The English Rhythm

the beneficial use of music in the acquisition of English stress patterns

Lette van den Berg - 3217795
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Content

Introduction

Teaching a foreign language at a high school is a trade of its own. Teachers not only have to present their pupils with the necessary knowledge, such as vocabulary, and help them understand the grammar, they are also responsible for teaching their pupils several language skills, such as speaking and listening. As MacCarthy points out, acquiring a skill is different from and more difficult than acquiring factual knowledge, because it requires more practice and usually consists of several smaller components (1-2). The skill of speaking, for instance, requires a pupil not only to pay attention to correct pronunciation of the different phonemes, but also to "suprasegmental features" such as pitch, intonation, word stress and sentence stress (Gussenhoven 149). It would, therefore, be expected that teaching and learning a skill such as speaking receives more attention in high school. During my internship at "Het Baarnsch Lyceum," however, I was surprised to find the opposite. This Dutch high school gives Dutch pupils a secondary education ranging in levels from "preparatory secondary vocational education" to "university preparatory education" and has a staff of 6 English teachers ("Secondary"). When teaching English to children in the "bridge-classes," the first (two) year(s) of secondary education in which pupils adjust to the different school system and choose the level of their future education (Gelder 471), I was struck by the small amount of time that was dedicated to the practice of speaking and listening in class and the lack of listening exercises presented in the course book. In addition, the listening exercises that were provided conformed to one of three formats: a discussion of friends, a radiobroadcast or an interview. Although these exercises were supposed to come across as containing natural and authentic language, most of them seemed farfetched and unnatural. Additionally, none of the exercises applied directly to the pupils" own environment. From my own secondary school I

still remember the music, songs and poems which my teachers used to teach us new words, grammar or pronunciation and could activate even the most lethargic pupil. This memory made me wonder why there was such a big discrepancy between my own experience as a pupil and the teaching practice at my internship.

A connection between music and language "has long drawn interest from a wide range of thinkers, including philosophers, biologists, poets, composers, linguists and musicologists" (Patel 3). The use of music in (second) language acquisition is a somewhat newer field of research which has come up alongside the development of modern cognitive science (Patel 4), and generally gives a positive assessment of the implementation of music in the ESL (English as a Second Language) classroom. Rhyme, meter and song are, for instance, considered to be very powerful mnemonic devices (qtd. in Thain 408), songs are deemed "useful for practicing difficult sounds" (Cebula 2) and they are said to enhance pupils" involvement (Suk Mei Lo 1). With the publication of Carolyn Graham"s *Jazz Chants* in 1978, it became apparent that music could be used not only for the acquisition of vocabulary, but also to teach second language learners of English about the rhythm of the language: its sentence and word stress. Since then songs have slowly made their entry into the foreign language classroom. These research findings and the change in teaching methods made me wonder whether the use of modern lyrical music could be beneficial to the acquisition of the English word stress system by Dutch secondary school students. I coined the term "modern lyrical music" to mean modern songs from western music cultures such as pop and hip-hop that have lyrics to them. To find an answer to my topic of research, I have decided to take a look at several literary sources that are concerned with the same topic and compare their results. From this comparison I will then try to draw my own conclusions.

The English word stress system is known for its complexity and unpredictability. The first chapter will go into this complexity and try to outline some of the characteristics of the English stress system. These characteristics will then be compared to the rules of Dutch stress placement to see if there are any differences between these two systems. If these differences prove to be significant, I will try to find out what consequences these differences bear for the acquisition of the English stress system for Dutch learners and what problems these learners might come across. In addition, I will be taking a look at the role of correct stress placement in communication, interpretation and speech perception.

The second chapter will be dedicated to my actual thesis topic. By looking at gathered literary sources I will try to determine whether the use of music in ESL classes can contribute to the acquisition of the English stress system. First, the effects of music on student motivation will be investigated, taking a specific look at the "affective filter" and the various levels of motivation on which music can have an influence (Lightbown 39; Dörnyei 281). Subsequently, I will take a look at the importance of pupils" awareness of "auditory stimuli" and how music can enhance this awareness (MacCarthy 15). The last part of the second chapter will tell about the "song-stuck-in-my-head phenomenon" and the significance of music for memory (Murphey 55).

