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The Significance of Audio-Visual Aids in Teaching of English Vocabulary

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ABSTRACT

The traditional way to teach English in schools is based on the grammar structure of the sentences that are focused on the writing and reading skills which are not enough for the learning process of English as a Second Language since the other two macro-skills which are listening and speaking are important as well. Most of the time when learning a language and speaking is not emphasized as it should be; students are afraid to make mistakes in their oral presentations, and many of them would have difficulties speaking English. If this problem was taken into account from the beginning of their learning process, the students would have more confidence when speaking because they would be more engaged in the classroom. This problem is presented in all ages, therefore, it is important to use different kinds of material in the learning process, but always taking into consideration the level and age of students. The present study is aimed at showing the significance of audio-visual aids in the teaching of English vocabulary. The research shows that audio-visual materials are of incredible help in fortifying and encouraging the learning of a foreign language. This research concludes that the facilitator's uses of audio-visual aids during the development of the English class are effective for learners as it allows them to be engaged, communicate, interact, and share during the English class.

Keywords: Language learning; English Vocabulary; Audio-visual materials; foreign language.

INTRODUCTION

Learning a second/foreign language needs a few abilities and components to be ached. Among those aptitudes and parts, vocabulary is a standout amongst the most significant ones in language learning without which correspondence isn't conceivable. Harmer (2001) contends that “If language structures make up the skeleton of language, at that point it is vocabulary that gives the imperative organs and the substance” (p. 246). Thornbury (2002) expressed: If one invests the vast majority of energy contemplating language structure, he/she will not stand a chance of enhancing better spoken English. Most changes will be visible when one learns more words and articulations. McCarthy (1990), points that most language educators believe that the most important part of any language course is vocabulary. Regardless of how well the understudy learns linguistic use, regardless of how effectively the hints of a remote language are ached, without words to express an extensive variety of implications, correspondence in a remote dialect just can't occur in any important way. Hence, this shows that vocabulary is an important subject matter that merits research.

Audiovisual aids help teachers in the language classroom (Yta 2015). Audiovisual aids make meaning clearer by representing connections in a way that is unrealistic with words, which demonstrates an outstanding saying that a picture is worth a thousand words. Two minutes of audiovisual aids can give an hour of classroom work, or it can be utilized to present a scope of exercises for five minutes. A ten-minute program can be valuable for further developed understudies; less progressed understudies may wish something significantly shorter because their restricted summon of the dialect additionally restricts their capacity to focus. Non-local speakers of a language depend all the more vigorously on audiovisual aids, clues to help their comprehension and there is almost certainly that varying media help are a self-evident medium for helping students to decipher their intimations successfully. As indicated by numerous researches, language educators like audiovisual aids since they rouse students, bring the real world into the classroom, contextualizes language naturally and empowers students to encounter authentic language in a controlled domain. Additionally, Arthur (1999) claims that audiovisual aids can give students realistic models to imitate for role-playing; can increase awareness of other cultures by teaching appropriateness and suitability. Due to the importance of audiovisual aids in teaching as expressed above by different authors, the essence of this work is to show the significance of audio-visual aids in the teaching of English vocabulary.

VOCABULARY DEFINITION

The term vocabulary is characterized in various ways. Thornbury (2002) states that vocabulary or lexis in English is much of the time utilized reciprocally. Many definitions have been proposed for the term 'vocabulary'; be that as it may, they are as yet constrained and require additional elucidations. Yang & Dai (2011) recommends that there should be orthographic, morphological, lexical, also, semantic part of the word “vocabulary”. An orthographic word has a space on either side of it. While a morphological one has a connection with shape and not meaning. At that point, a lexical word concerns the different types of things that are firmly related by significance; lastly, a semantic word considers the refinement between words that are morphologically the same and diverse in importance. It is a hard undertaking to give one obvious definition; accordingly, this work have chosen to display a few definitions taken from various sources. In view of

Swarbrick (2020) definition, vocabulary is the learning of words and their implication. In any case, this definition is censured as being excessively constrained. *Longman Dictionary of Contemporary English*, likewise, characterizes vocabulary as every one of the words that somebody knows, learns, and utilizes; or the words that are ordinarily utilized when discussing a specific subject; or a rundown of words with the clarifications of their meanings in a book for taking in a remote language (Procter 1990).

