

Sounds of Fiction: Songs in the Teaching and Learning of English and Literature

MOHD ROZAIDI ISMAIL, ROSLINA ABDUL AZIZ, NADHRATUNNAIM ABAS & KHAIRUNISA NIKMAN
Akademi Pengajian Bahasa (APB), Universiti Teknologi MARA Cawangan Pahang
leenaziz@uitm.edu.my

ABSTRACT

*Teaching literature to language learners can be daunting. One of the ways to ensure fun and effective learning is through the incorporation of music or songs in the language classroom. Numerous studies have confirmed the benefits of music or songs in improving learners' text recall ability and reducing their anxiety. Regardless, the studies have also pointed out a mismatch between teachers' positive feedback on their incorporation in the language classroom and the actual teaching practice due to some limitations such as lack of resources in finding suitable syllabi-based music or songs and inadequate preparation time. Hence, to overcome these limitations, the present study intends to propose literature-based lyrics of *The Necklace*, a short story by Guy de Maupassant. The effectiveness of these lyrics have been pilot-tested on a group of language teachers in Kastamonu, Turkey. The results indicate that not only that these teachers are willing to use the lyricised literature in their classroom, but they also agree on its effectiveness in improving comprehension and text recall.*

Keywords: Literary text; music; songs; Sounds of Fiction; teacher perception

INTRODUCTION

Literature, is the "depiction of imagined experiences that provide authentic insights" (Perrine, 1987: 3). Through the forms of fiction, drama and poetry, Literature provides us with the manifestation of life that is filled with authentic ideas and experiences for us to ponder upon. It gives us important insights and awareness of living in a sometimes friendly and sometimes hostile world. It also aids us in understanding our world, our surrounding, our neighbors and ourselves (Perrine, 1987: 4). Through the characters, events and life-stories that it portrays, we are able to gain understanding of life.

But for ESL learners, Literature provides even more, it gives them the target language experience that can further facilitate their language development. This is because, Literature is an important example of language in use. Hence, the lucid connection between language and Literature makes literary works an authentic choice of texts for English language teachers to use in the classroom, giving the students the real experience of the target language, it gives them,

...a sense of perception of life, to sharpen and widen their contacts with existence ... to live more deeply and fully and with greater awareness, to know the experience of others and to understand their own experience better.

(Perrine, 1987: 510)

Literature can indeed, provide an invaluable real-life language experience for ESL learners. Through the three major forms of Literature, namely fiction, drama and poetry, the learners can gain insights into life as well as the authentic language experience to help elevate both their self-realization and language proficiency. However, unlike poetry and drama, which

are more easily demonstrated for a more meaningful learning, where drama can be staged or acted on and poetry can be recited, fiction lacks the presentational flexibility. Consisting of prose works like short stories and novels, fiction is usually approached through reading and discussing. Perhaps there should be some other ways in which fiction can be presented so that it will not be confined to mere reading and discussion, because fiction must yield not only understanding but also enjoyment (Johnson, Arp & Perrine, 2017).

Fiction tells us stories about people and events. It revolves around the conveyance of ideas and experiences. It allows the readers to participate in the creative adventures of imaginative people and to share the insights that are presented uniquely through language. Fiction manifests itself as a "vehicle" that takes the readers into a virtually "authentic" world created by the writers; that defines reality through an imagined experience interpreted only by the words of a language. These ideas serve as a foundation for the discovery of life; of human values and the issues that are depicted in the stories.

For language learners, fiction helps them to think over events without the help of concrete objects. This will further expand their thinking abilities, thus making them able to,

... ..surrender their stereotyped notions of life and look anew at an old situation through the eyes of another, more insightful person possessing greater wisdom than they.

(Elkins, 1976: 13)

Eventually, they will be free to attend to what the author implies, to the details drawn, and to the finer differentiation made. The learners are free because they do not have to face the situation, they simply have to read and reflect upon it, examine it, and respond to the important details that they discover. This will develop the flexibility and ability to seek differentiation. To young learners, this could open up a new dimension in their cognitive development, which would lead to the growth of a more sensitive mind regarding human values and issues, that in turn will lead them to a better understanding of themselves, of the people around them, and the world at large.