The final chapter will consist of an analysis of two important teaching methods that have music at the core of their program. Firstly, Georgi Lozanov"s Suggestopedic approach, which implements music for "relaxation" and "unconscious assimilation of [language] materials" and secondly Carolyn Graham"s *Jazz Chants* (Bancroft, "Suggestopedia" 16). Her method revolves around using the natural rhythm of spoken English for musical chants that help pupils to "practice stress and rhythm"

(Craven). I will investigate the theories that lie behind both methods and try to link them to my findings of the second chapter.

Chapter 1: Stress

The level of English that is expected after the first two years of Dutch secondary school is an A1/A2 level of the Common European Framework, with only slight differences for the various educational levels and language skills (ERK). For speaking skills this means that a Dutch second-year pupil should be able to "communicate in simple and routine tasks and direct exchange of information on familiar topics and activities" and "can use a series of phrases and sentences to describe in simple terms [his/her] family and other people, living conditions, [his/her] educational background and present or most recent job" (Council of Europe 26). From this broad description, achieving simple communication can be extracted as the main objective for secondary school pupils learning English.

If simple communication is the goal, an important question to ask when investigating correct pronunciation, or the correct application of stress, with regard to secondary school pupils is whether a pupil who does not apply correct stress-pattern rules is still able to communicate effectively. If an incorrect stress-pattern does not stand in the way of easy communication, it is not surprising that stress is not very prominent in the teaching of English. Peter MacCarthy points out, however, that "good pronunciation" in the speech of a non-native speaker can lead to "more effective and satisfactory communication and that without it "communication [can be] slow, partial or delayed" (8-9). Alan Cruttenden adds to this that "despite the fact that an English listener will tend to interpret a distorted sound or accentual pattern […] in terms of his own (correct) pattern and is aided in this adjustment by the meaning of the total context, it may nevertheless happen that a word pronounced with the correct sound sequence may be misunderstood if the relative prominence of the syllables is incorrect" (215). So if a word is pronounced correctly but lacks accurate stress-

placement, it might be misunderstood. Anne Cutler also emphasizes the importance of stress allocation with regard to speech perception. She states that incorrect "stress pattern information" often leads to "error of interpretation" and that "when words are misheard, it is the stress pattern […] which determines what listeners think they hear," even if "segmental evidence" proves otherwise (79-80). This means that if a word such as "atmosphere" is pronounced with pre-final instead of initial stress, it is often perceived as "must fear," even though other (supra)segmental information, such as the different phonemes and intonation, indicates differently (Cutler 79).
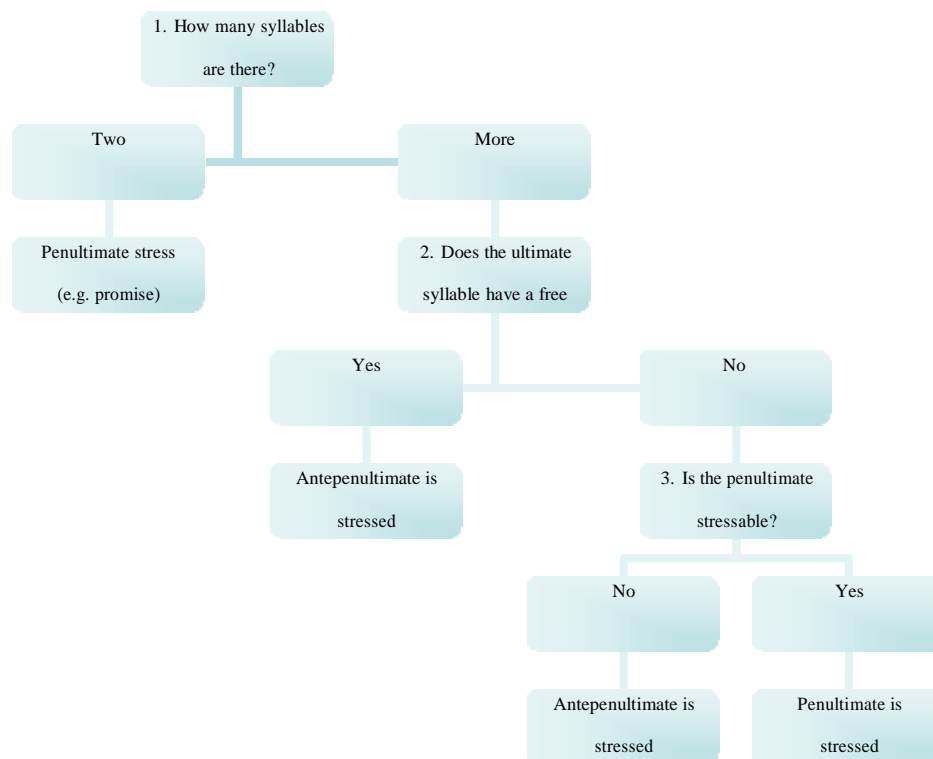
Correct stress is apparently very important in effective communication. This raises the question of what correct stress in English really is. To start with, English is considered to be a "stress-timed language," as opposed to "syllable-timed languages" such as French (British Council, "Syllable-timed"). This means that in English "stressed syllables are said at approximately regular intervals, and unstressed syllables shortened to fit this rhythm," whereas in syllable-timed languages "each syllable takes roughly the same amount of time" (British Council, "Stress"). Another difference between English and other languages like French is the predictability of stress placement. Whereas in French "the last syllable is generally the most prominent" (Kreidler 179), in English "the main accent is not tied to any particular situation in the chain of syllables constituting a word" and can be on either the first, second, third or a later syllable (Cruttenden 201). English does have some "general principles" regarding word stress, but its stress determination is influenced by syntactic information, morphological composition and phonological facts, which make it unpredictable (Kreidler 180-181).

