



ABSTRACT

The topic of this research is "The Use of Jazz Chants for Children in the Teaching-learning Process of English." This research contains information about Jazz Chants' which were developed by Carolyn Graham to improve speaking and listening comprehension skills and to present grammar structures through function or in a context. It also, contains information about the Communicative Language Teaching method that is bounded to the jazz chants because both jazz chants and communicative language teaching principles are based on the fact that the teaching-learning process should be based on a communicative way. Jazz Chants could be presented through the three stages given by the communicative approach: presentation, practice and production. At last, an application of The Jazz chants in the seventh grade of basic education at Santiago the Compostela Elementary School is presented. The results show that jazz chants are highly motivating in the learning process of English.

Keywords:

- Jazz Chants
- Communicative
- Language
- Teaching Method
- Application



“THE USE OF JAZZ CHANTS FOR CHILDREN IN THE TEACHING- LEARNING PROCESS OF ENGLISH.”

C O N T E N T S

INTRODUCTION

CHAPTER I

Analysis of the Jazz Chants

1. Jazz Chants	10
1.1 Background	10
1.2 What Is a Jazz Chant?	11
1.3 The Importance of Jazz Chants	12
1.4 Jazz Chants Classification	14
1.4.1 Mother Goose Jazz Chants	14
1.4.2 Jazz Chants Fairy Tales	15
1.4.3 Holiday Jazz Chants	16
1.4.5 Grammar Chants	17
1.4.6 A TPR Chant	18

CHAPTER II

Analysis of the Communicative Language Teaching Method

2. Communicative Language Teaching Method	20
2.1 Background	20
2.2 Principles of the Communicative Language Teaching Method	22
2.3 Learning Stages	23



2.4 Teacher Roles	25
2.5 Learner Roles	27
2.6 The Role of Instructional Materials	28
2.6.1 Text-Based Materials	28
2.6.2 Task-Based Materials	29
2.6.3 Realia	29
CHAPTER III	
Implementation of the Jazz Chants	
3. Application of the Jazz Chant	33
3.1 Comments about the Results Based on the Jazz Chants Application	38
Conclusions and Recommendations	41
Works Cited	46
Appendix	48



UNIVERSITY OF CUENCA
PHILOSOPHY FACULTY
ENGLISH AND LITERATURE SCHOOL

**“THE USE OF JAZZ CHANTS FOR CHILDREN IN THE TEACHING-
LEARNING PROCESS OF ENGLISH.”**

PREGRADUATE MONOGRAPH
PRIOR TO OBTAINING THE
DEGREE OF BACHELOR IN
ENGLISH LANGUAGE AND
LITERATURE

AUTHORS: MARIBEL PERALTA
GUADALUPE QUITO

DIRECTORA: MGT. KATHERINE HENLEY DE YOUMAN

CUENCA – ECUADOR

2010



I want to dedicate this work to my parents and to my dear husband, who have supported me in my studies, and have taken care of my baby in my absence. And to my daughter who gives me strength to overcome whatever challenge is presented.

Maribel Peralta



I wish to thank God, for giving life, and allowing me to bring true my dream of being a professional. Also, I would like to thank my dear parents, my sisters, and my brothers for their unconditional support during my studies. I feel blessed to have had the love and support of my family throughout this arduous journey.

Guadalupe Quito



A C K N O W L E D G E M E N T

We wish to express our deepest and sincerest gratitude to Mgt. Katherine Henley de Youman, the supervisor of this research, for her helpful suggestions and her efforts to make this research a reality.



All the content of this thesis is the exclusive responsibility of its authors.

.....
Maribel Peralta

.....
Guadalupe Quito



INTRODUCTION

Nowadays English has been recognized as a second language (EFL), around the world, and it is considered as an obligatory subject of the elementary and junior high schools. For many years, students have learned English through the use of traditional methods, without interacting with each other. Teachers only focus on grammar rules and repetition drills without giving the students opportunities to learn English in a natural way. For this reason students don't like English and they see this subject as something difficult. Students approve the English subject at high school because it is part of the curriculum; however they don't achieve communicative competence. The Communicative Language Teaching method suggests that student should learn English in a context or through language functions. So Jazz Chants is a strategy which facilitates the teaching-learning process of English in a communicative way. The creator of Jazz chants, Carolyn Graham, stated that a Jazz chant is really a way of connecting with the natural rhythms of spoken American English and linking them to the natural rhythms of American Jazz (Rosenthal, 1998). So, it is a very good tactic to practice the speaking and listening skills to acquire the target language. Also, it is an entertainment material for both teachers and students in the classroom. Since chants are rhythmic, learners are able to repeat the chants over and over, and then remember them. By repeating chants, children not only can be directed to memorize chants but also to learn the basic grammar structures through the use of language functions. Chants are a tool to reinforce the four skills: reading, writing, listening and speaking by using the rhythm of jazz.



CHAPTER I

ANALYSIS OF THE JAZZ CHANTS

1. JAZZ CHANTS

1.1. BACKGROUND

In late 1960, Carolyn Graham was an ESL teacher at the American Language Institute of New York University and a jazz entertainer at a piano bar. One evening she had just finished a performance when someone said, “Gee, it’s good to see you. You look wonderful!” She automatically responded, “So do you!” and suddenly it dawned on her that there was an obvious connection between the rhythm of spoken American English and the one-two-three-four beat of American jazz. She began to notice rhythmic language in all sorts of contexts: ordering food in a restaurant, saying goodbye on the street, arranging a date over the phone, and making apologies in a Chants crowded bar. Recalling these exciting moments, Graham said, “I heard potential chants everywhere. Almost everything began to sound like a possible jazz chant.” Soon Graham began to write chants based on spoken American English and to use them in her classes. Thus were born the famous jazz chants!

Since 1978 Graham has produced one jazz chant book after another. Oxford University Press alone has published Jazz Chants (1978), Jazz Chants for Children (1979), Small Talk: Functional Chants (1986), The Electric Elephant Chant (1982), Jazz Fairy Tales (1988), Grammar chants (1993), Mother Goose



Jazz Chants (1994), Holiday Jazz Chants (1999), and Jazz Chants Old and New (2002). Graham's chants also appear in other ESL books and dictionaries, for example, the Side By Side Workbooks and the Children's Picture Dictionary (Pearson Publications, 2002.)

She also shared her technique for writing jazz chants with teachers in her book Singing, Chanting, Telling Tales (Delta System, 1998). Throughout the '80s and '90s Graham's jazz chants extend far and wide along with the ESL teaching methods and techniques. Today jazz chants can be heard in hundreds and thousands of ESL and EFL classrooms around the world.

1.2 WHAT IS A JAZZ CHANT?

Jazz chants are Carolyn Graham's poems that use jazz rhythms to illustrate the natural stress and intonation patterns of everyday American English. Jazz Chants provide an innovative and exciting way to improve your students' speaking and listening skills while reinforcing the language structures of everyday situations. Teachers can use these jazz chants in a variety of fun ways. They can practice stress and rhythm with the class and help their students sound more natural when they speak English. Also, because each jazz chant focuses on different vocabulary and grammar, you can also use them to review important words and structures.

