

## MATE Newsletter Supplement (5)

*Video Songs in  
the Language Classroom  
By Mohammed HASSIM*

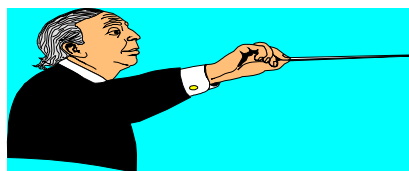
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### Introduction to the supplement

This paper belongs to the field of materials development. It is based on a personal experience in using video songs in the classroom. This experience goes back to the period when I was a practising teacher, and then it has developed more and more during my work as a supervisor. I haven't included many references in this paper because I wanted to pass a practical experience which I think is the most needed. For further details, the bibliography at the end of this paper is a useful one. The workshops included have been a refined and condensed version of the many workshops I have conducted within my work as a supervisor,

during MATE (The Moroccan Association of Teachers of English) activities. Also, the lessons were taught to different classes and by different teachers, and many changes were made so as to have the best lessons possible. In a word, this work has been the fruit of a field experience and classroom work. My only recommendation is that it should be used by teachers, supervisors and teacher-trainers as a starting point for more creative work. Mastering the use of video in the language classroom can only be achieved through practice; this is the key word in this area of teaching materials.





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### **Bibliography**



# Video songs in the language classroom

## Introduction

No one doubts the importance of songs in foreign language teaching (FLT). They have gained a prestigious position for their cultural, pedagogical, linguistic and entertaining dimensions when used as a teaching tool and subject matter. However, the quantitative and qualitative use of songs in FLT in Morocco is still limited. At least, this is what published pedagogical documents and publicised pedagogical interest and activities show. Also, interest shown and expressed by teachers and practical classroom work are not matched. The use of video songs in teaching, though it heightens the importance and attractive use of songs in FLT, has not yet stood up to its eminent position in song teaching in foreign language (FL) classrooms. Therefore, the aims of this paper are:

- to highlight the importance of songs in FL teaching and learning and at the same time contribute to the development of pedagogical documentation in the field;
- to sensitise teachers to the importance of video song teaching and the possible benefits to be gained by both teachers and learners;
- to introduce teachers to some ways and techniques related to video song teaching;
- to present some samples of experimented lesson plans of video-songs for teachers to start with, and workshops for teacher-trainers and supervisors to be used in teacher training.

## 1. Why song teaching in FL classes

Songs are a fundamental part of every culture and consequently of every language. Therefore, the teaching of any language, especially foreign languages, should include song teaching as part of its normal pedagogical practices. The aim of

this section is not to lecture on the legitimacy of song teaching in FL classes, for no one argues against its crucial importance as a pedagogical tool and subject matter. Yet, it is deemed necessary to jot down some of the outstanding reasons why songs are important in the field of FLT. The necessity for such statement of reasons stems from the fact that song teaching has not yet been given its due importance in FLT in Morocco, either through a total or partial negligence or through a casual use of songs that does not consider the integrative use of songs in the syllabus nor the systematic, pedagogical and didactic ways of song teaching. The good integration of songs in the Moroccan ELT curriculum helps in the achievement of and goes hand in hand with many of the aims and objectives of ELT at the secondary level. Song teaching is important for various reasons that can be classified as follows:

- i. cultural and linguistic reasons
- ii. pedagogical reasons
- iii. technical and material reasons.

### *1.1. The cultural and linguistic reasons:*

Concerning the cultural and linguistic aspects of song teaching in FLT; we state the following:

- songs represent a crucial part of the culture of the language being taught
- as an artistic form of expression, songs differ from one culture to another which necessitates their inclusion in the foreign language syllabus
- songs contain a special variety of language forms and represent a special form of writing
- songs are part of the culture of the youth to which our learners belong
- songs contribute to cultural tolerance and openness.

### **1.2. The pedagogical reasons:**

Pedagogically speaking, songs lend themselves to so many ways of exploitation in FL teaching and learning for a multitude of reasons:

- songs are forms of artistic expression that can par excellence combine learning and entertainment
- learners of foreign languages need some help in the appreciation and enjoyment of this artistic form (i.e. songs) that belongs to a foreign culture, and they also need some guidance and knowledge concerning different types of songs
- songs represent an authentic type of discourse
- songs are excellent means for the development of listening and pronunciation
- though a listening activity in the first place, songs can easily be integrated with other skills (reading, writing and speaking) and into other parts of the language course (grammar, functions, vocabulary, composition, etc.)
- song teaching contributes to a favourable teaching and learning atmosphere by creating a relaxing and motivating situations with a reduced amount of anxiety and pressure
- songs provide a good opportunity to poem teaching
- songs can be accompanied by a multiple types of language activities and exercises
- teachers share a general feeling of the importance of song teaching and many of them have tried in a way or another to introduce them in their pedagogical practices
- learners have a natural psychological predisposition to learn from and through songs; hence motivation is guaranteed.