Besides, A. S. Hornby et al (2015) in “Oxford Advanced Learner Dictionary of Current English” states that vocabulary is:

1) the total number of words that (with rules for combining them) make up a language;
 2) (Range of) words are known to, or used by, a person, in a trade, profession, etc. To sum up all these definitions, we can nearly suggest a definition for the term „vocabulary’: it is the number of words that make up a language, and which are used by both individuals and community groups to communicate. One important point that should be borne in mind is that any language has its limited size of words.

Two main branches emerged to study vocabulary with its different forms, meanings and uses. They are lexicography and lexicology.

TEACHING VOCABULARY

Instructors ought to know about the significance of this language viewpoint while instructing English as a foreign language (EFL) classrooms. Outstandingly, it is a testing errand for them, concerning what methods to pick, and what systems to apply. Some key standards of instructing vocabulary:

- a. Build a vast sight of vocabulary.
- b. Integrated new words with previous words.
- c. Provide various experiences with a word.
- d. Promotes a profound level of preparation.
- e. Facilitate imaging.
- f. Make new word “genuine” by associating them to the understudy’s assertion somehow.
- g. Use various systems/techniques.
- h. Encourage free learning strategies.

These standards run in parallel with vocabulary instruction; teachers need to meet practically every one of them with a specific end goal to get successful outcomes. For showing vocabulary, teachers take after certain requests and apply certain techniques that fit the idea of the subject and its destinations.

STEPS OF TEACHING VOCABULARY

In the zone of showing vocabulary, educators ought to consider three primary standards: selection, sequence and presentation of the course.

Selection

The principal questions raised by educators at this stage are: 1) How many words do I require instructing? 2) How much vocabulary do students need to know? Denoting the way that the vocabulary procurement differs in agreement to the student’s level, instructors should base the inquiries and the goals on their students’ present information of the language. Peker et al (2018) proposed three sorts of data: 1) the number of words in the language, 2) the number of words known by local speakers, and 3) the number of

words expected to utilize a language. He trusted that foreign language teaching of new words ought to be founded on the natives and the entire language measure of words.

These days educators and instructors express that the choice of words should have been instructed is identified with the recurrence of utilization. At the end of the day, words, which are utilized for the most part what's more, in common, ought to be shown first. This runs with Nation's thought who proclaimed that: "We can get data about which words will be most valuable for students of English by taking frequency checks of vocabulary." Normally a vocabulary count is finished by making a list of the words in specific content or gathering of writings and checking how frequently and where they happen. A portion of the later count has utilized PCs to list the words and tally their frequency. To the extent the two past perspectives are concerned, recurrence is viewed as a central point in choosing lexical things for direction. High recurrence words get the first direction than low recurrence words. Likewise, semantics is additionally one of the criteria for choosing instructional vocabulary. "Book" ought to be instructed at the starting levels than words like "notebook" and "textbook", because the previous spreads an extensive variety of implications than the two others which cover limited implications.

Other important principles are also suggested by Beck Isabel, Margaret McKeown and Linda Kucanin (2013) regards of words' selection. They are: word's familiarity, importance and usefulness. The three researchers have raised three major types of issues to be undertaken from the side of the teacher to choose suitable words:

- How generally useful is the word? Is it the word that learners are likely to meet often in other texts?
- How does the word relate to other words, to ideas that learners know or have been learning?
- What does the word bring to a text or a situation? What role does the word play in communicating the meaning of the context in which it is used?

They contended that the most recognizable, essential and valuable words in understanding to students' level ought to be the initial ones to be educated. Giving words went with these qualities influence students to feel intrigued and included when learning them. Looking into the sum total of what has been composed concerning word's choice, we can see that the instructor assumes a noteworthy part in this errand, s/he is the primary in charge of choosing which words ought to be shown first and better fit the instructional goals.

Sequence

In the wake of choosing the words to be educated, there is the decision of arrangement of introduction. Arrangement concerns the request on which parts of the word ought to be exhibited first: either meaning to start with, or form, or form to start with, or meaning. A few educators contend that introducing the importance initially makes a requirement for knowing the frame. While others see that exhibiting the form first in settings is smarter to make students figure the importance without anyone else.

Any language has an extensive number of words that make its premise. Regularly, these words are found out at the beginning point of studies. These words are utilized more as often as possible in any composed and oral talk than different words. In English, concerning perusing and content scope, high-frequency words cover 87%. This rate is exchanged to a number of 2000 words. After, if the student proceeds with his/her scholarly considers' s/he will experience 800 words to procure, and which covers 08% of

the content. At that point, a few students' bear on their investigations in particular fields, for example, medication, law, science, and social science. At this level, each field requires specialized phrasings; they are roughly recorded under 2000 words. At long last, low-frequency words are utilized for social destinations, and not for scholarly examinations. While disclosing new things to students in the meantime, educators ought to know about the way that it is simpler for students to recollect words that are not equivalent words or antonyms. It is desirable over present non-comparable words in meaning and form.