Just as the selection of a particular jazz chant can convey to students powerful and varied emotions, the rhythm, stresses and intonation patterns of the spoken language are essential elements for the expression of feelings and thoughts of the speaker. So, Jazz Chants has produced an innovative and exciting new approach



to language learning.

American English stretches, shortens, blends, and often drops sound. These subtle features of the language are extremely difficult for a student to comprehend unless his ear has been properly trained to understand the language of an educated native speaker in natural conversation. So, Jazz Chant's first purpose is the improvement of speaking and listening comprehension skills. (Carolyn Graham: 1978.)

1.3 THE IMPORTANCE OF JAZZ CHANTS

Jazz chants stimulate and demand to multiple senses of learning. Students speak, sing, hit, stamp, and move while chanting. Thus jazz chants, together with music and songs, offer students an enjoyable way to learn English. Children can also perform their chants, songs, and poems at a children's concert. The teacher can ask students to create their own chants, write poems, and tell their life stories, thus creating a learning atmosphere in which learners are encouraged to use the language in a creative way.

The rhythmic presentation of the natural language is the key to success for jazz chants. "Jazz chanting is a rhythmic presentation of natural language, linking the rhythms of spoken American English to the rhythms of traditional American jazz" (Graham, 1998, p. 3). The rhythm of jazz chants is a powerful memory aid. The strong beat and the meaningful lines make the chant stick in one's mind together with music, movement, and role play.

Jazz chants are meaningful and communicative. Chanting uses pattern drills



in some ways because it is based on a combination of repetition and learner response. However, it avoids the boring mechanical drills because it is meaning-based and communication-based; and, more important, its language use is often authentic. This communicative language can include a range of situations appropriate to the age and needs of the pupils, such as greetings, leave-takings, requests and any language items necessary for basic classroom functions and routines.

Jazz chants are interactive. Although jazz chant lessons involve a great deal of repetition, the repetition is always in response to other students or the instructor, and always ends with activities such as role play. With jazz chants, language learning is no longer a painful and boring repetition and memorization process, but a natural and interactive process.

Graham has provided teachers with an effective way of presenting jazz chants. She has created the following five-step model: listening to and imitating the chant; simple choral repetition; group response (three- or four-part exchange); role-playing in a situational context; individual response.

Jazz chants can be used to teach multiple aspects of language: sound and intonation, rhythm and rhyming, structure, vocabulary, idiomatic usage, language function, and American culture.

Because songs are usually 'performed' in groups, there is no feeling of embarrassment for the individual. Songs allow children to engage in 'egocentric language' (Piaget 1923), where they are enjoying hearing themselves without being too concerned about the listener.



Finally, jazz chants add variety to lessons while they reduce anxiety and motivate learners. The use of music relaxes many students, and the opportunity to practice common phrases with an authentic model helps students feel more comfortable using those phrases in conversation. Students also respond more positively to lessons made enjoyable by activities that involve music.

1.4 JAZZ CHANTS; CLASSIFICATION

1.4.1 MOTHER GOOSE JAZZ CHANTS

Mother Goose Jazz Chants are popular nursery rhymes and childhood songs adapted to jazz by Carolyn Graham. Each rhyme and song is accompanied by one or more attractive Variations. The variations provide further practice with the rhythm, stress, and intonation patterns of American English, and contain a number of basic structures that young students will readily absorb. Students who are learning English through traditional rhymes such as "Mary Had A Little Lamb", will find some variations made by Carolyn Graham such as "Freddy Had a Little Frog" and "Harry Had a Little Horse."

MARY HAD A LITTLE LAMB

Mary had a little lamb,

Little lamb, little lamb,

Mary had a little lamb,

Its fleece was white as snow.

And everywhere that Mary went,

Mary went, Mary went

And everywhere that Mary went,

The lamb was sure to go.

It followed her to school one day,

School one day, school one day,

It followed her to school one day

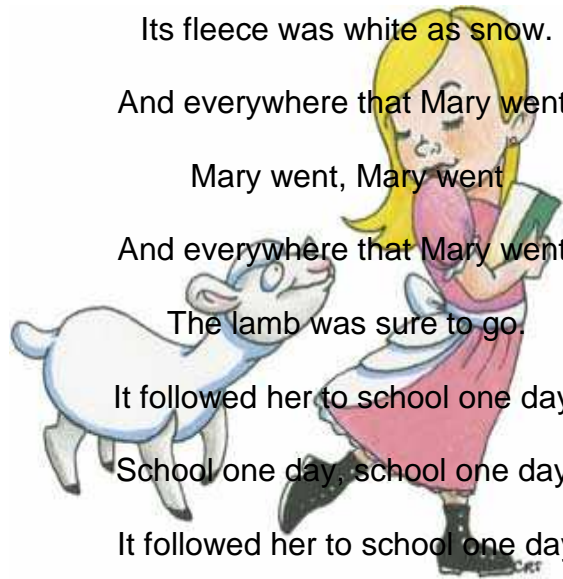
Which was against the rules

It made the children laugh and play,

Laugh and play, laugh and play

It made the children laugh and play,

To see a lamb at school.



1.4.2 JAZZ CHANTS FAIRY TALES

Jazz Chant Fairy Tales are fairy tales, including such favorites as "Little Red Riding Hood, Goldilocks and the Three Bears, Rumpelstiltskin, Chicken Little, The Three Billy Goats Gruff, The Three Little Pigs, The Little Red Hen, and "The Fisherman and His Wife. Each fairy tale is designed to present a number of



basic language structures and teaches conversational American English. Children and teachers will enjoy listening to the fairy tales, and in the end performing them as plays. They are appropriate for students from beginning to advanced levels, of language proficiency. At the beginning levels, students listen to the fairy tales and then repeat the lines after the teacher or the tape until they have mastered the material and are able to perform the plays. At the more advanced levels, after students have listened to the fairy tales they can read them. Then they are able to perform them through role play. At all levels, students can be actively involved in their learning as they prepare for their performances by making costumes, and planning stage decorations. Jazz Chant Fairy Tales is a wonderful and creative way for ESL students to improve their listening, speaking, and reading skills.

1.4.3 HOLIDAY JAZZ CHANTS

Holiday Jazz Chants is a collection of 50 songs and chants about holidays celebrated in the United States. The holidays are grouped according to calendar months. In August and September, seasonal themes are featured instead of specific holidays.

They contain vocabulary, expressions, and language functions typically used in connection with each holiday. They also act as a springboard for teaching each holiday's meaning and cultural associations.

TRICK OR TREAT

Trick or treat.

Trick or treat.

I want something good to it.



Trick or treat.

Trick or treat.

Give me something nice and sweet.

Give me candy and an apple, too.

And I won't play a trick on you!

1.4.4 GRAMMAR CHANTS

Grammar chants are basic grammatical structures. They present a basic aspect of grammar, to reinforce a structure. They are presented in a language function about every day situations. Grammar chants can be about prepositions, action verbs, adjectives, adverbs, the imperative, nouns, etc.



THESE ARE MY BLUE JEANS

That's my shirt.
This red shirt? No, that brown shirt.



Those are my shoes

These brown shoes? No, those black shoes.



This is my jacket.