To an ESL learner, fiction means more than mere ideas and experiences, fiction is an interaction with the target language that they are learning; an authentic communication in the target language, which brings forth one of the most important exposures that any ESL learner could ask for. When they read, they are actually involved in a 'frozen' conversation between them and the text, communicating across the barriers of 'space and time' (Fisher, 1960: 128). Fiction, obviously, is a wonderful experience, for those who have found pleasure in participating in the creative adventures of imaginative people.

However, despite these advantages of fiction in the cognitive and linguistic development of language learners, the utilization of the prose works in the ESL classroom still has its challenges. This is what is characterized as the linguistic, intellectual and cultural barriers of using literary texts in the ESL classroom (McIntosh & Murcia, 1979: 123). For beginning learners, the language of fiction which is often figurative and symbolic may create a problem in comprehension. The linguistic complexities such as the syntax, lexicon and so forth, can in fact

drive them further away from the text. Also, the level of intellectual maturity needed to understand a literary work may also become a "barrier" between the learners and the text. The ideas presented in a literary text may require a certain level of intellectual maturity, necessary to appreciate, relate to and comprehend. Lacking this intellectual maturity, would indeed hamper the ability to understand the ideas within the literary text. Apart from that, there is also the issue of cultural differences in literary texts, in the forms of imageries, metaphors, symbols, idioms and so forth that can be unfamiliar to the learners. This may lead the learners into difficulties in relating to the story thus deterring them from understanding the text. As a result, these linguistic, intellectual and cultural barriers, will inevitably interfere with the learners' comprehension of the texts hindering them from understanding the language, subject matter and culture that are presented thus making it difficult for them to experience Literature despite all the advantages.

THE "SOUNDS OF FICTION"

The "Sounds of Fiction" (SOF) hopes to address these challenges, to an extent where they can be minimized for language learners to gain the benefit of fiction. This project, therefore, aims to introduce a new approach in the use of fiction in the ESL classroom. Taking into considerations all the facts underlying fiction, this approach carefully utilizes songs in the presentation of fiction. Using the lyrics of the songs as the texts, this approach will help the learners to analyze, discuss, and study fiction in a more interesting way. Furthermore, this approach applies a shorter but yet an entertaining form of fiction. However, it is also very important to notice that, in the study of Literature (big 'L') this approach can only be an introductory course to fiction, just for the learners to develop a more perceptive view of the ideas and experiences of fiction, so that when they are faced with longer works of fiction in the future, they will be ready to appreciate the works even more. But for this approach to be used in the language classroom (small 'l'), the possibilities are limitless.

The 'lyrics' is one form of fiction that is perfect for the introduction of ideas and experiences. In a song, songwriters, performers, and singers usually use the lyrics as the presentation of the ideas and experiences that they want to relay to the audience. These artistes often 'sing' about values, life, love, war and so forth; and through the lyrics that they write, they share their thoughts and feelings with others. Therefore, as an introduction to the learning of fiction, the lyrics can be used as a gear for stepping up the intensity between the learners and the text thus forming the basis for the appreciation of fiction.

Universally, music has been recognized for its harmonious relationship with the human's inner being. Psychologically, educationally, and socially, music has actually been a part of the human being; from lullabies to nursery rhymes, from folk to contemporary music, human beings have actually grown up within the realm of a musical world. Therefore, there is a profound relationship between music and the human beings, and there are so many ways of how music can

be utilized to facilitate learning. Especially for language learners, music can open up a new perspective for classroom interaction and participation.

"The Sounds of Fiction", will create an atmosphere where the learning of language can be both motivational as well as educational. This approach will also add variety to the teaching of language, and also help reduce the difficulties of learning. By listening to and singing the songs in the classroom, the lesson can be more interesting and motivating. Through this approach, fiction will no longer be a difficult subject that learners tend to reject but more of an enjoyable experience that they can relate to. Metaphorically, music can break the walls surrounding language learning thus turning them into bridges that can lead the learners towards the subject.

The lyrics will provide the learners with ideas and experiences that they can relate to through listening, reading and also singing, thus allowing them to be more participative and interactive. Besides, the brevity of the 'text' will also be able to sustain the students' interest. The values learnt through the lyrics can help the students to progress in their concept development. Even though the lyrics are very brief, the ideas and experiences contained are more than enough to trigger a critical evaluation out of the students' thoughts.

