching tool is presented in the works of I.I. Nevezhina, Zh.B. Vereninova, A.S. Komarova, E.P. Karpichenkova, V.L. Levy, T.N. Sazonenkova, W.Bönzli, Colin Mortimer, C. Graham.

According to Z.B. Vereninova, the use of songs in teaching a foreign language plays an important role in the improvement of foreign language pronunciation, activation and development of musical ear [4].

The research results of N.D. Galskova and Gez N.I. allow make note that the learner, by listening to the song material, develops listening skills based on his experience and psychological characteristics of perception, memory, speech hearing [2].

According to V.L. Levy, music is the most effective way of influencing the feelings and emotions of the learner [4].

I.I. Nevezhina showed that the effectiveness of the methodology of teaching a foreign language on a musical-rhythmic basis is associated with the perception of music as an expressive means (emotions, aesthetic perception, cognitive processes), as well as in the process of communication (directly song material) [3].

According to Lee L. & Chuan-Lin S., the use of song material in the process of teaching English is effective, since songs are natural and accessible to every learner, they allow to activate vocabulary, introduce new vocabulary, reflect cultural aspects and different types of English accent [8]. Songs can be selected according to the needs and interests of the learners and be used as language practice.

A. J. Speh and S. D. Ahramjian noted that when using song material, it is necessary to carry out associative rows with the personal experience of learners (analogies, metaphors, epithets), which allows analyzing, in addition to the personal, the social, cultural historical context [6].

MAIN PART

In Germany and England, special teaching aids are used as a means of teaching a foreign language through songs. A striking example is the textbooks by C. Graham "Jazz Chants" and W.Bönzli "Grammatikalische Liebeslieder", Colin Mortimer "Elements of pronunciation" [10].

It is advisable to pay special attention to the author's technique "Jazz Chants" Carolyn Graham [5]. This technique is based on jazz music. Jazz music in its essence has specific features:

Improvisation is free expression of musical thought.

Polymetry is simultaneous or sequential combination of two or more musical meters.

The rhythm of jazz music is very specific, since its distinguishing feature is the allocation of the second and fourth beats, which creates a sharper sense of rhythm.

In musicological terminology, each jazz standard consists of melody, rhythm, and text that contains rhyme. Of course, the texts of jazz standards can be attributed to poetry, since they are parallel to the usual poem. Jazz music is interesting for its musical, rhythmic and intonational character.

Jazz music is a useful didactic material in teaching English.

Firstly, jazz music is one of the brightest mediators of the English-speaking culture.

Secondly, it is a tool for the formation of intonational and rhythmic skills.

Thirdly, jazz composition contributes to the formation of a positive emotional atmosphere in the lesson.

Fourth, jazz music can act as motivation through the emotional side of the activity.

Fifthly, jazz music is arranged, on the one hand, on a "swinging" rhythm, on the other hand, the allocation of the second and fourth beats gives a sharper feeling of stressed and unstressed syllables in the text of a jazz standard.

Her methodology has gained wide recognition in the community of teachers and teachers of the English language due to the fact that they introduce lexical, grammatical patterns on a rhythmic basis. Thus, communicative structures are assimilated more firmly and affect emotions.

Caroline Graham has developed several types of "chants": grammatical ("Grammar chants"), lexico-phonetic ("Jazz Chants" for the development of speech competence), everyday communication ("Small Talk" for the development of socio-cultural competence). The last type of chants is actively used at the initial stage of teaching English, since it allows you to quickly teach adequate speech behavior in everyday situations (greeting, introduction, talking about the weather, etc.).

Jazz Chants are musical exercises that are based on rhythmized conversational English. In a natural communicative situation, the learner should hear the rhythm, intonation and stress of English speech. Jazz Chants simulate a natural language environment [5]. Carolyn Graham has developed a huge number of Jazz Chants with the help of which the teacher can build a lesson based on the chosen topic, for example, studying grammar and even apply them as additional material to the main curriculum.

Jazz Chants - short rhymed texts at the initial stage are used mainly by representatives of question-and-answer unity, at advanced stages - dialogical unity: a question-counter-question, a message and a question caused by it, a question and a message caused by it, a message and a message caused by it [10].

Carolyn Graham's textbook "Grammar Chants-more jazz chants" has found wide application in teaching grammar. The manual includes 15 sections, which contain rhythmically rhymed exercises for any grammatical phenomena. The choice of teaching methods depends on the nature of the grammatical phenomenon. When studying simple or complex structures, theoretical explanation is required. When using Grammar chants (rhythmically rhymed exercises), you can reveal the meaning of the grammatical form and its use in verbal communication.