### **1.3. The material and technical reasons:**

What we mean by the material and technical side is the materials needed; namely the VCR/DVD/VCD players\*, video-cassettes, CDs, the songs and lyrics,

electricity, spatial conditions, time constraints and the ability to use the materials by teachers and learners. According to Moroccan reality:

- VCR/DVD/VCD players, video-cassettes, CDs, and songs are in most cases available, affordable and exchangeable
- the technical materials and spatial conditions needed are not out of the reach of teachers, learners and institutions
- a song stands as a complete entity with an optimal length and density
- song teaching does not demand much effort and expertise on the part of teachers to prepare for classroom use (but practice in the technical side is essential).
- tVCR/DVD/VCD players can be an introduction, extension or substitution to multimedia through the computer when the latter is not available.

**(\*NB: I advise teachers to opt for DVD players because of the high quality of pictures and because it can play most video forms).**

### **2. What does the video add to song teaching?**

Song teaching in Morocco has usually been carried out through the audio-cassette/CD player (ACP). The ACP actually does help in reflecting the previously stated aspects. However, there are some advantages of video in song teaching. By this we do not claim the supremacy of one medium over the other; both prove when used effectively to be excellent media in song teaching; yet there are some differences that are worth mentioning.

#### **2.1. The differences between video and audio song teaching:**

The ACP is technically very useful as a means for the development of the listening skill and exposure to native speakers of the target language. In addition to its use in FLT for the previously stated reasons (namely the cultural, linguistic, pedagogical and material), it is practically the most

suitable tool in song teaching (compared to actual music playing and singing by the teacher or/and students, or the video song which requires the availability of a TV set, a VCR/DVD/VCD player and a CD or video-cassette). It is also cheap and easy to carry.

Pedagogically speaking, the ACP allows for a variety of language activities as far as the listening skill is concerned. The learners are more geared towards an optimal concentration that serves in the development of their listening skills. Their listening is not biased by any other disturbances; visual or whatever. When using the ACP, it is pure listening that is concerned, and every activity either starts with listening or ends up by listening. So what does the video song add to song teaching which the ACP cannot do? Certainly the visual dimension; but still that is not all.

When video materials are used in song teaching, practically all the uses and activities carried out through the ACP are still there. Video materials can technically be used for purely listening purposes by playing the video with the sound on and the vision off. In addition to this, there is the visual dimension stated earlier which is the exceptional and most important advantage of video materials. With this visual dimension, the cultural, pedagogical and technical aspects are more emphasised and enriched.

### ***2.2. The different types of video productions of songs:***

Most songs are now available in video CDs (VCD) or DVDs. Unlike songs in audio-cassettes or audio CDs which have only one form; the recorded sound, songs in videos are produced in different forms. There are songs that are recorded in videos:

- on stage during live concerts,
- in studios,
- as video clips with the presence of singers and music players,
- as video clips without the presence of singers and music players,
- as musical sequences taken from movies (musical or other),
- or as songs accompanied by the lyrics shown on the screen (karaoke).

This variety in forms gives more opportunity for the variety of activities and didactic practices; that is more than the one form through the ACP.

### ***2.3. The song as a whole:***

The DVD player is perhaps the most successful means (the computer with its interactive multimedia facilities can be the only challenge to the DVD) that can introduce the song in the classroom in its entirety; that is the song as including the text, the music, the voice and the physical performance. It follows that the visual presentation of songs in videos serves the pedagogical use of songs in FLT in many ways. To mention but a few special services, song teaching through the DVD player

- presents visual clues accompanying the song which can be exploited in lots of ways
- enriches the didactic practices by interesting combinations between viewing and listening
- provides learners with necessary knowledge and training to analyse video clips, and the ability to make conscientious selections
- fosters active viewing and evaluative appreciation of video clips learners watch
- is compatible with the modern age which is vision-oriented
- can be a good introduction or substitute for multimedia through the computer if the latter is not available (in fact, the DVD player is a real multimedia).