Over the years there have been, however, several attempts to "summarize the main characteristics of the stress system of English" (Trommelen and Zonneveld

478). Trommelen and Zonneveld, for instance, claim that English can be categorized as a right-edge trochaic language, since the "basic pattern" for stress determination is always head-left (trochaic), applied backwards from the right-edge of a word, and the main stress is placed on "the rightmost available vowel" (479). In addition, English stress placement is considered to be "quantity-sensitive." This means stress is appointed to "heavy syllables": syllables that consist of either a "long vowel rhyme" and/or a "closed rhyme" (with "closed" meaning ending in a consonant) (480). Another characteristic of English stress pattern supposedly is "extrametricality" (479). All final syllables in English are regarded as extrametrical and therefore disregarded in the process of stress allocation. Although there are "various groups of exceptions," these "stress-parameters" can account for most of the stress patterns of "monomorphemic words" (479). The word *family*, for instance, has pre-pre-final stress, so on the first syllable of the word. This can be explained by the "basic pattern" provided by Trommelen and Zonneveld. First the final syllable (-*ly*) is discarded due to extrametricality. There are now only two syllables left and because English is a trochaic language, assigning stress head-left, the main stress subsequently falls on the left syllable (*fa-*). The same pattern applies to a word consisting of more syllables. The word *metrópolis*, for instance, consists of four syllables. Discarding the final syllable and assigning trochees from right to left, starting with –*po-* and placing stress head-left, the stress subsequently falls on the pre-pre-final syllable –*tro-*.

Kreidler provides a similar, but simplified strategy to determine stress in basic nouns. He tries to locate stress through a series of questions (185):

1. How many syllables are there?

Two

More

Penultimate stress (e.g. promise)

2. Does the ultimate syllable have a free

Yes

No

Antepenultimate is stressed

3. Is the penultimate stressable?

No

Yes

Antepenultimate is stressed

Penultimate is stressed

Although this method might seem different from Trommelen and Zonneveld‟s approach, the basic theory behind it is similar. Both theories state that disyllabic words have stress on the first syllable, for which Trommelen gives the explanation of extrametricality. In addition, multisyllabic words usually get antepenultimate stress except if the penultimate syllable is heavy (closed or with a long vowel), which Kreidler calls "stressable" (185). Both theories are thus quite similar and also show that it can be very hard to define English word stress, with stress having to be calculated almost word by word.