That gree jacket? No, this blue jacket.



That's my t-shirt.
This white t-shirt? No, that red t-shirt.



These are my jeans.
Those black jeans? No, these blue jeans.



Those are my shorts.
These green shorts? No, those white shorts.

1.4.5 A TPR CHANT

In TPR, teachers interact with students by delivering commands, and students demonstrate comprehension through physical response. Students are not expected to respond orally until they feel ready. This strategy involves little or no pressure to speak. Also, using TPR chants activities is motivating for students and helps them to acquire English pronunciation and intonation



patterns. The language goals are to follow directions in English to here, command of to know names of objects forms, Names for objects in the classroom, to make students feel comfortable.

Show me a pencil.



Show me a pencil. Point to your teacher.

Show me a pen. Point to yourself.

Show me some paper. Point to the trash can

Show me your friend. Point to the shelf

Open the window. Raise your hand high.

Shut the door. Put it down.

Hands on the table. Give me a smile.

Feet on the floor. Never a frown.

Point to the ceiling. Over to the left.

Point to the ground. Now to the right.

Show me a chalkboard

Show me a pencil.

Show me a book. Show me a pen.

Show me a chair. Show me some paper.

Give me a look. Show me a friend.

Look around Point to the light.





CHAPTER II.

ANALYSIS OF THE COMUNICATIVE LANGUAGE TEACHING METHOD.

2. THE COMMUNICATIVE LANGUAGE TEACHING METHOD

2.1 BACKGROUND

In the 1960s, changes in the British language teaching gave origin to the Communicative Language Teaching (CLT). The Situational Language Teaching method was the major British approach to teaching English as a foreign language in that time. It supported in learning basic structures in meaningful situation-based activities. But some time later, the situational approach, as other traditional methods began to be questioned by linguists.

By the end of the sixties it was clear that the situational approach had run its course. There was no future in continuing to pursue the chimera of predicting language on the basis of situational events. What was required was a closer study of the language itself and a return to the traditional concept that utterances carried meaning in themselves and expressed the meanings and intentions of the speakers and writers who created them. (Howatt 1984: 280)

After Chomsky demonstrated that traditional language structures were unable to achieve the fundamental characteristics of language, British applied linguists emphasized the functional and communicative potential of language.



They suggested that both accuracy and fluency are necessary parts of linguistic competence. Language was not just grammar structures, but the appropriate use of language in a variety of situations and circumstances.

D.A. Wilkins was the main linguist to expose the idea of a “functional-notional” approach to syllabus design based on communicative criteria. It was based on a notional-functional syllabus which was more organized like a language learning curriculum than a method or an approach to teaching. In a notional-functional syllabus, the teacher pays attention to “notions” and “functions than grammatical structures in isolation. In this method, a “notion” is a particular context in which people communicate, and a “function” is a specific purpose for a speaker in a given context. The notional-functional syllabus concentrated on the deficiency they found in the ALM by helping students develop their ability to effectively communicate in a variety of real-life contexts.

The work of Wilkins, and other applied linguists on the theoretical basis for a communicative or functional approach to language teaching is the foundation for Communicative Language Teaching. Since the 1970s the Communicative Language Teaching method has expanded throughout the world. Now it is seen as a method to make communicative competence the goal of language teaching and to develop procedures for the teaching of the four language skill.



2.2 PRINCIPLES OF THE COMMUNICATIVE LANGUAGE TEACHING METHOD

- A variety of activities in the four language skills (reading , writing, listening , and speaking) are presented for teaching learners communicative competence.
- Language is learned within its social and cultural context because lessons are usually theme based.
- Focus is on helping learners create meaning rather than helping them develop perfectly grammatical structures.
- Both fluency and accuracy are important. Students need grammatical explanations, when it is appropriate.
- Teaching is more of learner-centered. Students´ Talking Time is more important than Teacher Talking Time.
- The teacher becomes more an adviser and facilitator of language learning activities.
- Mistakes are corrected when appropriate; for example, after an activity has occurred.
- Activities set by the teacher have a purpose in real-life.
- The classroom activities are learner-centered because learning is more effective when the learners are actively involved in the learning process.
- Use of pair-work and group-work activities is common.



2.3 LEARNING STAGES

The Communicative Language Teaching method works through the progression of three sequential stages Presentation, Practice and Production, which help students to achieve communicative competence.

Presentation

It is the initial stage of a lesson, and the teacher provides the new information to the learners through in a realistic "situation." This can be achieved through using realia, such as pictures, dialogs, videos, mime, etc The teacher checks to see that the students understand the nature of the situation, then builds the "concept" underlying the language to be learned, using small chunks of language that the students already know. Having understood the concept, students are then given the language "model" and engage in choral drills to learn statement, answer and question forms for the target language. This is a very teacher-orientated stage where error correction is important.

Practice

In the second stage, the learner begins to practice the new structure in a controlled and organized context by the teacher. Students gradually move into more "communicative practice" involving procedures like information gap activities, dialog creation and controlled role-plays. Practice is seen as a tool to create familiarity and confidence with the new language, and a measure stick for accuracy. The teacher still directs and corrects at this stage, but the classroom is beginning to become more learner-centered.



Production

It is the final stage of the language learning process, whereby the learners have started to use the language that he has learned in uncontrolled activities which are based on those of real life. The teacher's role here is to somehow facilitate a realistic situation or activity where the students instinctively feel the need to actively apply the language they have been practicing. The teacher does not correct or become involved unless students directly appeal to him or her to do so.

In *How to Teach English* [Longman 1998] Jeremy Harmer proposed a three stage model, the ESA model: Engage, Study, Activate.

a. Engage

During the Engage phase, the teacher tries to arouse the students' interest and engage their emotions. This might be through a game, the use of a picture, audio recording or video sequence, a dramatic story, an amusing anecdote, etc. The aim is to arouse the students' interest, curiosity and attention. The PPP model seems to suggest that students come to lessons already motivated to listen and engage in the teacher's presentation.

b. Study

The **Study** phase activities are those which focus on language (or information) and how it is constructed. The focus of study could vary from the pronunciation of one particular sound to the techniques an author uses to create



excitement in a longer reading text, from an examination of a verb tense to the study of a transcript of an informal conversation to study spoken style. There are many different styles of study, from group examination of a text, to discover topic-related vocabulary, to the teacher giving an explanation of a grammatical pattern.

Harmer says, 'Successful language learning in a classroom depends on a judicious blend of subconscious language acquisition (through listening and reading, for example) and the kind of **Study** activities we have looked at here.

c. **Activate**

This element describes the exercises and activities which are designed to get students to use the language as communicatively as they can. During **Activate**, students do not focus on language construction or practice particular language patterns, but use their full language knowledge in the selected situation or task.