For example, Grammar Chant can be applied in the form of an introductory element to a new topic: "Future be (Will be?) + Going to". Grammar Chant can act here as a phonetic exercise, including the most difficult material from the upcoming lesson. It can be applied at the beginning of the lesson, then its function is to introduce learners to the English-speaking atmosphere, neutralizing the influence of the sound environment of the native language. It is also advisable to apply Jazz Chant before speaking or reading exercises.

According to Carolyn Graham's methodology, work in a lesson with Jazz Chants consists of several stages:

1. Introduction (discussion of the Jazz Chants topic, discussion of the context and the relationship of the "chant" with the topic of the lesson).
2. Initial listening (acquaintance with the rhythm and tempo of the "chant").
3. Demonstration of the text (drawing the attention of learners to intonation, tempo, pronunciation of difficult new grammatical structures and complex words, checking the understanding of the content of the "chant" (practicing each line of "chant" and translating under the guidance of a teacher).
4. Working out "chant". Learners listen to the audio recording, accentuating the rhythm with claps or musical instruments.
5. Secondary listening to "chant". Learners read chant in chorus, observing the rhythm, intonation and tempo.
6. Performing exercises for "chant", contributing to a better assimilation of new material.
7. Playback. Work on a "chant" can be group (snowball), individual or in the form of a dialogue. Building a dialogue with the help of Jazz Chants is an important element of building a communicative situation in the classroom [5].

In subsequent lessons, it is enough to repeat this "chant" once or twice in order to consolidate the material, speech and auditory skills.

Jazz Chant can be used at various stages of mastering the types of speech activity:

In receptive exercises, this can be the search for certain lexical units while listening, the identification of grammatical forms in the flow of speech.

Reconstructive exercises contain tasks for restoring the "chant" text, lexical restoration of words on the topic, spelling restoration, grammatical reconstruction of verb forms.

Creative exercises can be aimed at reproducing "chant", staging a "chant", drawing up a dialogue.

The forms of work in a lesson with Jazz Chant can be different.

The development of phonetic skills is possible to use choral reading or singing during phonetic exercises, paying attention to intonation, speech tempo and pronunciation.

When teaching vocabulary, grammar, an individual form of work: filling in the gaps using a partial search method with the substitution of words, article forms, verbs.

When teaching speaking, it is advisable to use frontal, individual, pair, group forms of work.

When working with Jazz Chants, it is advisable to apply various exercises and techniques.

"Line-by-line mingle" - line-by-line compilation of "chant". To do this, you need to make a copy of the "chant" phrases and divide them by lines. Each learner is given one line of "chant" to complete the task. Learners must arrange them in a logical order to form the text. After they formulate their "correct or incorrect" version, the teacher turns on the Jazz Chant and the learners, listening to the original, correct the incorrect version. When all the lines are in the correct order, they read the "chant" out loud.

"Picture gaps" - replace words with pictures. The teacher prints out the words "chant", for example, "Cat and Dog", replacing the desired vocabulary with pictures, then turns on the audio recording and asks the learners to play the Jazz Chant.

"Singogloss" - the teacher chooses a "chant", which has a certain plot and sequence of events. To do this, it is necessary to create copies of the "chant" text for each learner. The teacher then turns on the audio recording once and asks comprehension questions. Then the teacher turns on the recording again, stopping it at the necessary points; during listening, the learners write out the key

words, in their opinion. After that, the "chant" is switched on again. The trainees compare the text (story) in pairs, based on the recordings made while listening to the recording. At the end there is a discussion of the compiled "chants" and comparison with the original, as well as reading.

Split chant - split chant. This type of Jazz Chant is suitable for pairing. The teacher makes copies of the two options. For example, in the first, odd lines are skipped, and in the second, even ones. Listening to the "chant" is played with pauses, and at this time, learners must fill in the missing lines in their "chant". Then there is a comparison of the options of the learners with the original "chant" [19].

As an example, we will give the Grammar chant and several exercises from Carolyn Graham's manual for practicing grammar material on the topic Past Simple, Past Continuous as additional material to educational materials. Let's imagine a model scheme for working with Grammar Jazz Chant "Who was that man you were talking to?"

A: Who was that man you were talking to?

B: That was my brother Lou.

A: Who was that woman he was sitting with?

B: That was his girlfriend Sue.

A: Who were those people you were waving to?

B: Those were my friends from Maine.

A: Who was that woman you were talking to?

B: That was my learner from Spain.

This "chant" is aimed at repetition and consolidation of the temporary form Past Continuous and the past form of the verb to be (was / were) [5].

Suggested actions:

1. Listening

Listen to the chant and pay attention to the tense. What tenses are used?

Learners listen to the "chant" and determine the time: "The Past Simple and Past Continuous are used."