Since English word stress is so hard to define, it might come across as a very difficult task for foreign students to acquire the correct stress pattern fully. Stress is, however, not a central point in the acquisition process of English for Dutch learners. This discrepancy between the expected difficulty of stress acquisition and the perceived teaching practice can be explained by the "considerable similarities"

between the English and Dutch stress systems (Trommelen and Zonneveld 492). The four "stress-parameters" mentioned earlier that characterize the English stress pattern can also be applied to the Dutch stress system. Both languages are stress-timed, right-edge trochaic and employ quantity sensitivity and extrametricality (Trommelen and Zonneveld 494). The Dutch and English stress systems are, however, not identical, because the definitions of these parameters differ slightly. Whereas in Dutch "heavy syllables" include only closed syllables, English is quantity sensitive for closed syllables as well as syllables containing a long (free) vowel and therefore treats them the same in stress determination (Trommelen and Zonneveld 494). The parameter of extrametricality is also realized in a different ways in both languages. In English, all final syllables are extrametrical, whereas in Dutch only final syllables that end in a vowel-consonant combination are counted as extrametrical. This difference explains the distinct stress patterns in words such as *fámily/famílie*. The final open syllable *–ly* is considered extrametrical in English, and thus discarded, but is not in Dutch. The final syllable in *álphabet/álfabet* is, however, discarded in both languages due to the closed syllable *–bet*. If Dutch learners of English thus employ their own stress system, and place the stress in *family* on the second syllable, their first language interferes with their speech, which could lead to unintelligibility.

In conclusion, it is very important for a learner of English to use the correct stress pattern, since incorrect stress placement can cause severe problems in comprehensibility. In addition, the English stress system is quite complex and it is therefore difficult to predict the right stress pattern of a word. There have, however, been several attempts to find regularities in the English stress system, such as the "stress-parameters" theory of Trommelen and Zonneveld. They state that English is a right-edge trochaic language which is sensitive to syllables that contain a long vowel

and/or a closed rhyme and considers all final syllables to be extrametrical. Kreidler

proposes a similar theory, which tries to locate stress through a series of questions.

Finally, the Dutch stress system is very similar to the stress system in English,

because the same parameters apply to both languages. However, the realization of the

quantity-sensitivity and extrametricality parameters is slightly different, which could

cause L1 interference in the language of Dutch learners of English.

Chapter 2: The Use of Music

The previous chapter showed the importance of stress-placement to effective communication and how difficult it can be to define correct word stress in English. Consequently, the acquisition of correct stress placement is very important, but word stress will also have to be acquired almost one word at a time. These observations lead to the conclusion that stress-placement has to be taught in an efficient and thorough manner, presenting pupils with as many words as possible in a short time. One way to achieve this is through rote memorization: providing the pupils with long lists of words indicating correct stress-placement and requiring them to learn those words. This way of learning is, however, often considered "unnatural" and most students will find it tedious (Kwakernaak 284). In this chapter, I will investigate if and in what way the use of lyrical music might facilitate the acquisition of correct stress-placement.

An important factor in second language acquisition, and consequently the acquisition of correct stress placement, is the learner‟s motivation. The link between motivation and successful learning is, for instance, shown in research conducted by Masgoret. She tested the effects of five different "attitude/motivation variables" on "second language achievement" and found the "highest [population correlation] is .39 between motivation and self-ratings of achievement," followed by .37 between motivation and grades (153-154; 148). These figures reveal that there is indeed a link between motivation and achievement, with higher motivation leading to a better achievement. This image is also reflected in Krashen‟s "affective filter hypothesis" (Lightbown 39). According to Krashen, "a learner who is tense, angry, anxious, or bored may „filter out‟ input, making it unavailable for acquisition" (Lightbown 39). Both sources thus stress the importance of the learner‟s motivation for language

acquisition and thus the acquisition of stress placement. Zoltán Dörnyei has ordered and arranged all the different "components of Foreign Language Learning Motivation" into three groups (280). When taking a look at his summary, we can see that the use of music in the language classroom can have a significant effect on several levels. On "Language Level," music can add a "socio-cultural component" when real songs from the English speaking world are used (Dörnyei 281). On the level of the learner, the use of songs can "reduce student anxiety" (Dörnyei 281), since a song can be practiced "in chorus" (MacCarthy 24). This engenders confidence "in the more timid by being able to perform inconspicuously" (MacCarthy 24). In addition, joint singing can "promote the development of group cohesion," again adding to the learner"s motivation (Dörnyei 282). Finally, the use of music can "increase the attractiveness of the course content" when songs are selected from the pupils own environment and a teacher can even decide to "discuss" the choice of songs with his pupils, adding to their involvement and participation (Dörnyei 281). Suk Mei Lo also mentions the advantage of musical activities for the stimulation of "students" interest and […] involvement" (5). In conclusion, using music and song in the English classroom can increase a pupil"s motivation, which is essential to effective language learning.