2.4 TEACHER ROLES

Several roles are assumed for teachers in Communicative Language Teaching. Breen and Candlin describe teacher's roles in the following terms: The teacher has two main roles: the first role is to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts. The second role is to act as an independent participant within the learning-teaching group. The latter role is closely related to the objectives of the first role and arises from it. These roles



imply a set of secondary roles for the teacher; first, as an organizer of resources and as a resource himself; second as a guide within the classroom procedures and activities. A third role for the teacher is that of researcher and learner, with much to contribute in terms of appropriate knowledge and abilities, actual and observed experience of the nature of learning and organizational capacities. (1980: 99)

Another role assumed by the teacher as a need analyst. Here the teacher has the responsibility of discovering and responding to student's language needs. The teacher has to be prepared to know what kind of group he/she has. When the teacher prepares classes he/she has to restrict the skills and language depending upon the students' learning style. The teachers also will be able to decide on themes and topics of the teaching materials according to the interest of the majority of the students. Because every student is not the same, the teacher should discern students' goals in order to achieve communicative competence style.

Another teacher role assumed by CLT approaches is that of adviser. In this role, the teacher is expected to show effective communication searching to maximize the relation of speaker intention and hearer interpretation, through the use of paraphrase, confirmation, and feedback. So, he/she is a manager of classroom activities. During the activities she acts as an advisor, answering students' questions and monitoring their performance in a "natural" way. At other times she might engage in the communicative activity along with the students. The teachers' role in the classroom is important not only for classroom methodological reasons, but also, for its effect on student



relationships in the classroom. This relationship will contribute favorably to effective learning.

Group Process Manager is also an important teacher's role in the classroom. CLT procedures often require teachers to reduce Teacher Talking Time and to increase Student Talking Time. It is the teacher's responsibility to organize the classroom as a setting for communication and communicative activities. Guidelines (Finocchiaro and Brumfit 1983) suggest that during an activity the teacher monitors, encourages, and suppresses the inclination to supply gaps in lexis, grammar, and strategy but notes such gaps for later commentary and communicative practice. At the conclusion of group activities, the teacher leads in the de briefing of the activity, pointing out alternatives.

2.5 LEARNER ROLES

In Communicative Language Teaching, learners' roles are very different from those roles that students have in traditional methods. Breen and Candlin describe the learner's role in the following terms: The role of learner as negotiator-between the self, the learning process, and the object of learning-emerges from and interacts with the role of joint negotiator within the group and within the classroom procedures and activities which the group undertakes. The implication for the learner is that he should contribute as much as he gains, and thereby learn in an interdependent way. (1980: 110.)

So, the learner's role is that of a negotiator in the learning process. The learner has to learn in a cooperative way rather than as an individual in the classroom procedures and activities. In this way Learners are using real



language to communicate. They interact actively in pairs or groups in trying to make themselves understand the language. Students are seen as more responsible contributors or managers of their own learning, and they are independent learners.

The students do most of the speaking, and frequently the scene of a classroom during a communicative exercise is active, with students leaving their seats to complete a task. Because of the increased responsibility to participate, students may find they gain confidence in using the target language in general. Students are more responsible managers of their own learning (Larsen-Freeman, 1986).

2.6 THE ROLE OF INSTRUCTIONAL MATERIALS

A wide variety of materials can be used to support communicative approaches to language teaching. The teacher who bases his/her teaching traditional methodologies uses the books as a unique resource to teach English. But the Community Language Learning approach syllabus possibilities the teacher to use a great amount of materials as a way of influencing the quality of classroom interaction and language use. Materials thus have the primary role of promoting communicative language use. There are three kinds of materials currently used in CLT such as text-based, task-based, and realia.

2.6.1 TEXT-BASED MATERIALS

There are numerous textbooks designed to direct and support



Communicative Language Teaching. Some of these are in fact written around dialogue drills, or sentence patterns and use visual cues, taped cues, pictures, and sentence fragments to initiate conversation based on a communicative approach. Also there are books which contain pair work, role plays and which carry out other pair activities which differ from traditional textbook modes.

2.6.2 TASK-BASED MATERIALS

A variety of games, role plays, simulations, and task-based communication activities have been prepared to support Communicative Language Teaching classes. These typically are in the form of items: exercise handbooks, cue cards, activity cards, pair-communication practice materials, and student-interaction practice booklets. In pair-communication materials, there are typically two sets of materials for a pair of students, each set containing different kinds of information. Sometimes the information is complementary, and partners must fit their respective parts of the "jigsaw" into a composite whole. Others assume different role relationships for the partners (e.g., an interviewer and an interviewee). Still others provide drills and practice material in interactional formats.

2.6.3 REALIA

Many proponents of Communicative Language Teaching have advocated the use of "authentic," "from-life" materials in the classroom. These might



include language-based realia, such as signs, magazines, advertisements, and newspapers, or graphic and visual sources around which communicative activities can be built, such as maps, pictures, symbols, graphs, and charts. Different kinds of objects can be used to support communicative exercises, such as a plastic model to assemble from directions.



CHAPTER III

IMPLEMENTATION OF THE JAZZ CHANTS

3.1 APPLICATION OF THE JAZZ CHANTS TO A GROUP OF THIRTY STUDENTS FROM TEN-ELEVEN YEARS OLD OF SEVENTH YEAR OF BASIC EDUCATION-PARALLEL "A" OF SANTIAGO DE COMPOSTELA ELEMENTARY SCHOOL

THE LITTLE RED HEN FAIRY TALE JAZZ CHANT

OBJECTIVE: The students will be able to ask questions about asking for help.

MATERIALS:

- Animal masks.
- Broom, radio, laptop.
- Dog, cat, duck, hen plush.
- Wheat, scissors, bread, mill, oven.
- Little red hen story sequence flash cards.
- Little red hen scramble sentences.
- Little red hen fairy tale jazz chant.

GRAMMAR:



- ❖ The students will review the definite/indefinite articles, future, question words, modals, past tense, irregular forms, exclamations, and contractions.

VOCABULARY:



hen,



duck,



rooster



chicken,



wheat,



cat,



dog,



bread,



mill

- The teacher shows the following vocabulary: (hen, chicken, dog, duck, wheat, bread, bake, cat, rooster, mill.) in a presentation in power point three times.
- Two times, students see and hear the words and pictures one by one.
- Students see and pronounce the words
- The teacher has a bag, which contains the real objects learned previously in the vocabulary; then the teacher makes animal noises, or describes the object depending on the vocabulary, and the students have to say the name.



EXAMPLE:

- ❖ The teacher shows a cat and says “miauu.”
- ❖ The whole class repeats “cat.”

PRESENTATION:

- a. The teacher shows the students a video of “The Little Red Hen” fairy tale.

The Teacher shows the video as many times as necessary until the students have a clear understanding of the characters and conflicts presented in the fairy tale.

- b. The teacher asks some comprehension questions about the video.

1. What is the setting of the story?
2. Name the characters in the story and tell something about each one.
3. How did the little Red Hen find the seeds?
4. Who planted the wheat?
5. Who cut the wheat?
6. Who took the wheat to the mill?
7. Who baked the bread?
8. How did the Dog, Cat, and Mouse respond when asked to help?
9. How did the hen respond to the animals when they did not help?
10. What were Mouse, Cat, and Dog doing instead of helping the Little Red Hen?
11. What did the hen tell the animals when they wanted to eat the cake?



13. How does the story end?

14. Do you help your mother?

PRACTICE

a. The teacher plays the cassette about The Little Red Hen Jazz Chant

Fairy Tale and has students listen to it.