On the off chance that words like "sit" and "stand" educated in the meantime, students might be confused whether "sit" signifies "sit" or "stand". Along these lines, educators need to hold up under as a main priority the possibility of grouping new items. What's more, the ordering of items is considered as another critical thought in showing English vocabulary. A few words require certain order, and cannot be changed to have meaningful and well-structured sentences.

Presentation

In the wake of choosing and sequencing the things to be educated, educators come to display these words to their students. This introduction can be planned or impromptu by educators. On the one hand, impromptu vocabulary teaching is characterized via Seal as "instructing of unplanned vocabulary that comes out without notice over the span of a lesson" (Fry et al., 2008, p. 298).

In a few cases, students may experience troublesome words; they approach the educator for clarification. The clarification gave by the instructor comes without past arranging. Then again, the arranged vocabulary education is characterized as "when the educator goes into the classroom with a thing or set of vocabulary things that he/she has chosen beforehand will be educated throughout the lesson" (Fry et al., 2008, 298). It is called likewise "purposeful vocabulary guideline" (Hatch and Brown 1995, p. 415). Amid the introduction, educators can change the methods connected so they associate the circumstances with the goals, and toward the finish of the lesson, they include their students in different exercises to hone what they have realized and to check their comprehension.

TECHNIQUES FOR TEACHING VOCABULARY

Distinctive techniques have been connected in language instructing: grammar-translation, direct, audio-lingual, and Communicative language teaching (CLT). Each of these strategies has unexpectedly treated vocabulary education. To start with, Richard and Rodgers (2014) contend that the "Grammar-Translation method is a method for concentrate a language through point by point examination of its sentence structure rules, trailed by use of this information to the assignment of interpreting sentences into and out of the target language"(p. 3). In the period of vocabulary guideline, this technique depends on bilingual arrangements of words to be remembered. The educator furnishes students with arrangements of words with the L1 (native language) meaning and asks that they memorize them. These words are arranged in understanding to the grammatical ordering of word classes. Second, not at all like The Grammar Translation Method, The Direct Method does not utilize L1 interpretation, but rather it consolidates words getting the hang of/instructing with pictures, regalia or activities (Krashen 1984). Third, The Audio Lingual Method supports the dominance of structure and puts the core interest on vocabulary direction after managing the basic examples. In conclusion, the

Communicative language teaching (CLT) underscores the part of settings and student's past information in vocabulary direction. These all strategies give helpful procedures to teaching foreign language lexis, they can be utilized exchangeable and they all go for having fruitful vocabulary instructing/learning.

Moving to practice, there is a method called "Introduction Practice Course". This strategy attempts the procedure of vocabulary instructing through two procedures. In the introduction, the instructor offers first some data and pictures about the new things. While in the training, the educator includes students into training by utilizing certain procedures.

VISUAL TECHNIQUES

Numerous strategies got from the Direct Method are utilized to represent the importance of words, Thornbury (2002) abridges them "utilizing genuine items (called realia) or pictures or emulate" (p. 78).

Visuals

Research demonstrates that 80% of learning happens through observing. In parallel, Anderson states that "At present, up to 65 percent of our students can be named visual students" (Thornbury 2002, p. 1). Thus, it is imperative to design visual guides in educating vocabulary. This enhances the students' vocabulary learning. Visual strategies incorporate the utilization of all objects that can be found in the classroom and can be utilized as prompts to serve the vocabulary instructing/learning. Consequently, audio-visual aids are concerned as well. In addition, Flood et al., expressed that "numerous media and many styles of visual presentation are valuable to the language learner" (2003, p. 1).

Considering the proverb that says: "seeing is believing", teachers should frequently apply these teaching aids in the classroom. These materials can influence students to feel comfortable and involved; they can increase their motivation and lower the affective variables in the classroom.

Visual Aids



For example, pictures, photos, flashcards, posters, diagrams, funny cartoons, and picture-book can be valuable in various approaches to serve vocabulary authority. Their utilization pulls in students and builds their interest.