### 3. How can video songs be exploited in FLT classes?

#### 3.1. Problems teachers may face:

Song teaching through the DVD player, though a very beneficial pedagogical practice as it stands, is surely not free of difficulties and problems. Compared to the ACP (as stated before), though the DVD player maximises the pedagogical, cultural and technical benefits, it at the same time raises some problems. These problems and difficulties can be divided into three types:

- i. those that are related to song teaching in general,
- ii. those that are related to the DVD player in particular,
- iii. and those that are of pedagogical nature.

**3.1.1. General problems:** when teaching songs, teachers face some problems of general order, especially non-native speakers as the case with Moroccan teachers. Of such type of problems we can state the following:

- words can be difficult to write down from a song and it is also difficult to find printed lyrics (the internet is a solution now)
- the difficulty of finding songs with suitable subject matter to teach and compatible content to go with the syllabus
- songs can be overloaded with lexical items to teach or may contain slang and strange vocabulary and expressions
- the cultural bias that songs may include especially those that are too different from or contradictory to the local culture of teachers and learners
- song teaching demands special preparation which means extra work for teachers
- lack or scarcity of teaching materials and pedagogical documents related to song teaching.

**3.1.2. Problems related to the DVD player:** using the DVD in song teaching poses

some special problems to teachers among which the following are the most prevalent:

- lack of materials, namely; the DVD player, TV set and CDs (this is one of the very acute problems that hinders teachers' use of video songs in teaching though some determined teachers bring their own materials)
- the need for training teachers on the use of video materials
- the difficulty to find suitable video songs in comparison to other videos such as films and documentaries.

**3.1.3. Pedagogical problems:** on this level, teachers may find difficulties on how to

- combine work (learning) and play (entertainment) in song teaching through preparing activities that create a balance between the two aspects
- design suitable activities and exercises that make use of the two important aspects of video songs; the visual and the aural
- remedy for the lack of experience, training and pedagogical documents
- deal with cultural sensitivity shown in available video songs
- relate songs to the syllabus and deal with time constraints.

To all these types of problems and difficulties taking into consideration the Moroccan context, the most important answer is collaborative work among teachers, the sharing of experiences and documents in the field, and the communication between those who know and are more experienced and those who do not know or are less experienced. Another important element in facing those problems is to start by doing things when no other help is available; and through trial and error teachers will start to develop good and effective experience. According to my personal field experience and reality observation, even with the availability of materials and documents, it is only the

repetitive practice of and experimentation with video materials in the classroom that may lead to real mastery of the tool.

### **3.2. Some guidelines to the use of video songs in teaching:**

**3.2.1. Selection:** as any other teaching material, the choice of songs and videos to use in the classroom will depend on different variables such as the students, objectives, topic, language, tasks, syllabus, etc. The fact of using video songs in the classroom for their own sake would not lead to good benefits without considering those variables; for using videos for teaching and learning purposes differ considerably from their uses for pure entertainment at home, in a disco or at parties.

**3.2.2. Exploiting the song as a whole:** the teacher should consider and exploit all the main constituents of the video song; namely, the text (form and content), the music, the voice, the physical performance and the visual presentation of the song.

Most emphasis should be on the visual and motivational aspects which are the most important in video-song teaching.

**3.2.3. Video-song teaching as a planned work:** video song teaching should be dealt with as a planned, principled and integrated work in FL classes. It should fit within the syllabus (considering language, content and skills) with clear objectives and organisation (type of activities, timing and frequency of use in the classroom). Understanding and comprehension should target the analysis of both listening and viewing media.

**3.2.4. Variety of activities:** teachers should try and introduce varied types of activities so as not to create a monotonous and expected form of video-song teaching (e.g. most teachers resort to blank filling and comprehension questions in song teaching), and they should deal with varied aspects of the song (linguistic and non-linguistic) so as to make good exploitation of the tool used (i.e. the DVD and the song).

## **4. The practical side: workshops and lesson plan samples:**

4.1. Two workshops for teacher-trainers and supervisors:

### **4.1.1. Workshop 1:**

**General principles and techniques in the use of video materials in the classroom:**

**Title: An introduction to the use of video materials in the language classroom**

#### **Objectives of the workshop:**

- to urge teachers to make use of video materials in the classroom with some basic pedagogical and technical knowledge
- to introduce teachers to some general and basic principles and techniques concerning video songs in language teaching
- to present some possible activities for video lessons.

#### **1. Introduction:**

The following questions can serve as a springboard for an introductory discussion of the topic:

- What is the rationale behind the use of video materials in language teaching?
- What are the differences between video materials (through the DVD player) and other teaching aids (pictures, textbooks, audio-cassette recorder, newspapers, readers, etc.)?