Little Red Hen Jazz Chant Fairy Tale



NARRATOR

LITTLE RED HEN

DOG

CAT

DUCK

BABY CHICK CHORUS

CHICKEN CHORUS

ROOSTER CHORUS

CHICKEN CHORUS

Chicken in the yard working hard
Chicken in the yard working hard
Chicken in the yard
Going cluck, cluck, cluck, cluck.



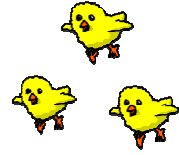
ROOSTER CHORUS

Roosters in the yard working hard
Roosters in the yard working hard
Roosters in the yard
going cock-a-doodle-do.





CHICKEN CHORUS
Chicken in the yard
Going cluck, cluck, cluck, cluck.....



- a. The teacher has the students listen to the fairy tale on the cassette again and follow along with their books open. The students should not speak during this step.
- b. After that, the teacher has the students do a line-by-line choral reading of the fairy tale. He/she provides a model and has the students repeat after him/her with books open. At this stage the teacher may stop at any point to correct pronunciation or intonation patterns.
- c. Finally, the teacher plays the cassette again. The students listen and read along with the chorus. Books are open.

LITTLE RED HEN SEQUENCE CARDS

1. The teacher shows some little red hen sequence cards to the students while she is reading the dialogues



Once upon a time there was a little red hen.

Hen: Who will plant this grain of wheat?

Cat: I'm sorry. Not I



Dog: I'm sorry. Not I

Duck: I'm sorry. Not I

Hen: Then I'll have to do it myself.

Hen: Who will thresh the wheat?

Cat: I'm sorry. Not I

Dog: I'm sorry. Not I

Duck: I'm sorry. Not I

Hen: Then I'll have to do it myself.



Hen: Who will take this wheat to the mill?

Cat: I'm sorry. Not I

Dog: I'm sorry. Not I



Duck: I'm sorry. Not I

Hen: Then I'll have to do it myself.



Hen: Who will make this flour into bread?

Cat: I'm sorry. Not I

Dog: I'm sorry. Not I

Duck: I'm sorry. Not I

Hen: Then I'll have to do it myself.



Hen: Who will eat this bread?

Cat: I will!

Dog: I will!

Duck: I will!

Hen: No, I'll have to do it myself.



2. After that, the teacher shows the little red hen sequence cards to the students,

and they have to repeat each sequence card along with the teacher.

3. Then the teacher divides the class into four groups and assigns them roles of the characters, cat, dog, duck, and hen; the teacher shows the sequence

cards; the students have to do a **complete** drama reading.

4. After that the teacher gives the students a Scrambled Sentence Order worksheet and students re-write the sentences putting the words in the correct order.

Exercise: This will grain wheat who plant of? (Who will plant this grain of



wheat?

PRODUCTION

- ✓ The teacher makes groups of four students and asks them to prepare a role play while the teacher prepares a real context using real objects.
- ✓ Then each group performs the role play while the other students listen and watch it.
- ✓ Finally the teacher presents feedback about student's errors.

3.2 COMMENTS ABOUT THE RESULTS BASED ON THE JAZZ CHANTS APPLIED TO A GROUP OF THIRTY STUDENTS FROM TEN-ELEVEN YEARS OLD OF SEVENTH YEAR OF BASIC EDUCATION-PARALLEL "A" OF SANTIAGO DE COMPOSTELA ELEMENTARY SCHOOL.

We applied The Little Red Hen fairy tale Jazz Chant using the three stages Presentation, Practice and Production, suggested by the Communicative Approach Method. We used a presentation in power point to introduce new vocabulary to the students. During this stage the students showed interest and curiosity while watching the animals and listening to the animals' names. They felt engaged, and they looked as if it was the first time that they had learned vocabulary in this way. After that, we used real objects for the vocabulary presented previously to test if the students had learned it. We showed the



objects and made the animal sounds and the students responded quickly without any difficulty. We can say that it is a good way to present vocabulary, because students can associate the word with the image and learn quickly.

After that, we presented a video of 4 minutes about The Little Red Hen Fairy Tale to the students, who were highly motivated to see it. The students were very quiet while looking at it. We showed the video two times, and we asked some questions about it. The students answered the questions correctly using good pronunciation. So, we can confirm that it is good input material for children because they benefit greatly by it. A video can be watched as many times as possible, and students have more opportunities to practice pronunciation. Also, we can see that a video is highly motivational. Young learners acquire language through happy experiences. Most important, a video creates an interesting and attractive environment that makes children enjoy learning.

After the students have had a good comprehension of the Little Red Hen Fairy Tale, we presented The Little Red Hen Fairy Tale Jazz Chant. The students understood the jazz chant quickly, and they made a real drama singing it. They enjoyed it a lot; while they were singing they were moving their bodies, fingers, and feet. In general students don't like to speak in English classes, because they are ashamed in front of the teacher or classmates. But while they were singing they felt free, and they didn't worry about making mistakes. So once more we can prove that jazz chants are fun material for students to use in a classroom. Learners are able to repeat the chants over and over, and then



remember them. By repeating chants, children not only can be directed to memorize chants, but basic grammar, too. Jazz chants are an easy way to imitate, practice and acquire both grammar and the natural rhythm of spoken American English.

A final fun activity was the Role-Play about The Little Red Hen. We made groups of four students, and encouraged them to participate in the role-play. We prepared an adequate environment for the role play. So, the students used real objects to perform it in a fun way. We can see that the students felt they were part of the story, and made the characters alive. They connected the activities with the language by using the real materials according to the scenes of the story. The students enjoyed themselves a lot because they were engaged in real communication with their classmates. They made some mistakes; however, it was not a problem. Role plays are good activities to develop fluency in the students in a real life situation.

We found many advantages in using jazz chants to teach English; however a problem that we found is time. All these activities require time. Role-play chants and simulations involve a lot of conversations and discussions. However, the benefits presented by the use of the jazz chant overcome all the obstacles.



CONCLUSIONS AND RECOMMENDATIONS

The conclusion of this research is that Jazz Chants are an attractive strategy for children in teaching ESL. It is a fun material for both teachers and students in the classroom because the chants are rhythmic and short. Also, Jazz Chants provide students with the natural stress and intonation patterns of conversational American English; chants improve their abilities in speaking and listening skills while reinforcing the basic grammatical structures of everyday life situations.

Jazz chants introduce and reinforce the language functions and structures of Every day spoke English. Each jazz chant contains a purpose for using language. These functions can be about greetings, identifying self and others, saying good bye, inviting, accepting and refusing etc. Jazz Chants also provide a formal or informal way of expressing this function. So, children can learn language in a real life situation as the communicative language teaching suggests. Teachers should take into account that active learning active learning provides better learning than simple memorization of grammar rules

This research also shows that Jazz Chants provide an innovative, exciting and effective way of improving students' speaking and listening skills. Students can hear natural spoken English rather than the teachers' pronunciation all the time, and they can keep the sounds in their minds. It is a good way to increase Students Taking Time and reduce Teachers Talking Time. When students are



singing they overcome their shyness to speak in English in front of the teacher and classmates. So, teachers can use a variety of jazz chants to develop a student's fluency, intonation, word choice and appropriateness in a real life situation. Students are given the best chances to exercise and show their production of the new language. It is also advantageous to the student who is too shy to talk. Good listening means acquiring new vocabulary, sentence structure and context. Speaking means using language meaningfully, expressing your thoughts and ideas through the vocabulary you know, and practicing sentence structure.