Listening exercises in high schools usually focus on comprehension, so whether a pupil is able to understand what is said. As MacCarthy points out, however, it can be very beneficial to "the whole of language teaching" if a student is first "been made more aware of linguistic phenomena generally and is better able to recognize them … through his own ears" (14). If pupils are trained in "listening in order to observe" instead of comprehend, they will soon be able to pass judgment "on the audible stimuli presented to [them]" and, consequently, become more aware of these

"audible stimuli" in the speech of others (MacCarthy 15). In practice, this means a teacher might put on a song and instead of asking what the song is about, point the pupils" attention to the various "suprasegmental features" that can be perceived (Gussenhoven 149), perhaps letting them clap to the music to heighten their "auditory attention" (MacCarthy 10). Training pupils to notice not only the lexical but also the phonological features of a song might even have an effect on the way they perceive the songs they listen to in their leisure time, possibly creating new learning opportunities. In combination with the "wide popularity of English language music (ELM)" this awareness of phonological features could possibly triple the amount of effective contact a pupil has with the English language (qtd. in Murphey 61). In addition to noticing "suprasegmental features" such as word stress and intonation (Gussenhoven 149), "auditory training" as described above might also have a positive effect on a pupil"s pronunciation (MacCarthy 15). Only when a pupil is able to hear how a language is spoken, is he capable of monitoring the "correctness" of his own speech and making "necessary alterations" (MacCarthy 20). Closset and Staatsen also stress the importance of self-monitoring when it comes to language acquisition, stating that not only teaching, but also correction needs to be "active" and that a pupil has to be able to correct its own mistakes (Closset 39; Staatsen 143). In conclusion, music and songs can be used in class to train pupils" awareness of the prosodic features of the English language. This increased awareness might cause pupils to take notice of these features even outside the classroom and eventually lead to better "self-observation" and self-correction of pupils" pronunciation (MacCarthy 20). Thus, if we want pupils to apply correct word stress in their speech, they will first have to be able to detect this word stress in the speech of others and their own, which can be trained with the use of music.

As mentioned earlier, English word stress is rather unpredictable and therefore has to be taught in an efficient and thorough manner, ensuring that pupils are presented with as many words as possible in a short amount of time. However, this manner of teaching is, of course, futile if the presented words are subsequently not committed to the pupil‟s memory and their rhythmical pattern is thus not acquired. Tim Murphey acquaints us with the notion of "Din in the head" (53), an "involuntary" activation of the Language Acquisition Device (LAD) that helps second language learners to process and "rehears" unknown linguistic input (58; 61). He goes on to compare this "Din" to the "song-stuck-in-my-head (SSIMH) phenomenon," which he describes as a "widespread" experience of a song that involuntarily seems to "stick" to memory and is vocalized internally in a repetitive fashion (Murphey 55; 59). Murphey suggests that "SSIMH phenomena might be a developmental strategy of the LAD" and that songs, which tend to have "tremendous" sticking power, might "[trick] the LAD into operation" (59). Subsequently, songs that are repeated subvocally might transform "input" into acquired "intake" (Murphey 60). In other words, the use of songs in the classroom might be beneficial to the acquisition and memorization of the English language, since music and songs seem to "stick" to memory (Murphey 59). As a result, the "subvocalized" repetition of the song ensures the transformation from "input" to acquired linguistic knowledge (Murphey 60). Research conducted by Wanda Wallace presents us with a similar image. In a series of experiments, in which she exposed her subjects to either sung or spoken versions of a ballad and subsequently tested them on verbal recall, she proved that "verbatim recall [is] significantly greater for sung condition[s] than for spoken condition[s]" (Wallace 1473 - 1474). In addition, the subjects that were required to learn the words from song had "more accurate line structure," were more often able to recall the correct number

of syllables and were more aware of the "rhythm" of the offered text than the subjects that were exposed to the spoken version of the ballad (Wallace 1474 – 1475). In addition, she proved that the sung version of the ballad also yielded better results than a "rhythmically spoken" version, showing that "music contributed more than [just] rhythmical information" (Wallace 1477). She does stress, however, that for music to be beneficial to linguistic memorization it has to have a "symmetrical melodic pattern" and has to be repeated "across verses" (Wallace 1481).