2. Display of the text "chant" (demonstration of text);

The teacher distributes or displays on the interactive whiteboard the text "chant" so that learners pay attention to the grammatical structures, then asks to explain their use. Well, children try to explain why The Past Continuous is used. Pay attention to the verb to be in the past in the plural and singular form, try to explain it.

Estimated Answer: The Past Continuous is used there to indicate one or more simultaneous actions which performed by different people in the past.

The verb to be is changed to the form was and were in the past. The form was used with the singular and form where is used with the plural.

3. Working out "chant" (second listening);

The teacher turns on the "chant" again and asks to emphasize the stressed words and indicate intonation. Listen to the chant again and emphasize stressed words and intonation. Learners listen to "chant" a second time, emphasizing stressed words and indicating the intonation of phrases.

4. Repetition;

The teacher includes an audio recording of the "chant" so that the learners repeat it in chorus, then in the form of a dialogue. At the same time, they need to tap the "chant" rhythm. Learners repeat "chant" in chorus over the audio recording, tapping out the rhythm and observing intonation.

5. Performing exercises for the "chant" (Exercises).

The teacher suggests doing the following exercise for "chant" for better assimilation of grammatical material. In this case, the teacher takes the original text of the "chant" and displays the "chant" on the interactive whiteboard with errors in grammatical forms that need to be corrected.

Read the chant, find out and correct the mistakes.

A: Who were that man you talked to?

B: That were my brother Lou.

A: Who were that woman he sat with?

B: That were his girlfriend Sue.

After the completed exercise, the learners return to the exercises in the textbook, which are aimed at developing the skills of recognizing and using the temporary forms of Past Simple and Past Continuous in speech, thereby once again consolidating the material covered.

Grammar Chant "I Hope Jack'll be there" from Carolyn Graham's manual, as an additional exercise to the studied topic, it is advisable to include at the stage of generalization and systematization of knowledge. The main goal of this "chant" is to develop the skills of using Future Simple and Present Continuous. Let's present an algorithm for working with this "chant".

1. The teacher turns on the audio recording with "chant". Listen to the chant and pay attention to the tenses. What tenses are used?

Learners listen to the "chant" and answer the question posed: The Future Simple and Present Continuous are used.

2. The teacher displays the text "chant" on the interactive whiteboard:

A: I hope Jack will be there.

B: I'm sure he will.

A: But what about you,

A: And what about Bill?

B: We'll be there,

B: If we possibly can.

A: What about Ted?

B: He's coming with Ann.

A: What about Joe?

B: He's coming with Fran.

A: What about Bob?

B: What about Nell?

A: Nell's not feeling very well [5].

The teacher asks the question: Look at the chant and try to explain what is the role of the Present Continuous?

Learners: The Present Continuous is used to express future time.

The Present Continuous is used to fix arrangements in the near future.

1. The teacher turns on the audio recording again so that the learners can highlight the stressed words and intonation. Listen to the chant again and emphasize stressed words and intonation. Learners highlighted the following stressed words: Jack will, he will, what, you, Bill, We'll be, possibly, Ted, coming, Ann, Joe, Fran.

2. The teacher divides the learners into pairs so that they read the "chant" in the form of a dialogue, while tapping out the rhythm. Learners interact with each other, thereby practicing dialogic speech skills.

3. The teacher distributes the chant text with gaps for the exercise.

Listen carefully and fill in the blanks with the correct words:

A: I ___Jack___I be there.

B: I'm___ he___.

A: But what about you,

A: And what about___?

B: ___be there,

B: If we___ can.

A: What about Ted?

B: He's _____ with Ann.

A: What about Joe?

B: _____with Fran.

A: What about Bob?

B: What about Nell?

A: Nell's not_____ very well.

Learners complete tasks, thereby repeating Future Simple and Present Continuous as one of the ways to express future tense. It should also be noted that the use of Grammar Chant both in the English lesson and during optional classes contributes to motivation to complete subsequent tasks, the formation of a favorable atmosphere, since "chants" are based on musical rhythm, due to which learners have a natural interest ... At the same time, an important fact is that "chants" contribute to the development of rhythmic-intonation and grammatical skills.

The presented practical aspect of using Jazz Chants in English lessons at school allows us to conclude that song material can be attributed to any stage of the lesson, depending on the type and type of lesson, as well as included in the extracurricular activities. At the same time, Jazz Chants are able to develop grammatical and phonetic skills, as well as intonation.

Analyzing the stages, forms and methods of working with song material, it is advisable to highlight the principles of its selection in English lessons:

1. The principle of authenticity (folk songs, rhymes, choruses). This principle allows to expand the socio-cultural and linguistic and cultural experience of learners [9].

2. The principle of influencing the emotional and motivational sphere of the individual, the implementation of this principle is carried out on the basis of taking into account the age characteristics and interests of the learners.

3. The principle of relevance. The selection of song material should be based on the presence of a problem that is relevant for a certain age / class / group [11].