The following quote can be used as a means to enrich the discussion:

*“Video can provide unique kinds of teaching. It can extend learners’ access to English and its uses by presenting a greater variety of speakers in a wider range of contexts than can be convincingly treated in the classroom or textbook. It can focus attention at work within whole systems of interaction, including non-verbal communication; and it can help supply the social and cultural background necessary for the language to be understood fully. The narrative interest of television can motivate learners to watch, to find out ‘what happens next’, and thus sharpen their determination to understand. The ability of television to focus closely on details and to show the telling moment can also make the meaning of difficult language immediately clear. Powerful images, suspense, visual comedy, animated cartoons and the activities of familiar characters will all make people want to watch and learn.”*

**(Walton, 1988:2)**

## **2. Some general principles and techniques for the use of the DVD in FLT:**

**2.1. Videos can generally be presented in 6 forms:** (teachers can be urged to think of the possible pedagogical objectives of every technique)

- i- with sound only (sound on / vision off: only listening with the screen covered with a cloth or a newspaper)
- ii- without sound (sound off / vision on: silent viewing)
- iii- right through from beginning to end (complete viewing: both sound and vision on)
- iv- in parts (jumbling sequences)
- v- freeze-frame (motionless pictures: pause control)
- vi- split viewing (jigsaw-viewing: some of the class listen without watching while the others listen and watch)

**2.2. Active viewing and the notion of viewing comprehension:**

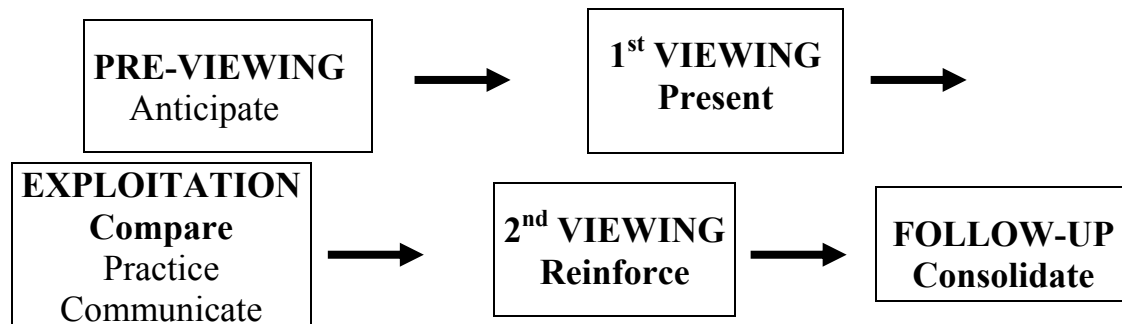
Preparation for ‘viewing *comprehension*’ is not different from other lesson preparations (e.g. reading comprehension, listening comprehension, writing, etc.), but the viewing medium should be emphasised, as well as the motivational power that characterises video materials.

Viewing should not be introduced for its own sake, but it should be an active one through the presentation of tasks and activities that help learners understand, and guide their viewing and comprehension. So, to foster active viewing, three types of activities can be integrated in the lesson: pre-viewing activities, (while) viewing activities, and post-viewing activities.

**2.3. Selection:** choosing a sequence for language teaching should take into consideration:

- i. **level:** interest, flexibility, suitability of language and subject matter
- ii. **purpose:** active viewing, vocabulary, grammar, pronunciation, the four skills, cross-cultural concerns, testing, etc.

- iii. **sequence type:** drama, documentaries, TV commercials, the news, ELT materials, specialised material, off-air/self-recorded material
- iv. **sequence length:** a meaningful unit, flexibility (the shorter, the better)  
 "...long enough to convey meaningful content, yet short enough to allow classroom time for pre-viewing, viewing and post-viewing activities." (Stoller, 1990:12)
- v. **activity time:** activities + number of viewings
- vi. **preparation:** integrating pre-viewing / viewing / post-viewing activities into the lesson; Bouman (1990:9) suggests the following adapted five-stage lesson preparation:



**3. Activities: pre-viewing, viewing, post-viewing activities:**

**Task:**

Below is a list of activities (not an exhaustive one) that can fit for the three types of activities. Teachers put the activities under the appropriate heading in the following table. Some activities are suitable for only one type; others may fit within more than one part of the table. In the latter case, teachers should give convincing arguments:

- 1- discussion of the video title -2- information gathering -3- setting the scene -4- discussion/debate -5- film summary reading -6- putting the scenes in chronological order -7- matching exercises -8- film interruptions -9- a list of characters -10- film summary writing -11- note-taking -12- prediction/guessing -13- alternative endings -14- setting a task for viewing -15- jigsaw viewing/listening -16- setting comparison with native culture -17- pre-viewing questions -18- directed listening/viewing -19- true/false -20- using notes for writing practice -21- brain-storming activities -22- role-plays/simulation games -23- freeze-frame -24- paragraph organisation -25- completion of clozed dialogues -26- comprehension check -27- dictionary/vocabulary work -28- blank-filling.