In conclusion, the acquisition of the correct word stress in English can be a daunting task, because it has to be acquired one word at a time due to the irregularity of the English word stress system. The use of music and song can, however, be a very useful tool in the English classroom. Firstly, music has a positive effect on the learner"s motivation, which is essential to effective language learning. It can take down a pupil"s "affective filter" (Lightbown 39), help build a pupil"s confidence, especially if songs are practiced in chorus, and increase pupils" involvement in the development of the curriculum. Secondly, music can easily be used to increase pupil"s awareness of "suprasegmental features" such as word stress (Gussenhoven 149). When a teacher directs his/her students" attention to these phonological features instead of focusing on semantics and comprehension, the students will eventually be able to discern these features more consciously and even apply them to their own speech. Another benefit of this kind of "auditory training" is the additional learning opportunities that are generated when students listen to music in their own time and also notice the prosody of the lyrics (MacCarthy 15). Lastly, songs have a quality that makes them "stick" to memory more easily than plain text (Murphey 59). They can cause "subvocalized" rehearsal (Murphey 58), which in turn can lead to the acquisition of linguistic knowledge. In addition, sung texts are better recalled than

either spoken or rhythmically spoken texts, especially when it comes to "structure"

and "rhythm" (Wallace 1474 – 1475).

Chapter 3: Suggestopedia and Jazz Chants

In the first two chapters I discussed the importance and difficulty of learning the English word stress system and how the use of music could perhaps facilitate the learning process of secondary school pupils who are trying to acquire this stress system. Several developers of teaching methods have also started to acknowledge the beneficial use of music in the ESL classroom and incorporate music and songs into their language teaching programs. Although the effectiveness and success of most of these teaching methods have not been researched and proved, I will try to give an overview of two of them, explaining what theories lie behind them and how they make use of music in the teaching process.

One of the first teaching methods that made use of music in the second language classroom is "Suggestopedia" (Bancroft, " Suggestology" 1). This method is developed by psychotherapist Georgi Lozanov and is based on his theory of Suggestology, which "investigates the subsensory signals or subliminal stimuli which come from the physical or social environment and which are absorbed into the unconscious mind before receiving a conscious expression" (Bancroft, "Suggestology" 1). Lozanov believes that "relaxation" facilitates "hypermnesia," an increased ability to remember (Bancrof, "Suggestology" 1). In addition, "subsensory stimuli" are said to "activate the reserve capacities of the mind" and "imperceptible, subsensorial, subliminal" communication is key in language learning, as "by-passing our conscious attention […] activates long term memory because it passes directly from the external world into our unconscious memory bank" (Bancroft "Suggestology" 1; Gold). In other words, "stimuli" that are offered to relaxed students without their awareness address a different part of the brain then when they are offered directly. This ensures the absorption of these "stimuli" in the long term

memory bank (Bancroft "Suggestology" 1; Gold). An important part of Lozanov"s Suggestopedic method is, therefore, dedicated to "relaxation" and reaching a state of "relaxed alertness to promote unconscious assimilation of materials" (Bancroft, "Suggestopedia" 16). His theory can thus be linked to the "affective filter" mentioned in the previous chapter, which Krashen believes can obstruct the acquisition of linguistic knowledge (Lightbown 39). Both theories thus suggest a student has to be relaxed in order to acquire new knowledge. To achieve "relaxed alertness," ample time in Lozanov"s lesson plan, a three-part program called the "suggestopedic cycle," is spent on "creating a pleasant, relaxing, and stimulating environment" (Bancroft, "Suggestopedia" 3; Gold). In the first and the last part of his lessons, the "activation phase" and the "séance" respectively, music is used to achieve such an atmosphere (Gold; Bancroft, "Suggestopedia" 9). The first lesson phase consists of a "quick succession of activities and games," "interspersed with songs and jokes" (Gold), which is used to review the material from the previous day. Especially the singing of songs is believed to be "a particularly good memory training and linguistic-structuring device" (Bancroft, "Suggestopedia" 4). Because the enjoyment of singing together distracts the students" attention and prevents "learning blocks," students are no longer aware of the "useful past, present perfect, and stress patterns" in the lyrics and the fact that they are actually learning through song (Gold). During the final lesson phase, the "séance" or "passive concert," the students are brought to a "pseudo-passive" state and have to "[relax] the vital areas of the body" (Bancroft, "Suggestopedia" 9-10, Gold). Meanwhile, the teacher plays background music, preferably baroque, and presents the students with a rhythmical reading of the language material that is to be memorized (Bancroft, "Suggestopedia" 10). This phase is said to promote students" concentration, "harmonize the right and left hemispheres of the brain" and "further