4. The principle of methodological value is aimed at the formation of certain knowledge, abilities and skills [12]. In this case, the song material must correspond to the program, topic, subject of oral speech.

5. The principle of structure. The methodology for working on each song should include a number of sequential stages: preliminary introduction, activation and consolidation of lexical and grammatical material in accordance with its lexical or grammatical side, followed by the activation of existing phonetic knowledge and skills, as well as the formation of new phonetic skills.

The presentation of the song material aimed at the holistic perception of the song by the learners (character, content, connection with the topic, exercises).

The introduction and primary consolidation of the lexical and grammatical material of the song is aimed at highlighting the grammatical phenomenon and new words in the text of the song by the teacher, followed by commentary and possible translation.

The activation of phonetic skills is aimed at practicing phonetic skills by imitating sounds, rhythm in audio recording. The lexical and grammatical side of the song is the main component of the song material.

The substitution and transformation of the linguistic material of the song includes exercises for involuntary memorization based on analogy.

The reproduction of the linguistic material of the song includes conditional communicative exercises based on lexical and grammatical material with the subsequent improvement of phonetic skills.

The combination of the lexical and grammatical material of the song and its reproduction using communicative phonetic skills are aimed at speech training, when learners use the material in new language situations.

6. The principle of taking into account the general musical selection criteria: the clarity of the rhythmic pattern, the rhythm-forming tempo, the harmonious character of the vocal part, the type of accompaniment [1].

Thus, the using the example of the Jazz Chants methodology, it is advisable to draw the following conclusions.

The use of song material contributes to the development of lexical, phonetic and grammatical skills, speaking and listening.

Song material is used to form and improve speech and communication skills. In this regard, a set of exercises from two series can be distinguished: 1) to develop phonetic skills and 2) to improve lexical and grammatical skills.

The first series includes exercises for listening comprehension and consolidation of the sound introduced in the lesson, for choral or individual reproduction, as well as exercises for automating pronunciation and rhythmic-intonation skills.

The series of exercises for improving lexical and grammatical skills includes exercises for the introduction and initial consolidation and working out of the material both with the use of an audio recording of a song and without it. To improve communication skills, exercises are used in which the lexical and grammatical material of the song is used in other thematically related situations.

The above exercises together provide an opportunity for a complete, comprehensive and indissoluble study of any topic in foreign language lessons, while having a recommendatory character.

CONCLUSION

Song material is an effective didactic tool aimed at implementing the following functions of music and language: constructive (formation of thinking), communicative (perception, analysis, transformation, transfer of material), emotionally expressive (expression of feelings and emotions).

The most important aspects of learning English with the help of song material are the following:

1. Song material is aimed at a lasting assimilation and expansion of vocabulary through the presence of new words and expressions.

2. Song material is aimed at effective assimilation and activation of grammatical structures. Song material is included in the curriculum, accompanied by explanations, comments, tasks, the purpose of which is to test understanding and discussion of the content.

3. Song material contributes to the improvement of intonation-rhythmic skills and pronunciation.

4. Song material contributes to the aesthetic education of learners, a more complete disclosure of the creative abilities of each, activation of language activities, maintaining interest in learning a foreign language.

5. The use of song material in an English lesson contributes to the development of monologue and dialogical speech.

6. The correct selection of song material contributes to the strengthening of the socio-cultural component of education in the framework of educational programs.

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Ағылшын тілін оқытуда ән материалдарын таңдау принциптері мен қолдану әдістері

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Мақалада ағылшын тілін оқытуда ән материалын таңдау принциптері мен қолдану әдістері қарастырылады. Шет тілін оқытуда ән материалын қолданудың маңыздылығы негізделген.

Ағылшын тілі сабақтарында Jazz Chants-ті қолданудың практикалық аспектісі Grammar «Who was that man you were talking to?» Jazz Chant-пен жұмыс жасау мысалында ұсынылған. Оқу материалдарына қосымша материал ретінде Past Simple, Past Continuous тақырыбы бойынша грамматикалық материалдар нысықтау мақсатында берілді. Ағылшын тілін оқытуда ән материалын таңдау принциптері мен қолдану әдістері анықталды.

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Принципы отбора и методы использования песенного материала при обучении английскому языку

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В статье рассматриваются принципы отбора и методы использования песенного материала при обучении английскому языку. Обоснована важность использования песенного материала при обучении иностранному языку.

Представлен практический аспект использования Jazz Chants на уроках английского языка на примере работы с Grammar Jazz Chant «Who was that man you were talking to?» с целью отработки грамматического материала по теме Past Simple, Past Continuous в качестве дополнительного материала к учебным материалам. Определены принципы отбора и методы использования песенного материала при обучении английскому языку.

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