Pre-viewing activities	Viewing activities	Post-viewing activities

**4.1.2. Workshop 2: Application on video-songs:**

**Title: Using video songs in teaching**

**Objectives of the workshop:**

- to draw teachers' attention to the differences between song teaching through the audio-cassette/CD player (ACP) and through the DVD plater
- to train teachers on how to prepare a video-song lesson.

**1. Introduction:** A general discussion can start with the following question:  
What is the difference between teaching songs through the DVD and through the ACP?

**2. Comparing two examples of video-song lessons:**

**Task 1:** Teachers examine the following two lesson preparations and make a comparison considering the elements in this table:

	<i>Example 1</i>	<i>Example 2</i>
<b>1. Level</b>		
<b>2. Purpose</b>		
<b>3. Techniques</b>		
<b>4. Activities</b>		
<b>5. The lesson as a whole</b>		

**Example 1: The song**

*You are wonderful tonight, By Eric Clapton*

It's late in the evening  
 She's wondering what (1) \_\_\_\_\_ to wear,  
 She'll (2) \_\_\_\_\_ her make up,  
 And (3) \_\_\_\_\_ her long hair,  
 And then she'll ask me, "do I (4) \_\_\_\_\_  
 \_\_\_\_\_?"  
 And I'll say, "yes, you look wonderful tonight."  
  
 You go to (5) \_\_\_\_\_  
 And every one turns to see this (6) \_\_\_\_\_ lady  
 That's walking around me, and then she'll ask me;  
 "Do you (7) \_\_\_\_\_?"  
 And I'll say, "Yes, I feel wonderful tonight,  
 And I feel wonderful because I see  
 The love light in your eye,  
 And the wonder of it all  
 Is that you just don't realise  
 How much I love you."  
  
 It's time to (8) \_\_\_\_\_,  
 And I've got an aching head,  
 So I'll (9) \_\_\_\_\_ the car keys,  
 She'll help me to bed, And then I'll tell her  
 As I (10) \_\_\_\_\_ the light, I'll say;  
 "My darling, you were wonderful tonight,  
 Oh, my darling, you were wonderful tonight."

**Example 2: The song**

*Salt Water, By Julian Lennon*

We are a rock revolving around the golden sun,  
 We are a billion children rolled into one,  
 So when I hear about a hole in the sky,  
 Salt water wells in my eyes.  
  
 We climbed the highest mountain,  
 We'll make the desert bloom,  
 We're so ingenious we can walk on the moon,  
 But when I hear about the forests that've died,  
 Salt water wells in my eyes.  
  
 I have lived for love,  
 But now that's not enough,  
 For the world that I love is dying,  
 And now I'm crying,  
 And time is not a friend, (And no friend of mine),  
 As friends we run out of time,  
 And it's slowly passing by,  
 Right before our eyes.  
  
 We light the deepest oceans,  
 Send photographs of Mars,  
 We're so enchanted by how clever we are.  
 Why should one baby feel so hungry she cries?  
 Salt water wells in my eyes.  
  
 What will I think of me the day that I die?  
 Salt water wells in my eyes.

**Example 1: The lesson plan**

*You are wonderful tonight,  
by Eric Clapton*

**Pre-viewing activities:**

- structure / vocabulary presentation
- reading the script + task (guessing):

What is the song about?

- filling the blanks in the work sheet (without viewing or listening) + negotiation of findings

**Viewing activity:**

- first viewing + checking answers

**Post-viewing activity:**

- 2<sup>nd</sup> viewing + discussion + singing.

***NB: In fact, unlike lesson plan 2, lesson plan 1 has been prepared as normally done with an audio-song. This is to show that a video-song should be prepared differently.***

**Example 2: The lesson plan**

*Salt Water, by Julian Lennon*

**Pre-viewing activities:**

- vocabulary / glossary of key words
- introducing the song / singer / the video

**Viewing activity:**

- 1<sup>st</sup> viewing (silent) + task: What are the topics that the video shows? (students take notes while watching)
- students answer the viewing task using the following expressions: "I think/I guess/It seems to me/Perhaps/ According to me the song (or the video) is about ..."
- reading the script + checking the answers
- 2<sup>nd</sup> viewing + reading the script + discussion: "Are the pictures in the video as you expected? Do the pictures add to your understanding of the song? Which do you prefer: listening to the song in an audio-cassette recorder or watching the video-song?"