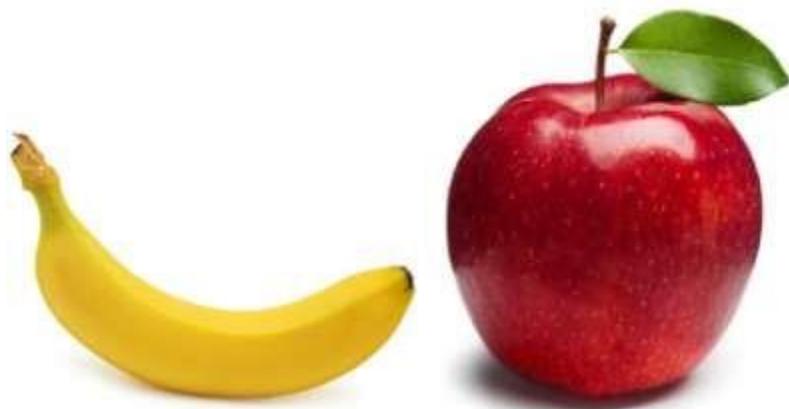
Picture: Instructional vocabulary picture

Visuals demonstrate their viability in making relax classroom environment, and uncovered that students' vocabulary levels, particularly learners, have appeared improvement through the joining of these materials. Flood et al., (2003) featured the part of visuals in all parts of language “capability of visuals is great to the point that only a taste of their maximum potential can be given” (p. 6). For instance, an instructor can ask his/her students about a fruit which they like while s/he is holding various fruit pictures, the guideline may go this way:

Instructor: Do you like a banana? (Demonstrating its photo)

Student 'A': Yes, I love it.

Student 'B': No, I hate it.



Instructional natural product pictures. (Received from Google pictures)

AUDIO AIDS

For example – recording devices, music, and melodies. As per explore, 65% of obtained information originates from tuning in. These acoustic guides can enable educators to present new terms and characterize them. Tuning in to stories, tunes, plays can clear up progressively the significance of new things since they are exhibited in the setting. Besides, these materials don't just give the importance of a word, yet in addition its right elocution. Thornbury (2002) concentrated on the significance of a word's sound, he proposed that giving tunes, rhythms, rhymes are among the best procedures. Pre-tuning in, while-tuning in, what's more, post-listening are three fundamental stages educators and students experience while utilizing sound material and each stage has its related exercises. Educators draw their vocabulary destinations at each level of tuning in.

Audio-visual Aids:

For example, videos, PCs, and OH Projectors. They are more solid since they serve the two critical faculties: sound-related and visual. For this situation, students can see and hear the new words put in context or isolated. The incorporation of such aids may increase learners' interest and motivation; and help them to memorize new words easily. Similarly, teachers also use three different stages while integrating the audio-visual materials: previewing, while-viewing, and post-viewing. In each one, teachers use appropriate activities concerning vocabulary.

SIGNIFICANCE OF MUSIC AND SONGS IN TEACHING ENGLISH VOCABULARY

Definition of music and a song:

Murphey (2013) names songs as 'adolescent motherese'. According to him, 'motherese' means the highly effective and musical language that adults use to communicate with infants. As toddlers grow up they get less and less of that language. The language vanishes slowly as children develop and they may be replaced by a song. A typical example of a 'motherese' speech maybe a lullaby. Interestingly, people talk about a song in at least two dissimilar ways. The first is as a purely musical work. On the other hand, a song might be understood as a rendition, that is, a realization of that song in a performance, a recording, or a written material. Additionally, it is crucial to take a broad view of songs. They incorporate not only the tune and the lyrics but also all of the contexts in which it is created, produced and consumed. It is important where the song was performed and by whom, the audience and the technology in which it was produced.

The first explanation says that "music is an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color" (Merriam & Merriam 1964, p. 27). The definition emphasizes that music's role is to describe emotions and four essential features characterize the music. The second definition says that these are "the tunes or sounds employed, occurring in single line (melody) or multiple lines (harmony), and sounded or to be sounded by one or more voices or instruments, or both" (Tan 2019, p. 4). In fact, in this explanation, it is all about instruments and voice. Simply, music is instruments or voices (or both) people hear.

THE ROLE OF MUSIC IN EVERYDAY LIFE

Music has dependably been a tremendous part of individuals' lives: it is omnipresent, it encompasses us all over, and it is extensively acknowledged all around the globe. Despite the degree to which the limit and affectability to music are customized in the human mind or are side-effects of different specialists and propensities in the way of life of music, point of fact it plays a completely focal also, key part. It appears that the energy for music is profoundly established in human instinct. Gamble (2021) bring up: "we the general population, we are a species to a lesser degree in music or talking" (p. 12).