Jazz Chants are simple and repetitive, providing students with the language they really use. Above all, when students use oral language, in the flow of conversation or expression, one has no time to stop and think about the formal rules. Gradually fluency is obtained in a very different way. It comes from hearing and understanding phrases correctly modeled and from having the opportunity to apply this learning. In such interactive classroom activities, students could make every use of these communicative circumstances to train and develop their language fluency without stopping to think about their grammar errors while they are speaking.

Motivation is another important characteristic in this research. Students get greatly motivated by using chants in the foreign language classroom. Chants involve human emotions and students want to sing even if they don't understand the meaning of the words. Chants create an atmosphere of interest in the study of English and can lead from a "teacher centered" to a "student



centered” class”. So, Students become themselves when they sing or play, and they aren’t afraid of making errors.

Jazz chants help learners to construct dialogues because they use communicative drills. The Jazz Chant strategy is based on a combination of repetition and learner response. However, it avoids boring mechanical drills because it is meaning-based and communication-based, and, more important its language use is often authentic. During the use of a jazz chant students are involved in a real life situation context.

Jazz chants stimulate group work and role playing activities. Each jazz chant has a topic or function which enables teachers to use a variety of activities in the classroom. One of them is role play in which students can use English in a natural way, interacting with their friends. Also role play requires the learners to go beyond a text. They require the learners to have an understanding of a text and be able to apply their knowledge outside the classroom and apart from their own experiences.

By using jazz chants a teacher can use authentic materials in the classroom. These might include realia, such as signs, magazines, advertisements, and newspapers, or graphic and visual sources around which communicative activities can be built, such as pictures, symbols, graphs, and charts. Different kinds of objects can be used to support communicative exercises, such as a role play. Students learn better when they associated the language with activities and real objects.



Another fact that calls the attention is that jazz chants appeal to students of all ages and they work with large classes. There are a lot of jazz chants for beginner, intermediate, and advanced students. They are about mother goose rhymes, fairy tales, grammar, holidays, etc. However, it is the teacher who should choose them taking into account the students' needs. Besides, the jazz chants method works with small and large classes. The teacher can assign roles according to the dialogue, to one or more students. The teacher can use jazz chants in a variety of ways; it depends on the teacher's imagination.

An important aspect of this research is that the teacher can present a jazz chant to the students in many ways. According to the concept of the jazz chant, it goes well with the communicative language teaching method. So, teachers should use the jazz chant through the Communicative Language Teaching' stages which are Presentation, Practice and Production. The students' first needs are to know the context of the jazz chant, to get the new language, and then to put into practice what they have learned.

In this research the jazz chant method sums up the characteristics of the Communicative Language Teaching method. Communicative Language teaching makes use of real-life situations that necessitate communication. The teacher sets up a situation that students can encounter in their real life. Students' motivation to learn comes from their desire to communicate in meaningful ways about meaningful topics.



Teachers in communicative classrooms will find themselves talking less and listening more, becoming active facilitators of their students learning. The teacher's role is that of an "enabler". The teacher sets up the exercise in terms of essential language, context setting, and instructions, but because the student's performance and competency is the goal, the communicative approach acknowledges that every time we use language we do so to accomplish some language function, such as giving directions, asking for information, or persuading or giving assurances. It is not enough for language learners to be knowledgeable about target language usage forms or functions; in addition to this they must be able to use this knowledge in real life communicative contexts. Finally, it is important to note that through this research, jazz chants could certainly improve the ESL students' speaking and listening abilities while reinforcing the grammar structures of everyday situations. Besides, The Jazz Chants will surprise, inspire and delight students and teachers alike.



WORKS CITED

- Breen, M., and C. N. Candlin. 1980. The Essentials of a Communicative Curriculum in Language Teaching. *Applied Linguistics* 1 (2): 89-112.
- Craven, Miles. Listening skills: Jazz chants. 17 sep. 2002. Onestopenglish. 15 jun. 2010 <<http://www.onestopenglish.com/section.asp?sectionType=listsummary&catid=59396>>
- Finocchiaro, M., and C. Brumfit. 1983. The Functional-Notional approach. From Theory to Practice. New York: Oxford University Press
- Graham Carolyn. (1978) Jazz Chants; Oxford UP; New York.
- Graham Carolyn. (1985) Jazz Chants Fairy Tales; Oxford UP; New York.
- Graham Carolyn. (1986) Small Talk; Oxford University Press; New York.
- Graham Carolyn. (1992) Jazz Chants for Children; Oxford UP; New York.
- Graham Carolyn. (1993) Grammarchants; Oxford UP; New York.
- Howatt, A. P. R. 1984. A History of English Language Teaching. Oxford University Press. New York.
- Larsen-Freeman, D. (1986) Techniques and Principles in Language Teaching; Oxford University Press. New York.



Roberts, John. The Communicative Approach to Language Teaching. Jan. 4

2004. Dialnet. May 6 2010.

<http://dialnet.unirioja.es/servlet/articulo?codigo=919473>

Teaching Tips. 17 Dec. 2001. Pearson Logman.com. 10 Jun. 2010 H:\lesson

plan1\engage-study-motivate.html

Murphey, Tim. (1992) Music & Song Oxford University Press. New York.

Richards, J. C. and Rodgers, T.S. Communicative Language Teaching.

Approaches and Methods in language teaching Reino Unido C.U.P.p, p 64-**86**



APPENDIX

THE LITTLE RED HEN JAZZ CHANT FAIRY TALE

NARRATOR

LITTLE RED HEN

DOG

CAT

DUCK

BABY CHICK CHORUS

CHICKEN CHORUS

ROOSTER CHORUS



CHICKEN CHORUS

Chicken in the yard working hard
Chicken in the yard working hard
Chicken in the yard
Going cluck, cluck, cluck, cluck.

ROOSTER CHORUS

Roosters in the yard working hard
Roosters in the yard working hard
Roosters in the yard
going cock-a-doodle-do.



CHICKEN CHORUS

Chicken in the yard
Going cluck, cluck, cluck, cluck.

BABY CHICK CHORUS

Chickens in the yard working hard
Chickens in the yard working hard
Chickens in the yard working hard
going peep, peep, peep, peep.





CHORUS (ALL)

Cluck cluck, peep pee,
Cock-a-doodle-do
Cluck cluck, peep pee,
Cock-a-doodle-do.
Chickens in the yard working hard.
Chickens in the yard working hard.

NARRATOR

Once upon a time there was a Little
Red Hen who worked very hard from
Nine to ten. She started every
Morning at nine o'clock and worked
Every evening till ten.