Music also works as an emotional conditioner that sets the students for the enjoyment of learning. It provides the mood for the students to participate, especially in the listening to and also singing of the lyrics. This will permit the students to be involved with the lyrics thus helping them to better understand the meaning conveyed in the lyrics.

Music cannot of itself specify any particular passion ... But let eloquence cooperate with music and specify the motive of each particular impression...song takes possession of the soul, and general impressions become specific indications of the manners and the passion,

(Lindley, 1985: 28)

For the students, the presence of music will help them establish a closer relationship with the subject. Because, when the setting is enjoyable, the students will have less time to think about the 'complexities of language learning thus making them forget all the negative thoughts they have against the subject. This will help them treat both language and fiction in a more positive manner.

The pleasure that the "Sounds of Fiction" suggests, can really be a motivating factor that will benefit language education. Motivation, which is one of the most important factors in the learning of English as a second language, must be instilled in the students to make them more active and participative in their learning. This is because, beginning learners can easily be demotivated by boredom, that is why this technique focuses on the enjoyment of learning.

The importance of Literature to an ESL learner, inevitably, can be very beneficial and looking at the problems that are confining the study, it is unfortunate if these problems are allowed to clog the students' minds. What good will Literature do if the students are not interested in participating? It is obvious that interest plays a very prominent role in determining whether or not the students learn. Therefore, if the students can be led into the various advantages of participating in the experiences and ideas of a literary piece through a simple set of

lyrics, it is indeed an achievement; rather than to put them through a long and demanding piece of fiction that they find very difficult to comprehend.

The usefulness of songs in Second Language Acquisition (SLA) is founded on the notion of 'Song Stuck in My Head Phenomenon' (SSIMHP) which, according to Murphey (1990), applies to Krashen's (1982) Affective Filter Hypothesis and Input Hypothesis. According to Krashen (1982) situations that promote weak filters and lower learners' anxiety would encourage learning. This hypothesis works with the Input Hypothesis, which posits that the learning input needs to be comprehensible to the learners in order to facilitate learning. Hence, Murphey (1990) believed that songs could activate the learner's Language Acquisition Device (LAD) as they support weak filters. Murphey (1990) also linked the SSIMHP to the notion of 'involuntary mental rehearsal' or also termed as 'Din in the Head' by Barber (1980). According to Murphey (1990) songs have the power to "stick" to one's mind (p. 59). When learners are exposed to songs in foreign languages, despite not understanding what they mean, the learners will tend to involuntarily hear the words in their head.

Songs have been empirically proven to be an effective tool in facilitating second and foreign language acquisition among adult (see for e.g. Salcedo, 2010; Wood, 2001) as well as child (see for e.g. Fisher, 2001; Millington, 2011; Paquette & Rieg, 2008) learners. The effectiveness of using songs to facilitate the learning of specific English language skills (e.g. vocabulary, sentence structure etc.) has been researched and empirically proven (see for e.g. Salcedo, 2010; Wood, 2001; Fisher, 2001; Millington, 2011; Paquette & Rieg, 2008).

This study aims to investigate the teachers' interest in utilizing songs in teaching fiction among EFL teachers from the province of Kastamonu in Turkey.

THEORETICAL BASIS FOR THE PROPOSED DESIGN

Music, in its truest form, has existed in our hearts ever since the beginning of time. This is manifested in the way we elevate our inner beings as to be closer to the Creator. The Christians with their gospel, the Muslims with their "zikr", while the Hindus with their 'mentra-shastra', these are only some of the examples of how music has played a very important role in our lives. They significantly show that there is a direct relationship between music and human beings. Therefore, whatever happens, music will always be there in our hearts thus explaining why humans are particularly receptive to music. This is one principle that the "Sounds of Fiction" is based upon.

Furthermore, in this realm of a musical world that we live in, we are presented with a musical variety of almost everything, from advertisement to entertainment and we cannot simply ignore it. The social surrounding is filled with tunes that go on and on, from blues to jazz, to the jingles and rhymes that dominate the air waves. From the debut of radio to the advancement of

music videos, to the 'YouTube' generation that we have today, we are presented with music every single day of our lives. It is unlikely that modern people are "aliens" to music. Again this signifies that music plays a very important part in our lives.