Staying away from music is not an easy task, for it is part of our everyday life. Many persons would think that utilizing music in classes isn't so prominent. It is seen in that path because for the greater part individuals tuning in to music is associated with saving time, not with working or learning (Murphey 2013). For McDermott and Hauser (2005), music might be found in each human culture. In particular, we can hear it all over the place: while tuning in to the radio, when staring at the TV and on various family events, for example, birthday parties, wedding services, at a memorial service, in eateries, shops, autos, and even in the avenues. The creators characterize music as, from one viewpoint interesting, however then again, a wondering marvel since it has been for quite a while and still encompasses people.

REASONS FOR UTILIZING SONGS IN THE CLASSROOM

In most foreign countries, music is the primary wellspring of English outside the classroom. Along these lines, utilizing it in the lesson is by all accounts a smart thought. Playing a song in a classroom or during a lesson can aid positive atmosphere in the environment. Affective reasons are connected with Krashen's Affective Filter Hypothesis.

In short, it explains why some learners learn and others do not. The crucial thing is that students need to develop a positive attitude towards learning (Eken 1996). Krashen (1982, p. 45) has it that: “for effective learning the affective filter is must be weak. A weak affective filter means that a positive attitude to learning is present.” Hence teachers' task is to provide a positive atmosphere favourable for learning. In this aspect music and songs may be one of the methods for obtaining a weak affective filter (Eken 1996).

Eken (1996) enumerates eight reasons for the use of a song in a language classroom. Firstly, a song may be used to present a topic, new vocabulary or a language point. Then, it may also be used as a practice of lexis. Beyond question, songs can be used as material for extensive and intensive listening. Some teachers may use them to focus on frequent learner errors in a more indirect way. Not to mention that songs are a perfect source for stimulating discussions about feelings and attitudes. Learners may talk over with another in pairs or in small groups what happened in the song and then share their opinions with the rest of the students. Additionally, songs may arrange a relaxed classroom atmosphere and contribute to fun and variety in language teaching. Finally, songs may be said to encourage the use of imagination and creativity during foreign language lessons.

Songs also give a chance to develop automaticity which is the main cognitive reason for using songs in the classroom (Schoepp, 2001). Automaticity is defined as “a component of language fluency which involves both knowing what to say and producing language rapidly without pauses” (Gatbonton – Segalowitz, 1988, p. 473). To put it in other words, songs may help automatize the language improvement process. Essentially, the students should be placed in an environment in which it is possible to use the target language communicatively (Gatbonton – Segalowitz, 1988, p. 476). The nature of songs is said to be quite repetitive, logical and persistent.

BENEFITS OF UTILIZING MUSIC AND SONGS IN THE CLASSROOM

A few instructors won't know about the potential outcomes of utilizing melodies in the classroom. They may feel that such exercises are not suitable for classes which frequently cause teach issues. To include more, teachers may feel that utilizing music may make understudies might be hesitant to sing. Stanislawczyk and Yavener (1976) are of the assessment that a song is a beneficial instrument and an educator should exploit it amid linguistic practice. She likewise underlines the significance of the engagement students get when tuning in to tunes or making their own verses: “In the period when guitar players are omnipresent, music must be an integral part of the language study. It is a piece of classroom exercises from the beginning of the work in language, providing extra language learning and social bits of knowledge. At the propelled level, understudies turn out to be considerably more effectively engaged with music by making melodies” (Stanislawczyk – Yavener, 1976, p. 60).

Motivation

In a general sense, prevalent melodies touch the lives of students and are associated with their different interests and regular encounters. All well-known tunes are identified with the same subject of fellowship, cherish, dream, distress, and the rest which are the regular sentiments of individuals. Since most youngsters these days are occupied with an extensive variety of social structures outside classes, melodies might be a truly spurring and exceptional instructing apparatus. Encountering with films, TV, PC diversions and

prevalent music is by all accounts exceedingly inspiring. Appropriately, additional time and fixation to mainstream music in English outside the language classroom would most likely increment students' inspiration as classroom undertakings would consider their insight, their music and the vocabulary they know from the tunes (Baoan 2008). Even though inspiration is essential in adapting all school subjects, this is examining a foreign language that influences inspiration to assume a tremendous part (Siek-Piskożub & Wach 2008). Dorneyi (2007) brings up that taking in a language is a long-term process and students are accountable for their learning finally. The understudies need to help their endeavors for quite a while, frequently against various disappointments and challenges.