[students‟] ability to speak and communicate, as well as memorize" (Bancroft, "Suggestopedia" 12-14). To conclude, Lozanov believes that a comfortable atmosphere and relaxation of the students is essential to the acquisition of a foreign language. In addition, he claims that knowledge that is obtained unconsciously is absorbed better (Bancroft, "Suggestopedia" 14) and also committed to long-term memory instead of short-term memory and therefore retained longer in the learner‟s mind. Lozanov tries to achieve this state of relaxation and unconscious learning through the use of music. On the one hand, the fun of actively singing songs is supposed to distract students‟ attention from the fact that they are acquiring linguistic knowledge and thus promote "unconscious assimilation," on the other hand, Lozanov tries to heighten the "pseudo-passivity" of his students through rhythmical reading accompanied by classical music during the "concert[s]" (Bancroft, "Suggestopedia" 16).

Another method for teaching English through music is *Jazz Chants*, a series of books developed by Carolyn Graham. Carolyn Graham used to work as a teacher of English as a second language when she discovered a link between the rhythm of spoken English and the rhythm of ragtime music, which she used to play and sing in bars. After hearing someone say "Cheers, good to see you! You look wonderful," she realized this sentence fitted perfectly to the strong 4/4 beat that is typical of ragtime music (Graham, "Teaching"). After this discovery she decided to develop a series of rhythmic jazz chants and some general chant formulas to be used in ESL classrooms. The jazz chants can be used for several purposes, such as "practice stress and rhythm," "review vocabulary," and "review grammar" (Craven). Teachers can, for instance, provide their pupils with a copy of the lyrics and let them "circle […] each word that is stressed" or just let them clap along to the beat and stress (Craven).

Carolyn Graham has also published a book in which she shows teachers how to "develop [their] own Jazz [Chant]" ("Creating" 8). That way teachers can create jazz chants that address the needs of their own students or even let the students create chants themselves (Graham, "Creating" 8). Graham also stresses the importance of using "everyday, natural spoken language […] with an awareness of the rhythm" in the chants and claims that this use of simple, rhythmic language increases the effectiveness of those chants by taking advantage of the link between rhythm and the brain and memory (Graham "Teaching"; "Creating" 10). Another advantage of the Jazz Chant teaching method that Carolyn Graham emphasizes is the fact that there is no additional equipment, like a blackboard, required to teach the chants ("Teaching"). In addition, it is possible to put the jazz chants into practice with "any sized classroom" ("Teaching"). This makes this form of teaching very practical in use. When comparing Carolyn Graham"s teaching method to the theories presented in the previous chapter, we can see that Graham not only motivates the pupils in the classroom by creating an attractive course content and increasing pupil involvement (Dörnyei 281), but also makes use of the "SSIMH phenomenon" by using easy, repetitive lyrics that "stick" to memory (Murphey 59). In addition, by using real language for her jazz chants, Graham makes her pupils aware of the natural rhythm of the English language, giving them "auditory training" from which they can also benefit in normal, everyday communication (MacCarthy 15).

 In conclusion, the theories regarding the beneficial use of music for the teaching of English as a second language have had an effect on the development of new teaching methods. Methods that revolved around rote memorization have made way for activating methods that have music at their core, of which the "Suggestopedic" approach and *Jazz Chants* are two examples. "Suggestopedia" draws

on the belief that "relaxation" supports memory and should therefore be a key element in language teaching (Bancroft, "Suggestology" 1). In addition, the Suggestopedic theory presents us with the idea that language material which is acquired unconsciously is stored in our long-term memory and therefore retained for a longer period (Gold). Lozanov provides two possible ways of employing music in class to ensure a state of relaxation and unconscious acquisition. First, songs can be used in the opening phase of class to activate pupils and prevent "learning blocks" (Gold). Secondly, during the final phase of a lesson, pupils are required to relax while listening to the teacher giving a rhythmical delivery of a text accompanied by baroque music (Gold). *Jazz Chants*, on the other hand, draws on the belief that learning should motivate pupils, especially when it concerns young learners, and therefore should be enjoyable (Graham, "Teaching"). In addition, Graham promotes memorization by using real and simple language, using it in a repeated fashion and setting it to a simple beat. Graham also promotes teachers to adjust the chants to the needs of their pupils by offering them a step-by-step plan on how to create a jazz chant. This also adds to the pupils" motivation through the creation of attractive course content (Dörnyei 281).