This influence of music on both our emotional and physical existence has definitely proved that this affiliation of music with the human being is the very nature of our irresistible affection for music. Most of us have, at one time or the other, felt the effects of the solemn peal of the organ or the melancholic minor notes and the mellifluous major chords played on a musical instrument. It is just a matter of realization. At least, once in our life, most of us have and most of us know how sublime are the effects of the music on our emotions. It is the great power that music has over humans (Mainzer, 1985 :82). Indeed, music can move and excite us in many ways, emotionally and physically; either resulting in sadness or to the body moving with the rhythm of the music.

The incorporation of music with stories (fiction), in this project, is a way of conveying fiction through the many effects of music, so that the learners can experience fiction both emotionally and physically. The principle for this incorporation actually dates back as far as a thousand years ago in ancient China, where the royal hosts in the courts of China were entertained by puppeteers of the shadow theater. This form of storytelling uses music as the background of the stories. In Malaysia, it is more recognized by the name "wayang kulit". This shows that the incorporation of fiction and music has existed since the days of our ancestors. The motive of "wayang kulit" is to give experiences and ideas to the audience both as entertainment and education which is to a certain extent very similar to the objectives of the "Sounds of Fiction".

Taking the form of songs, this incorporation of music and fiction is in fact also similar to the concept of which songs were first composed. Going back to the roots of popular songs, it is obvious that the early songs were basically stories told through the effects of music. "Blues", which is the root of popular music, tells all sorts of stories about life, sometimes with national headlines, such as war, or even the election; sometimes more local, such as river flooding or the burning down of houses. "Blues" music is about the here and now, the day-to-day strategies of survival, particularly with regard to maintaining our identification of a society that is patronizing and hostile (Russell, 1993: 3-4). To a certain degree, this concept of the incorporation of music and fiction in "Blues" is another principle that this project is based on.

Basically, these principles signify the basis for which this project is built upon. Music, human beings, fiction and songs, they all blend together to form the theoretical basis for the "Sounds of Fiction". There is no doubt that this proposed design has taken into consideration the underlying principles of the effects of music and fiction to human beings; and also how historically, fiction has existed along with music in its presentation. However, apart from these facts there is also the justification of the principles of learning, teaching and curriculum needs in relation to the "Sounds of Fiction". They form another section of the theoretical basis for this proposed design.

One very important principle of language learning that this proposed technique is based upon is Suggestopedia. The nature of Suggestopedia tells us that it is a technique that is based upon the assumptions that learning would be more effective if the psychological barriers to learning can be eliminated. These barriers include the learners' fear of their inability to perform well, the fear of their limited ability to learn and the fear of failing. To eliminate these barriers "something" is needed to help students "eliminate the feeling that they cannot be successful and, thus, to help them overcome the barriers to learning" (Larsen-Freeman, 1986: 72), this is what Suggestopedia is all about. It utilizes music as a source to eliminate the tensions thus diminishing the fear that is clogging the learners.

Suggestopedia helps the learners to relax and treat learning in a more relaxed manner and together with the harmonious effects of music, it helps the learners to remove all the tensions and to avoid other limiting norms of the inhibiting tensions in the classroom (Stevick, 1980: 230). This will make the learners view learning as 'uncomplicated' and 'undemanding'. The "Sounds of Fiction", thus focuses on this approach to learning because through the approach the learners can enjoy the class by singing and listening to the songs. This will relax the learners thus suggesting a better scenario for learning. This is very similar to the kind of concentration suggested in Suggestopedia, which proposes that the relaxed atmosphere and the carefree kind of lesson allows learning to flow and not be tiring.

The incorporation of music and fiction in the form of songs, will give the students the opportunity to experience the stories in an authentic and relaxed atmosphere, where they can listen and sing and let all the barriers that are confining learning diminish in their enjoyment of the lesson. Meanwhile the activities included in the "Sounds of Fiction" are also constructed in such a way that the learners are able to express themselves more freely. With activities that are mainly concerned with their previous experiences, the learners can be more participative and thus be more confident in learning. This concept follows yet another principle of Suggestopedia which is to deal with the learners' lack of confidence through the teacher's use of the materials, pedagogical techniques, and artistic media (Larsen-Freeman, 1986: 80-83).