CHORUS (ALL)

Little Red Hen
Little Red Hen
She worked very hard
From nine to ten
Going scratch, scratch,
Scratch, scratch
Pick it up, pick it up
Scratch, scratch
Scratch, scratch
Pick it up, pick it up
Day and night
From nine to ten
She worked very hard,
The Little Red Hen

NARRATOR

There was a dog in the yard
With the Little Red Hen
A lazy Dog who went "bow wow wow"
There was a cat in the yard
With the Little Red Hen
A crazy cat who went
"meow, meow, meow."



CHORUS (ALL)



Lazy dog, crazy cat,
There in the yard
With the Little Red Hen

NARRATOR

There was a duck in the yard
With the Little Red Hen
A duck who went “quack.”
Quack, quack, quack, quack.



CHORUS (ALL)



Lazy dog, crazy cat,
And a duck who went “quack”
Quack, quack, quack, quack.

NARRATOR

Now the dog and the cat and the
Duck who went “quack” loved to sit
Around the yard, and watch the
Little Hen work. One day while
She was busy scratching in the yard
She found some grains of wheat.

LITTLE RED HEN

Look! Look what I found!

DOG

What?



LITTLE RED HEN

Wheat. Some grains of wheat.



CAT (to DOG)

What? What did she find?



DOG
Wheat.

DUCK
What?



DOG
Wheat. Some grains of wheat.

CAT
Where?



DOG
There, there on the ground
She found some grains of wheat.

DUCK
Who cares what
She found on the ground



CAT
Not me

CHORUS (ALL)

Who cares what
she found on the ground.
Scratch, scratch.
Pick it up.
Who cares what
She found on the ground!



DOG

What'll you do with the wheath?

CAT

What'll you do?



DUCK

What'll you do?

LITTLE RED HEN

Plant it, of course.
Will you help?



DOG

I'm sorry, I can't.

LITTLE RED HEN

(to CAT)
Will you?



CAT

Not me.

LITTLE RED HEN

(to DUCK)
Will you?

DUCK

Oh, quack. Not me



I'm afraid I can't
I wish I could
But I'm afraid I can't

LITTLE RED HEN

Then I'll have to do it myself



NARRATOR

And she did. She planted the wheat
All by herself. It grew and it grew
Tall and strong.

LITTLE RED HEN

Today the wheat is ready to cut.
Today's the day, today's the day.



CHORUS ALL

Today's the day to cut the wheat.
Today's the day, today's the day.

LITTLE RED HEN

Who will help me cut the wheat?



DOG

I'm sorry, I can't.

LITTLE RED HEN

(to CAT)
Will you?





CAT

Not me.

**LITTLE RED HEN
(to DUCK)**

Will you?



DUCK

Oh, quack. Not me
I'm afraid I can't
I wish I could
But I'm afraid I can't

LITTLE RED HEN

Then I'll have to do it myself

CHORUS ALL

I wish I could
But I'm afraid I can't
I wish I could
But I'm afraid I can't

LITTLE RED HEN

Then I'll have to do it myself



NARRATOR

And she did. She cut the wheat
All by herself, and when the job was
Finished, she said:

LITTLE RED HEN

Now who will take



This wheat to the mill?



DOG

I'm sorry, I can't

LITTLE RED HEN

(to CAT)
Will you?



CAT

Not me.

LITTLE RED HEN

(to DUCK)
Will you?

DUCK

Oh, quack. Not me
I'm afraid I can't
I wish I could
But I'm afraid I can't

LITTLE RED HEN

Then I'll have to do it myself.
I found it
I planted it.
I cut it.
Now I can take it to the mill myself.

CHORUS (ALL)

Oh, yes, I guess
She can take it to the mill.
Oh, yes, I guess she can.

NARRATOR



And she did. The Little Red Hen
Picked up the wheat, and carried it
To the mill where it was ground into
Flour. Then she came back to the
Yard.



LITTLE RED HEN

Now who will help me
Bake the bread?

DOG

Bake the bred?
I'm sorry, I can't.



LITTLE RED HEN

Who will help me
bake the bred?

DOG

Not me.



CAT

Not me.

DUCK

Not me.



LITTLE RED HEN

I see. Oh, well. I'll have to do it myself.

NARRATOR

And so she baked the bread, and
It was wonderful. When the bread
Was ready, the dog and the cat and
The duck gathered around the Little
Red Hen, waiting and hoping for a
Big piece of the fresh , warm bread.





LITTLE RED HEN

Now who will
Help me eat this bread?

DOG

I will



CAT

Me too.

DUCK

So will I



LITTLE RED HEN

Oh, no.
No, you won't.
Not you.
Not you.
Not you.
None of you will eat this bread.
I'm going to eat it myself.

NARRATOR

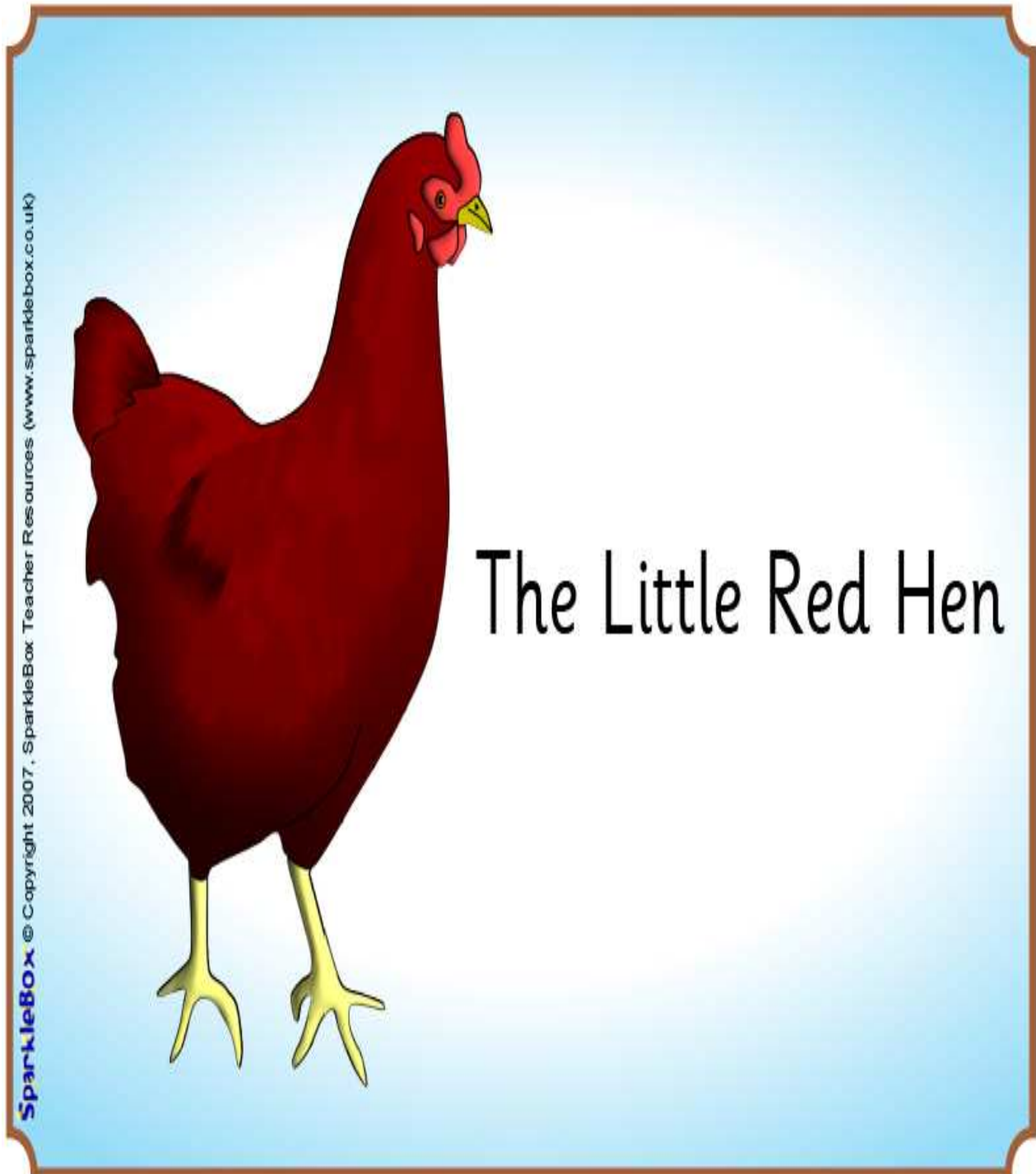
And she did. And that was the story
Of the little Red Hen who worked
Very hard from nine to ten. No one
Helped the Little Red hen. She did
It all by herself.