Positive Atmosphere

Another vital factor making a tune profitable for an English lesson is that it might make truly good conditions for learning. Murphey (1992, p. 770) is of the supposition that “the utilization of music and tunes can empower extremely positive relationship to the investigation of a dialect, which generally may just be viewed as an arduous errand, involving exams, dissatisfaction, and adjustments”. Individuals for the most part distinguish tunes from fun, which is the reason learning through tunes is related to an agreeable climate.

Also, music might be utilized to relax understudies since for some taking in another language is another experience. Our primary language – our premise of correspondence, is in a few classes illegal to utilize and students may feel lost or vulnerable (Griffiee 1995). The creator additionally includes that particularly instrumental playing noiselessly out of sight influences understudies to feel more secure while doing the assignment in the meantime. Songs played in the background when students read a few discussions, are regular of Suggestopedia. This showing technique was developed by Georgi Lozanow in Bulgaria and its important component is music out of sight. Basically, the Suggestopaedia technique includes the understudies' hindrances and negative states of mind, for example, low confidence, nervousness or need for inspiration to learning. In the interim, understudies' learning happens subliminally and might be entertaining for them also. These are some imperative highlights of that showing system: a loose climate, a classroom positive condition, another personality of students, or music exercises themselves (Larsen – Freeman 2013, p. 73- 80).

Cultural and Historical knowledge

Tuning into songs is a superb method for finding out about the way of life of a particular nation and in addition the language that is utilized inside the social group, as the dialect is one of the branches of culture. Griffiee (1995) comments that music isn't general and, along these lines, music is a reflection of the time and place that delivered it. Numerous tunes are culture containers, counting inside themselves a significant bit of social data. The tunes of the 1940s reflect not just the available sound innovation of their opportunity, yet additionally the expectations and fears of their period. A similar marvel is for the songs of consistently. Hence playing a song into the classroom implies getting the way of life of the tune with it.

Another advantage is that songs might be utilized as a method for contrasting a culture with other cultures. Also, bits of music can be utilized to recover authentic circumstances. For instance, Christmas carols from Europe tell the history and the geography of that range, as well. Besides, numerous tunes are about renowned urban

communities also; they might be utilized to find out about critical sights, sentiments or hints of a city (Griffiee 1995). Baoan (2008) is likewise of an indistinguishable assessment from Griffiee. He sees that pop song ten years prior may sound antiquated to current students' ears. In this viewpoint, the present famous songs will be seen as either trash or works of art later on. Hunting down the reasons why a few specific sorts of music is notable at a specific time and surrendered at some other time may supply a great deal of foundation information for the two students and instructors.

Linguistic Knowledge

A further favorable position of utilizing songs in the English classroom is that they incorporate phonetic data, for example, vocabulary things, elocution, or sentence structure. Hence, understudies get new learning all the time with no aim of doing as such. Likewise, for some instructors, the educational part of music would be the first to appreciate. Songs might be considered as speaking to 'distortions' of the typical discourse examples of a language. Li (2016) expresses that ordinary discourse and songs are on a similar continuum of vocally-created human sounds. To be specific, they both speak to types of correspondence in a linguistic sense and have melodic and musical substance. As expressed before, songs may contain rich semantic learning. It is all about learning that this procedure happens in a wide range of ways and a wide range of learning is going on constantly. Notwithstanding, at times it is considered because students procure data exhibited in a classroom or when they look into a word in a lexicon. In some cases, despite what might be expected, the learning procedure can be startling, as when the understudies tune in to music. Hence, it is prudent for foreign language educators to utilize songs and their understudies will learn language components through unexpected learning (Baoan 2008).

As Griffiee (1995) composes, there is a profound connection between rhythm and speech and affectability to rhythm is a basic initial phase in language learning. Whenever music and songs are utilized as a part of the classroom then the understudies are presented to the rhythms of the language. Moreover, popular songs incorporate a great deal of colloquial speech. For example, in a few melodies the '- ing' finishing is every now and again diminished from the full '- ing' to simply 'n' sound. This is the normal and ordinary language of songs rather than the simulated language in some course books that is a decent approach to join living in the classroom (Griffiee, 1995).