This utilization of music in the presentation of fiction is a way of building the learners' confidence in participating in the discussions of the issues involved in a piece of fiction; also, for the learners to be exposed to some of the elements of fiction that can be derived from the stories presented through the lyrics of the songs. Suggestopedia, is indeed reflected in the "Sounds of Fiction", utilizing what the originator of Suggestopedia, Georgi Larzanov, calls "certain harmonious art forms" (Stevick, 1980: 239) to combine two art forms, namely fiction and music; that complement each other thus forming a musical story that is more interesting for the learners to experience.

The "Sounds of Fiction", as we can see, draws on several principles which include all the elements which the project is built upon. The elements, as discussed throughout, form the theoretical basis for the "Sounds of Fiction". The relationship between music and human beings, music and fiction, music and teaching and also the relationship between the "Sounds of Fiction"

and the curriculum also show how theoretically this incorporation can help the learners to experience fiction in a more educational setting.

LITERATURE REVIEW

The significant role of songs in language learning is based on Murphey's (1990) hypothesis which associates them with involuntary mental rehearsal, also known as Din in the head according to Barber (1980) or the Song Stuck in My Head (SSIMH) phenomenon. Krashen (1983), as cited in Murphey (1990), relates the Din to his Input Hypothesis and Affective Filter Hypothesis (Krashen, 1982) in which learners with weak filters tend to be less anxious and are more receptive to learning particularly as they are fed with comprehensible input. Songs which Krashen (1983) likens to the Din, support these learning conditions and hence, are perceived as the Language Acquisition Device (LAD) 'stimulator' or 'activator' according to Murphey (1990). Although these songs, at times, may not be comprehensible to the listeners, it is the involuntary repetition in the head that reinforces the learning.

These assumptions, which have been tested empirically, prove that music or songs give positive impact on language learning. Degraeve (2019) and Engh (2013) agree that both teachers and learners can reap the benefits of incorporating music or songs in the language classroom linguistically and non-linguistically. Linguistically, they support grammar teaching (Kara & Aksel, 2013; Sarcoban & Metin, 2000), improved listening, reading, writing, and speaking skills (Alisaari & Heikkola, 2017; Ashtiani & Zafargandhi, 2015; Millington, 2011; Vethamani & Keong, 2008; Ulate, 2008; Fisher, 2001). Through action research that collect data from the pre- and post-tests, most studies associate music or songs with vocabulary acquisition such as Medina (1990), Wood (2001) and the more recent ones such as Sivabalan (2013), Kusnierek (2016) and Tegge (2017). Non-linguistically, music or songs relax the mind, and hence, motivate the learners to learn (see Nadera, 2015; Israel, 2013; Setia et al, 2012; Schon et al, 2008) by weakening their affective filter according to Schoepp (2001) while instilling cultural awareness as seen in Besedova (2016), Millington (2011) and Shen (2009). Therefore, these result in their improved text recall ability as indicated in Salcedo (2002) and Salcedo (2010).

Additionally, investigations into the teachers' and learners' perceptions of the incorporation of music or songs in the language classroom through questionnaires reveal their positive feedback (see Alisaari & Heikkola, 2017, Almutairi & Shukri, 2016; Tse, 2015; Setia, et al, 2012; Sevik, 2011; Krishnan, 2009; Villalobos, 2008; Wood, 2001). Nevertheless, they also report on the mismatch between the teachers' positive feedback and the implementation of music or songs in their teaching due to the inability to find suitable songs for each lesson (Tse, 2015; Sevik, 2011), negative attitude to certain music such as Hip Hop or rap (Engh, 2013) as well as conflicts with religious and cultural beliefs (Almutairi & Shukri, 2016).

METHODOLOGY

The aim of this study was to investigate teachers' perception on the use of songs in teaching fiction in an EFL/ESL setting. The study adopted both qualitative and quantitative methodologies, commonly known as concurrent mixed methods in order to gain more extensive insights of the teachers' perceptions.