**Post-viewing activity & follow-up:**

- further study of the video: play the video again and freeze-frame at certain pictures to extend or clarify certain points/ideas.
- students write an essay about one of the topics discussed or the main topic of the song.

**TASK 2:** In small groups or in pairs, teachers prepare a lesson plan for the following song considering the elements included in the table and using the information presented earlier in the previous two lessons:

**Is This Love? By: Bob Marley**

I wanna (want to) love you  
And treat you right,  
I want to love you  
Every day and every night.

We'll be together  
With the roof right over our head,  
We'll share the shelter  
Of my single bed.  
We'll share the same room,  
Oh, Jah provide the bread.

Is this love, is this love,  
Is this love that I am feeling?  
I wanna (want to) know, I wanna know now;  
I've got to know, I've got to know now;  
I am willing and able,  
So I throw my cards on your table.

**Repeat everything from the beginning**

- Teachers exchange their lesson preparation with other groups and compare them with their own.

Lesson Plan: Is This Love? By: Bob Marley
<b>Level:</b>
<b>Purpose:</b>
<b>Techniques:</b>
<b>Activities:</b>
<b>Pre-viewing:</b>
<b>Viewing:</b>
<b>Post-viewing:</b>
<b>Follow-up :</b>

- Teachers compare their lessons with the following lesson preparation.

### Is This Love? By: Bob Marley

I wanna (want to) love you  
And treat you (1) \_\_\_\_\_ ,  
I want to love you  
Every day and (2) \_\_\_\_\_ .

We'll be together  
With the roof right (3) \_\_\_\_\_ ,  
We'll share the shelter  
Of (4) \_\_\_\_\_ .  
We'll share the (5) \_\_\_\_\_ ,  
Oh, Jah provide the bread.

Is this love, is this love,  
Is this love that I (6) \_\_\_\_\_ ?  
I wanna (want to) know, I wanna know now;  
I've got to know, I've got to know now;  
I am willing and able,  
So I throw my (7) \_\_\_\_\_ .  
\_\_\_\_\_ .

**Repeat everything from the beginning**

### Is This Love? Lesson Plan

#### I. Introducing the video: (pre-viewing)

1. play the first picture and freeze-frame at B. Marley. Ask the questions: - Who is the man? – What does he do? – Where is he from? - What type of music does he sing?
2. presentation of some vocabulary items
3. anticipation: play the first scene and freeze-frame at B. Marley and the two children. Ask these questions:  
- Who is he with? Where are they going?

#### II. Viewing:

1. play first two stanzas, vision off / sound on (only listening); students try to guess the answer?
2. 2<sup>nd</sup> viewing, vision on / sound on + discussion of students' answers.
3. description of: the place / children / activities.

#### III. Complete viewing:

1. first complete viewing; vision on / sound on
2. second viewing + filling the blanks
3. correction + exploitation of visual clues for difficult items.

**IV. Post-viewing:** - discussion of the video clip and the topics included in the song.

## 4.2. Examples of experimented lesson plans for teachers' use

### 4.2.1. Video lesson 1: Is this love? By Bob Marley:

#### Is This Love? By: Bob Marley

I wanna (want to) love you  
And treat you (1) *right*,  
I want to love you  
Every day and (2) *every night*.

We'll be together  
With the roof right (3) *over our head*,  
We'll share the shelter  
Of (4) *my single bed*.  
We'll share the (5) *same room*,  
Oh, Jah provide the bread.

Is this love, is this love,  
Is this love that I (6) *am feeling*?  
I wanna (want to) know, I wanna know now;  
I've got to know, I've got to know now;  
I am willing and able,  
So I throw my (7) *cards on your table*.

**REPEAT EVERYTHING**

#### Lesson Plan : Is This Love?

#### I. Introducing the video: (pre-viewing)

1. play the first picture and freeze-frame at B. Marley. Ask the questions: - Who is the man? – What does he do? – Where is he from? - What type of music does he sing?
2. presentation of some vocabulary items
- 3- anticipation: play the first scene and freeze-frame at B. Marley and the two children. Ask these questions:  
- Who is he with? Where are they going?