Likewise, Schoepp (2001) shares an indistinguishable sentiment from Griffiee and gives a case of a tune – “My Best Was Never Good Enough” by Bruce Springsteen as a decent case of casual English. This tune is loaded with language ridden like “every dog has his day” and “each cloud has a silver lining”. Obviously, most English second language understudies will experience a casual language of discussion outside the classroom. Certainly, utilizing songs may get ready students for the bona fide language they will be confronted with.

CRITERIA FOR A SONG SELECTION

There are no strict principles educators ought to obey while choosing a melody for language work, yet there are a few elements speakers should contemplate. Griffiee (1995) arranges the criteria into four gatherings: the class, the instructor, classroom openings and music. Initially, the instructors should assess understudies' age. Young students may not be ready to comprehend songs that contain profound thoughts like envy, sufferings

or pardoning. In addition, each age assemble has its own particular songs top choices and disfavoured ones. Likewise, the time of the day is essential. "You can use songs and music when the curriculum has been predetermined, but there it time remaining in the class period" (Griffie 1995). Next, the writer composes that it is impulsive to utilize both kinds of music that the instructor dislikes furthermore, music that the students don't care for. It might be a smart thought to give the understudies a chance to bring the verses of tunes they like and after that pick fitting ones. The educators guarantee that more often than not they utilize songs for unique occasion lessons like festivals Diwali, Christmas or Easter lessons. The significant thing is that the language education purpose. The song ought to have instructional esteem; it ought not to be simply for any particular reason. The circumstance is attractive when they chose tune as an immediate segment to the lesson, along these lines contains, for instance, a honed linguistic structure or a discourse subject that can be utilized as a part of a lesson. At long last, music may bother different classes, so it ought not to be played noisily. There are a few rooms that are substantial and appear to gobble up sound; in this way picking a proper classroom ought to be contemplated (Griffie 1995).

SONGS IN THE ENGLISH LANGUAGE CLASSROOM

Songs assume a significant part in life. Music can be heard nearly in each place around the world. Such sort of amusement as music might be appropriate for understudies' to learn proficiently and comfortably.

Three stages of a song

Songs are generally introduced in three stages, with pre-study exercises, while studying exercises and post-study exercises (Essien 2005; Iyorza 2015; Essien 2017). This characterization is extremely valuable as the understudies may get included and afterward combine the information. The motivation behind the pre-stage is to build up the understudies specifically, phonetically, instructively and mentally for the movement (Davanellos, 1999). The students might be acquainted with the topic and key lexis, or any phonetics highlights from which they may profit at a later advance. The fundamental component of pre-stage is to make an explanation behind the understudies to need to tune in to the tune. Arevalo (2010) clears up that the idea of earlier information is a piece of the subjective model of language handling. At the point when individuals read or tune in, they process the message they hear both base up and top-down. The latter means using experiences and prior knowledge, whereas bottom-up processing means using the information people have about word meanings, sounds, and discourse markers like 'first', 'then' to bring together their comprehension of what they hear or read step by step (Arevalo 2010). Amid the second stage, which may be viewed as the fundamental concentration of the lesson, the students finish the exercises and undertakings which straightforwardly concern the song. Curiously, the creator gives reviewing undertakings as the understudies acquaint with the song. For example, when tuning in to "An Englishman in New York" by Sting, first movement may to be recognizing the topic of the song. Next, a later undertaking may manage particular data, what's more, concentrated tuning in or perusing by approaching them for instance, to tick sentences true or false (Davanellos 1999).

In this stage, the students are frequently performing exercises at the same time, their errand might be to tune in to a tune and underline something in the content.

Furthermore, the understudies may be requested to ponder its language and substance after the far-reaching exploitation of the song. Arevalo (2010) thinks that having a purpose for listening helps listen more efficaciously. He compares a listening activity to listening to a weather forecast and illustrates it with a desire to know whether to wear a coat or not; thus the focus is on the temperature. In other words, in this stage the educators ought to clarify their understudies what is the point of the assignment. The understudies may tune in for subtle elements, for the primary thought, and for making conclusions. In like manner, the students build up a feeling of why they tune in and which aptitude use to listen better. The speakers may build up these aptitudes by requesting that the understudies concentrate on their motivation for listening each time they tune in. This type of system is called preparing. The idea of knowing the reason of listening is an exceptionally productive first procedure since it causes the understudies to sort out and ponder their learning. (Arevalo 2010)