The target population of this study was Turkish EFL teachers from Kastamonu province in Turkey. The sample was selected using convenience sampling during the "Seminar on Implementing New Trends and Revisiting Traditional Methods in English Language Teaching and Learning" attended by the teachers. The seminar was organized by the Kastamonu University in collaboration with Universiti Teknologi MARA Cawangan Pahang.

The instruments for data collection were an observation and an online questionnaire. The questionnaire comprised two parts; Part A – Demographic and Part B – Teacher's Perception. The questionnaire was e-mailed to the participants after the seminar. Data gathered from the scores of the questionnaire were computed and analyzed using descriptive statistics.

In preparation for the observation data, the seminar was recorded. During the seminar the first researcher used a song he composed based on a short story "The Necklace" written by Guy de Maupassant, to expose the participants to the literary elements, namely plot, theme, characters. The recorded session, which lasted 39 minutes, was observed by 3 of the research team members. Each observer carefully analyzed the recording by documenting the participants' reactions towards the lesson. The reactions, which were in the forms facial expressions and verbal responses, were then coded and categorized into themes.

The qualitative data obtained from observing the teachers' responses during the session supplied the researchers with an in-depth understanding of their perception, as well as interest in the idea of using songs in teaching fiction, while the quantitative data provided the aggregated support to the findings from the observation.

FINDINGS

FINDINGS FROM QUESTIONNAIRE

Out of the 30 questionnaires emailed, the study only managed to gather responses from 13 participants, who were EFL teachers from the province of Kastamonu in Turkey. As presented in Table 1 below the respondents were made of 59% female and 41% males teachers, with 62% of them aged between 37 to 44 years old, 23% were 45 years old and above and only 15% were between 30-36 years of age. In terms of the level of education, 62% of the participants hold a bachelor's degree, 23% graduated with a master's degree, and 15% were PhD holders. The majority of them have had more than 15 years of teaching experience (85%), while the rest (15%) had between 9 to 14 years of service under their belt. The participants were equally divided between primary and secondary teachers.

TABLE 1. Demographic background of the participants

Age	30-36-15% 37-44-62% 45 and above- 23%
Gender	Male-41% Female -59%
Level of Education	Bachelor’s Degree-62% Master’s Degree-23% PhD-15%
Years of Teaching	9-14 years-15% 15 years and more – 85%
Level of Education Taught	Primary Education-50% Secondary Education-50%

Table 2 below summarizes the teachers’ perception of the use of the song *The Necklace* during the seminar. A large majority of teachers (90%) involved in this study have learnt literature during their undergraduate or post graduate education, hence were already familiar with literary elements such as theme, characters, plot, setting etc. The majority of them reacted positively to the lesson (90%) and unanimously (100%) liked the song. Through the song, 100% of the participants agreed that they experienced the short story better. Unsurprisingly, 90% of them thought the song has helped increase their understanding of the story, while 80% agreed that they were able to experience and explore the literary elements of the story better through the song. The majority (90%) was also interested to teach fiction using songs. The teachers’ positive perception of the use of the song *The Necklace* clearly indicate a huge potential that songs presented in the teaching of learning of fiction in the EFL or ESL setting. This finding is consistent with previous studies that also reported positive feedback from both teachers and learners (see Alisaari & Heikkola, 2017, Almutairi & Shukri, 2016; Tse, 2015; Setia, et. al, 2012; Sevik, 2011; Krishnan, 2009; Villalobos, 2008; Wood, 2001).

TABLE 2. Teacher perception of the use of songs in teaching fiction

Item	Yes	No
1. Have you learnt Literature (e.g. short story, poem, etc.) before?	90%	10%

2. Have you been introduced to any literary element (e.g. Theme/Characters etc.) in your learning of short stories before?	90%	10%
3. Did you enjoy the lesson on "The Necklace"?	90%	10%
4. Did you like the song "The Necklace"?	100%	0%
5. Do you think you have learnt and experienced the story better through this lesson?	100%	0%
6. Did the lesson help increase your understanding of the story?	90%	10%
7. Did the lesson help you to experience and explore the values of the story?	80%	20%
8. Would you like to use songs (like in the lesson) to teach language/literature?	90%	10%

FINDINGS FROM OBSERVATION

This section presents and discusses the findings from the observation of the participants' reactions towards the lesson presented by the first researcher. The observation was administered by 3 observers, who are also the research team members. The data were analyzed according to the 2 main stages of the seminar; (i) tune-in session and (ii) reinforcement session. Table 3 below is Observer's A notes that went through the process of initial and focused coding. As can be seen from the table the participants' reactions were coded into two broad categories: (i) participative and attentive; and (ii) non-participative and non-attentive.