Conclusion

According to the Common European Framework, the main goal of English education at Dutch high schools is for pupils to be able to engage in simple communication in the target language. A requirement for simple communication is "good pronunciation" (MacCarthy 8). Correct pronunciation does, however, not only depend on pronouncing the different phonemes in the correct way, but is also greatly influenced by the adequate placing of the "relative prominence of the syllables" (Cruttenden 215). The determination of stress in English can, however, be a difficult task. First of all, English is a "stress-timed language" with a rhythm varying between regular stressed syllables and shortened unstressed syllables (British Council "syllable-timed"). In addition, stress in English can be placed on any syllable, whether it be the first, second, third or later syllable, which makes it highly unpredictable (Cruttenden 201). An effort of Trommelen and Zonneveld to try and define some "main characteristics of the stress system of English" (478) resulted in the following basic rules: English is a right-edge trochaic language that is quantity-sensitive to closed syllables and syllables containing a free vowel and considers all final syllables as extrametrical (479-480). A comparable, but simplified, theory is displayed by Kreidler (185). The four "parameters" that Trommelen and Zonneveld defined for the English language are similar to those for the Dutch language: both are right-edge trochaic with a notion of "quantity-sensitivity" and "extrametricality" (479-480). Dutch is, however, only sensitive to closed syllables and only counts final syllables ending in vowel-consonant as extrametrical (Trommelen and Zonneveld 494). Subsequently, speakers of Dutch can benefit from the similarities of their own and the English stress system, but are also hindered by it in their English speech, due to the seemingly

insignificant differences. The complexity of the English stress system in combination with the false-friend effect described above, make its acquisition a difficult task.

A way to promote the acquisition of the English stress system is to incorporate music into the course content. First of all, music improves the motivation of the learners, which is an essential aspect of effective language learning. Music does not only "reduce student anxiety," it also adds a "socio-cultural component," "promote[s] […] group cohesion" and "increase[s] the attractiveness of the course content" (Dörnyei 281-282). All these examples, which are positively influenced by music, contribute to a heightened student motivation. In addition, music can also be used to redirect pupils" attention from comprehension to observation (MacCarthy 15). When students are made aware of the "suprasegmental features," which are easily detectable in songs, they will eventually become more aware of these features in their own speech and develop the ability to self-monitor (Gussenhoven 149). Finally, Tim Murphey introduced the "song-stuck-in-my-head phenomenon" (55). Drawing a comparison between the SSIMH-phenomenon and the "din in the head," he explains the power of music that makes it "stick" to our memories (Murphey 53-55). The internal repetition of a song subsequently ensures that the "input" eventually becomes acquired knowledge (Murphey 60). With her experiment, Wallace also proves the significance of sung, or even rhythmically spoken, language to linguistic memorization (1474-1477).

Although music was not implemented as a teaching tool at my school of internship, there are several teaching methods that do acknowledge the beneficial use of music in teaching the English language. Lozanov"s "Suggestopedia," for instance, uses music to bring students in a state of "relaxed alertness," which promotes the acquisition of linguistic knowledge without the students" awareness (Bancroft,

"Suggestopedia" 16). In addition, Lozanov‟s method include a "passive concert," in which students again acquire knowledge unconsciously (Bancroft, "Suggestopedia" 14). According to Lozanov, this ensures that the offered knowledge is absorbed more effectively and for a longer period (Bancroft, "Suggestopedia" 14). A second teaching method that revolves around the use of music, is Carolyn Graham‟s *Jazz Chants*. She developed a series of chants that use the natural rhythm of English to promote the "practice of stress and rhythm," "review [of] vocabulary" and the "review [of] grammar" (Craven). With her method, she puts the theories on the beneficial use of music for language acquisition into practice. She is able to motivate the pupils on several levels, creates a way to involve them in the design of the course program and provides the necessary "auditory training" (MacCarthy 15).

In conclusion, the use of music can definitely have a positive effect on the acquisition of the English stress system.

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