The third stage for the most part includes follow-up exercises that training the gainful aptitudes of composing and talking in various ways. In spite of the fact that the understudies may have been composing or talking with the goal for instance to examine their own involvement of the theme, the point and center of the pre-arrangement isn't the change of gainful aptitudes, yet the methods for inspiration increase and presenting the general subject. In that stage, it is the content of the melody that animates for additional practices which enhance other dialect abilities. The creator gives a case of follow-up work to "Wake Up" song where the students either compose the letter the young lady composed for her folks or pretend the exchange between the young girl and her brother. At this stage, the exercises will precisely incorporate the absorption of previously taught language with new languages and thoughts as of late presented through the song. (Davanellos 1999) Curiously, Arevalo (2010) sees that for the most part when the instructors consider listening exercises, they have a slant to think about the students tuning in to an account and doing a movement. Be that as it may, the instructors may utilize present listening errands to check trepidation, assess listening aptitudes and utilization of listening methodologies, and proceed with the learning picked up to different settings. A post-listening movement may identify with a pre-listening undertaking, for example, foreseeing, may exchange what has been learned to composing, perusing, or talking exercises, or may reach out on the theme or the listening content (Arevalo 2010).

SONG ACTIVITIES

Songs can be utilized as a part of the classroom from numerous points of view.

Activities for Songs and Texts:

<ol style="list-style-type: none"> 1. Students predict the content of the text by reading its title. 2. Students write and dialogue about the characters. 3. Students cut the jumble sentences. 4. Students read or listen to the text to confirm what was predicted during the pre-stage. 5. Students read the text and fill in the blanks. 	<ol style="list-style-type: none"> 11. Students role-play the situation as described in the text. 12. Pre-teach the necessary vocabulary to help students understand the text. 13. Students predict possible vocabulary items which may appear in the text. 14. Students brainstorm the vocabulary which might be associated with the topic. Students identify the missing words before reading or listening to the text.
<ol style="list-style-type: none"> 6. Students read or listen to the text to extract the information to write assembly. 7. Students write their own lyrics to the tune of the song. 8. Students read or listen to the text and identify stress, rhythm and intonation patterns. 9. Students invent the title for each verse and an overall title for the song. 10. Students answer multiple-choice questions. 	<ol style="list-style-type: none"> 16. Students create charts or diagrams about the text. 17. Students write and give a speech on the topic. 18. Design activities on the text which are similar to examination questions. 19. Students sing the song and record it. Play it again and improve on pronunciation. 20. Students perform the song.

A notable exercise that should be possible with a melody is gap filling. Students are given out sheets of paper with the lyrics of a song and keep in mind that listening to their errand is to compose the heard words. Scrivener (2005) composes that this action is extremely normal and calls it 'cliché'. He proposes differing this undertaking, for instance by transforming it into a pre-listening action where understudies are to foresee the missing words. Another melody situated action is called 'tune confusion'. Understudies put all together certain lines of a tune that are cluttered. From that point forward, students tune in to the melody and look at their theories (Baxani 2018). This movement may likewise be finished with pictures, which they need to put all together while tuning in to a tune. The next action is called activity development and it is routed to understudies of lower levels. Students hear one outline at a period and develop emulated activities. They show each other and after that, all present their variants. Nonetheless, a few assignments can be all the more difficult; for example, understudies might be requested to make their particular verses to the tune (Scrivener 2005).

Fareh (2018) talks about thoughts for utilizing music all alone in the classroom. An educator may utilize music to set the temperament, particularly toward the start of a lesson. Additionally, when a speaker needs their understudies to discuss something toward the start of a lesson to warm them up, he can play music, as well. An intriguing proposition is that of playing music while understudies are doing 'dull' exercises. In

addition, mood melodies might be utilized to set the scene when understudies take a shot at a particular assignment, for instance, 'space' music played while talking about existence on different planets. Essentially, music might be utilized for relaxation between demanding exercises.

CONCLUSION

To conclude, one may state that music and songs are important intends to acquaint with foreign language practice. Such kind of stimulation as music might be fitting for understudies' learning procedure, intuitive, and fun. Not exclusively do they make a lesson more fascinating as a result of authentic language and breaking the schedule, yet they additionally create students' language aptitudes in many fields. Without question, music may bring certain advantages into the classroom. What is likewise worth saying is the best possible determination of a tune and additionally the practices which are wanted to be utilized as a part of a lesson. Even though there is no one perfect technique in foreign language teaching, songs can without a doubt strengthen student's motivation towards language adventures.

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