TABLE 3. Coding of observation

Stage: Tune In	Initial Coding		Focused coding (Category/ Themes)
Verse 1	<ul style="list-style-type: none"> ● Nodding heads-following the song ● Singing along ● Looking at phones ● Staring at screen-not singing ● Talking with each other 		<p>Participative & attentive</p> <p>Non-participative & non-attentive</p>

Verse 2	<ul style="list-style-type: none"> ● Singing along when asked ● Staring at screen-not singing ● Looking at phones 		<p>Participative & attentive</p> <p>Non-participative & non-attentive</p>
Verse 3	<ul style="list-style-type: none"> ● Actively singing along ● Looking at phone 		<p>Participative & attentive</p> <p>Non-participative & non-attentive</p>
Verse 4	<ul style="list-style-type: none"> ● Actively singing along ● Staring at screen-not singing ● Talking to each other 		<p>Participative & attentive</p> <p>Non-participative & non-attentive</p>
Verse 5	<ul style="list-style-type: none"> ● Actively singing along ● Yawning ● Looking at phone ● Talking to each other 		<p>Participative & attentive</p> <p>Non-participative & non-attentive</p>
Stage: Reinforcement	<ul style="list-style-type: none"> ● Answered questions when asked ● Some volunteered without being asked ● Stared at the screen ● Whispered to one another ● 2 ladies left the hall 		<p>Participative & attentive</p> <p>Non-participative & non-attentive</p>

After the coding process, the observers' notes were combined to produce the summary of the observation as presented in Table 4 below:

TABLE 4. Summary of findings from observation

STAGE	ATTENTIVE & PARTICIPATIVE	NON-ATTENTIVE & NON-PARTICIPATIVE)
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<p>TUNE IN (LYRICS)</p>	<ul style="list-style-type: none"> ● Attentive ● Smiled ● Laughed even when they could not recall the lyrics ● Attentive but did not sing along (esp. male) ● Nodding to the melody ● Cooperated with the researcher by: <ul style="list-style-type: none"> ● Singing along ● Trying to recall the lyrics ● Answering researcher's questions ● Volunteered to answer questions. ● Reacting to the researcher's explanation by nodding in agreement 	<ul style="list-style-type: none"> ● Looking at phone ● Answering phone call ● Looking bored ● Talking to each other ● Dozed off ● Looked lost when trying to recall the lyrics ● Looked confused when trying to respond to the questions
<p>REINFORCEMENT (CONTENT) 1) PLOT 2) CHARACTER 3) THEME</p>	<ul style="list-style-type: none"> ● Cooperated with the researcher by: <ul style="list-style-type: none"> ● Responding to the questions ● Attempted to reply though did not look confident ● Interacted with the researcher ● Those who were less participative became more interested, perhaps no longer having to recall the lyrics 	<ul style="list-style-type: none"> ● Leaving the hall ● Talking to each other ● Looking at phone

Findings from observation of the tune-in stage revealed that participants, who were interested in the lesson exhibited genuine positive reactions such as smiling, nodding to the melody, looking interested, and being attentive to the lesson. They also cooperated by singing along to the lyrics, recalling the lyrics, and answering questions. Nonetheless, there were participants who displayed indifferent attitude towards the lesson. They were observed to be chatting, looking at phones, looking bored and dozing off. In general, they showed no interest in the lesson, nor in participating.

The group of participants, who showed interest in the tune-in stage of the lesson, remained interested in the second stage of the lesson (reinforcement). They displayed their enthusiasm by responding to questions, attempting to answer questions, volunteering to answer questions and interacting with the researcher. Interestingly, participants who were attentive but less active appeared to be more willing to respond during the second stage, perhaps due to the lifted pressure of memorizing the lyrics. Another interesting observation was participants were able to recall words from the lyrics better when asked to sing along. The rhyming system in the song (e.g. *plainly & weary, life & wife, delightedly & strangely,*

despair & wear) coupled with the melody assisted them in recalling words from the lyrics. As for the non-attentive and non-participative participants, some were observed to leave the hall, talk to each other and look at their phones during the second stage.