#### II. Viewing:

1. play first two stanzas, vision off / sound on (only listening); students try to guess the answer?
2. 2<sup>nd</sup> viewing, vision on / sound on + discussion of students' answers
3. description of: the place / children / activities

#### III. Complete viewing:

1. first complete viewing; vision on / sound on
2. second complete viewing + filling the blanks
3. correction + exploitation of visual clues for difficult items.

#### IV. Post-viewing:

- discussion of the video clip and the topics included in the song.

#### 4.2.2. Video lesson 2: Here comes the rain again, by Eurythmics:

**Here comes the rain again**

**By: Eurhythmics**

Here comes the rain again,  
Falling on my head like a memory,  
Falling on my head like a new emotion.  
I want to walk in the open wind,  
I want to talk like lovers do,  
I want to dive into your ocean,  
Is it raining with you?

So baby, talk to me, like lovers do,  
Walk with me, like lovers do;  
Talk to me, like lovers do.

Here comes the rain again,  
Raining on my head like a tragedy;  
Tearing me apart like a new emotion.  
I want to breathe in the open wind,  
I want to kiss like lovers do,  
I want to dive into your ocean,  
Is it raining with you?

CHORUS

REPEAT VERSE (1)

CHORUS

**Lesson Plan: Here comes the rain again**

##### I. Introduction : (previewing)

1. silent viewing of the first pictures before the singer appears + description
2. 2<sup>nd</sup> silent viewing until the singer appears on the scene: students (SS) guess about the general atmosphere of the song + introducing the singer / the song / vocabulary.

##### II. Viewing:

1. part 1: - students read 1<sup>st</sup> stanza + chart-filling:

Elements of nature	Feelings

- 1<sup>st</sup> part viewing: SS compare the table with the pictures and music.

2. part 2: SS read 2<sup>nd</sup> part (2<sup>nd</sup> & 3<sup>rd</sup> stanzas) +chart-filling:

Actions	Indications

- SS view part 2 + discussion (theme / scenes)

##### III. Complete viewing :

- complete viewing + singing
- discussion: What does rain stand for in the song?

#### 4.2.3. Video lesson 3: You are wonderful, by: Eric Clapton:

**You are wonderful tonight, by: Eric Clapton**

It's late in the evening  
She's wondering what (1) *clothes* to wear,  
She'll (2) *put on* her make up,  
And (3) *brush* her long hair,  
And then she'll ask me, "do I (4) *look all right?*"  
And I'll say, "yes, you look wonderful tonight."

You go to (5) *a party*  
And every one turns to see this (6) *beautiful* lady  
That's walking around me, And then she'll ask me;  
"Do you (7) *feel all right?*"  
And I'll say, "yes, I feel wonderful tonight,  
And I feel wonderful because I see  
The love light in your eye, And the wonder of it all  
Is that you just don't realize how much I love you."

It's time to (8) *go home*, And I've got an aching head,  
So I'll (9) *give her* the car keys,  
She'll help me to bed, And then I'll tell her  
As I (10) *turn off* the light, I'll say;  
"My darling, you were wonderful tonight,  
Oh, my darling, you were wonderful tonight."

**Lesson Plan :**

**You are wonderful tonight**

##### Pre-viewing activities:

- structure / vocabulary presentation
- reading the script + task (guessing):  
What is the song about?
- filling the blanks in the work sheet (without viewing or listening) + negotiation of findings
- introducing the video song (information about Wembly Concert, 1988, and the solidarity of artists with then-imprisoned Nelson Mandela at his 70<sup>th</sup> anniversary)

##### Viewing activity:

- first viewing + checking answers
- description of singers, audience, place, etc.

##### Post-viewing activity:

- 2<sup>nd</sup> viewing + discussion + singing.

#### 4.2.4- Video lesson 4: Salt water, by Julian Lennon

##### Salt water, by Julian Lennon

We are a rock revolving around the golden sun,  
We are a billion children rolled into one,  
So when I hear about a hole in the sky,  
Salt water wells in my eyes.

We climbed the highest mountain,  
We'll make the desert bloom,  
We're so ingenious we can walk on the moon,  
But when I hear about the forests that've died,  
Salt water wells in my eyes.

I have lived for love,  
But now that's not enough,  
For the world that I love is dying,  
And now I'm crying,  
And time is not a friend, (And no friend of is mine),  
As friends we run out of time,  
And it's slowly passing by, right before our eyes.

We light the deepest oceans,  
Send photographs of Mars,  
We're so enchanted by how clever we are.  
Why should one baby feel so hungry she cries?  
Salt water wells in my eyes.

What will I think of me the day that I die?  
Salt water wells in my eyes.