In general, the observation reveals that in line with the findings from the questionnaire most participants were interested in the lesson, which supports the positive perception of the use of songs in teaching language/literature gathered from the questionnaire respond. More importantly, the approach was able to sustain participants' interest of the lesson and increase text comprehension, which were clearly demonstrated through the answers and reactions during the tune-in and reinforcement stages.

Nonetheless, the observation at the same time reveals that the approach was not able to attract the interest of some of the participants. Perhaps, these participants were the 10% sample population who admitted to have never been exposed to literature and never learned English literature. The indifferent attitude exhibited during the lesson indicate that not all participants were receptive to the approach.

CONCLUSION

The project aims to introduce the use of songs as an approach to teach literary texts in both big 'L' and small 'l' settings. The study reveals the promising potential of carefully composed songs in teaching fiction. Based on the positive reactions of the teacher participants when introduced to the song "The Necklace" lead to the conclusion that using songs is an interesting approach to teaching literary texts. Its use has successfully evoked and sustained interest of the lesson presented and more importantly aided the participants in understanding the short story. Nonetheless, the study acknowledges the weaknesses of the SOF that the true quality of fiction is somehow lost due to the simplicity of fiction that the lyrics portray. Fiction is definitely not as simple as that. In a work of fiction, the ideas and experiences relayed are more elaborate and thorough. Indeed, through the utilization of the product these important traits of fiction are lost. The original versions of the stories in the songs, will certainly offer the students more literary values. For the students, this may deprive them of the advantages of a "real" work of fiction.

To remedy this, it is suggested that after the SOF experience, students should be given the actual text from which the lyrics of the songs were adapted. Also, along with the texts there should be an assignment where the element of fiction that the students have explored will be further tested. This is to give the students the "real" effects that a work of fiction has for them. This is to make sure that the intention of the product as an introduction to Literature will be further established.

Another clear challenge for this product is that the songs are difficult to compose. Not only that, the composer has to really study the short stories to come up with a set of lyrics that convey what he wants; the composer will also need to come up with the music or melody for the lyrics. This is definitely a difficult thing for a teacher without the knowledge of the story and

most importantly, without any knowledge of music. This will ultimately be the problem for most teachers because it will discourage them from "utilizing" this product.

To approach this, the researcher would like to recommend the use of popular songs. There are actually many popular songs that tell stories. Teachers should make use of this important resource. The teachers can creatively choose the songs that can convey what elements of fiction they want to introduce. After this, to establish the effects of what the students have learnt through the popular song, the teacher can select one work of fiction that bears similarities with the popular song and thus use it to establish what he has taught through the song.

With all these limitations of the product, the researcher would like very much to remind the teachers that this product is just an introductory source to Literature. Therefore, teachers are encouraged to further develop this product for the betterment of teaching and learning. This product is open for development and suggestions.

To conclude, Literary materials, in general, are indeed an interesting and important exposure for the ESL or EFL learners. However, it must be put into consideration that the literary elements are also very important for the students. Therefore, in utilizing the literary materials, the teacher should be sensitive to the elements that the materials are comprised of. This is due to the benefits that Literature has for the learners, both in language learning as well as lessons about life.

Music, as a matter of fact, is a very important source of entertainment and also education. The easiness and enjoyment that music creates in the classroom is surely very beneficial for the teacher and the students, to break the monotony of teaching thus giving variety to classroom interaction. Music also provides the students with the experiences that are both physical and emotional. This can motivate and maintain the interest of the students. But most importantly, music can relax the students and make them feel "unintimidated" or "unafraid" of learning.

In conclusion, the teachers of English should explore all these possibilities of the potentials of Literature and music in language learning. The results and findings of this project have shown that learning Literature can be both fun and meaningful despite the barriers of using literary texts with ESL and EFL learners. Innovative and creative teachers should make every effort to explore approach further to make the ESL classroom more engaging.

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