##### Lesson Plan: Salt water, by Julian Lennon

###### Pre-viewing activities:

- vocabulary / glossary of key words
- introducing the song / singer / the video

###### Viewing activity:

- 1<sup>st</sup> viewing (silent) + task: What are the topics that the video shows? (students take notes while watching)
- students answer the viewing task using the following expressions: "I think/I guess/It seems to me / Perhaps / According to me the song (or the video) is about ..."
- reading the script + checking the answers
- 2<sup>nd</sup> viewing + reading the script + discussion: "Are the pictures in the video as you expected? Do the pictures add to your understanding of the song? Which do you prefer: listening to the song in an audio-cassette recorder or watching the video-song?"

###### Post-viewing activity & follow-up:

- further study of the video: play the video again and freeze-frame at certain pictures to extend or clarify certain points/ideas.
- students write an essay about one of the topics discussed or the main topic of the song.

#### 4.2.5- Video lesson 5: Don't give up, by Peter Gabriel & Kate Bush:

In this proud land, we grew up strong;  
We were wanted all along.  
I was taught to fight, taught to win;  
I never thought I could fail.

No fight (is) left or so it seems;  
I am a man whose dreams have all deserted;  
I've changed my face, I've changed my name,  
But no one wants you when you lose.  
\* \* \* \* \*

Don't give up, 'cos (because) you have friends,  
Don't give up, you're not beaten yet,  
Don't give up, I know you can make it good.  
\* \* \* \* \*

Though I saw it all around,  
(I) never thought I could be offended,  
(I) thought that we'd be last to go;  
It is so strange the way things turn.

(I) drove the night toward my home;  
The place that I was born, on the lakeside.  
As daylight broke, I saw the earth,  
The trees that burned down to the ground.  
\* \* \* \* \*

Don't give up, you still have us,  
Don't give up, We don't need much of anything

Don't give up,  
'cos somewhere there's a place where we belong  
Rest your head, you worry too much;  
It's going to be alright,  
When times get rough, you can fall back on us,  
Don't give up, please don't give up.  
\* \* \* \* \*

(I've) got to walk out of here, I can't take any more.  
(I'm) going to stand on that bridge,  
Keep my eyes down below;  
Whatever may come and whatever may go,  
That river's flowing, that river's flowing.

(I) moved on to another town, Tried hard to settle down;  
For every job (there are) so many men;  
So many men no one needs.  
\* \* \* \* \*

Don't give up, 'cos you have friends,  
Don't give up, you're not the only one,  
Don't give up, no reason to be ashamed,  
Don't give up, you still have us,  
Don't give up now, we're proud of who you are,  
Don't give up, you know it's never been easy,  
Don't give up, 'cos I believe there's a place,  
There's a place where we belong.

## Lesson Plan : Don't give up by Peter Gabriel & Kate Bush

### I. Introduction:

- structures & grammar: present perfect + passive voice (with silent viewing and freeze-framing some pictures at the beginning provide good context to practice the two elements)
- introducing the topic of the song and vocabulary through a semantic map (cluster) with the word fight in the middle.

### II. Viewing activities:

- SS watch the first part of the clip (vision on / sound off) and decide on the general atmosphere of the song by choosing A or B in the following table (SS should justify their choice):

A	B
- optimism	- pessimism
- happiness	- sadness
- glamour	- gloominess

- before a complete viewing, SS also guess through a table what the tune of the song is like:

A	B
- slow	- quick
- low	- high
- quiet	- noisy

- complete viewing of the first part, 1<sup>st</sup> and 2<sup>nd</sup> stanzas, before the second voice is heard (K. Bush) + checking answers
- SS read the whole text and answer these questions: - How many speakers are there? - Who is who (relationship)? -What position does every speaker take vis-à-vis life problems?
- complete viewing (the whole song) + answer to this question: What is the real problem in the song?

### III. Post-viewing & follow-up:

- freeze-frame at certain pictures for further detailed description and discussion
- SS rewrite the story in a narrative / paragraph form.

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Teachers are requested to send contributions for coming issues of the supplement. Suggested areas:

*Teaching / learning activities or tests related to*

- English for specific purposes (ESP)
- Information and communication technology (ICT)
- English for children
- English for academic purposes (EAP)
- English through literature
- Giving presentations & public speaking
- Video materials
- Study skills
- The 4 skills
- Grammar
- Vocabulary
- Light activities
- Etc.

You don't need to send a whole supplement. Single activities are welcome.  
Please send the activities to the following email:

**MATE email account:  
[matemorocco@yahoo.com](mailto:matemorocco@yahoo.com)**

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