LITTLE RED HEN SEQUENCE CARDS

Once upon a time
there was
The Little Red Hen

Three illustrations are arranged horizontally. On the left is a bundle of wheat stalks with green heads and brown stalks. In the center is a red hen standing on two yellow feet. On the right is a golden-brown loaf of bread with a dark crust.







SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)

Who will cut the wheat?

wheat

The image is a cartoon illustration on a light blue background. On the left, a red chicken with a red comb and wattle is shown in profile, facing right. A large white speech bubble with a black outline is positioned above the chicken's head, containing the text "Who will cut the wheat?". To the right of the chicken is a rectangular box with rounded corners and a thin black border. Inside the box, the word "wheat" is written in a simple black font at the top. Below the text is a cluster of several green wheat stalks with golden-yellow heads, growing out of a small patch of brown soil. On the far left edge of the blue background, there is vertical text: "SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)".





SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)

Who will take this wheat to the mill?



The image is a teaching resource for the parable of the speck of wheat. It features a red chicken on the left and a yellow windmill on the right. A speech bubble from the chicken asks, 'Who will take this wheat to the mill?'. The windmill is enclosed in a rounded rectangle with the word 'mill' written above it. The entire scene is set against a light blue background with a brown border.



SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)

Who will make this flour into bread?

A red chicken is shown on the left, looking towards a bag of flour on the right. The bag is brown with a white top and is labeled "flour". A speech bubble originates from the chicken's beak, containing the text "Who will make this flour into bread?". The entire scene is set against a light blue background with a brown border.



Who will eat this bread?

bread

SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)

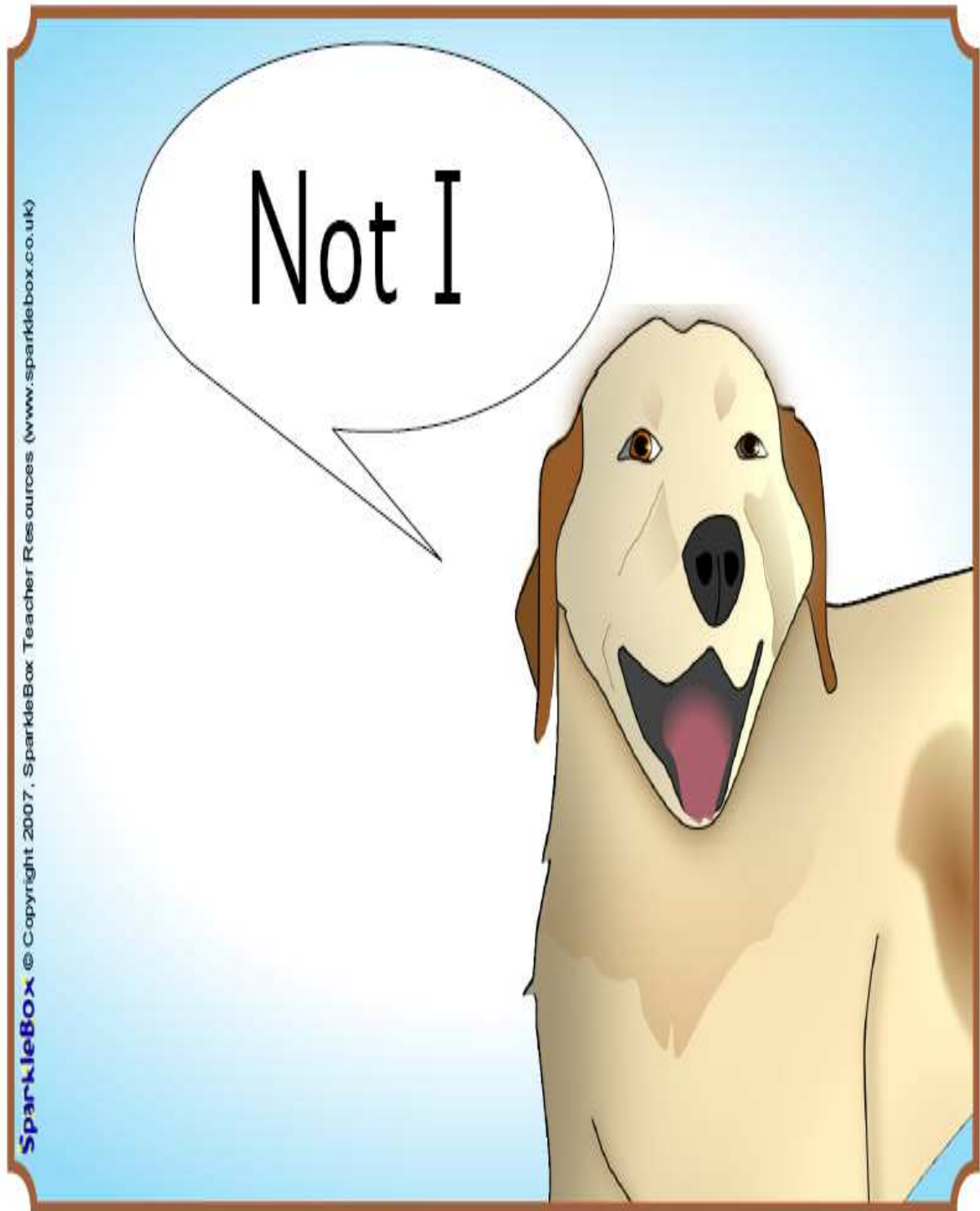
The image is a cartoon illustration on a light blue background with a brown border. On the left, a red chicken with yellow feet and a red comb is looking towards the right. A large white speech bubble with a black outline is positioned above the chicken, containing the text "Who will eat this bread?". To the right of the chicken, there is a white rectangular box with a thin black border. Inside this box, the word "bread" is written in a simple black font above a 3D illustration of a golden-brown loaf of bread.



SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)



SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)



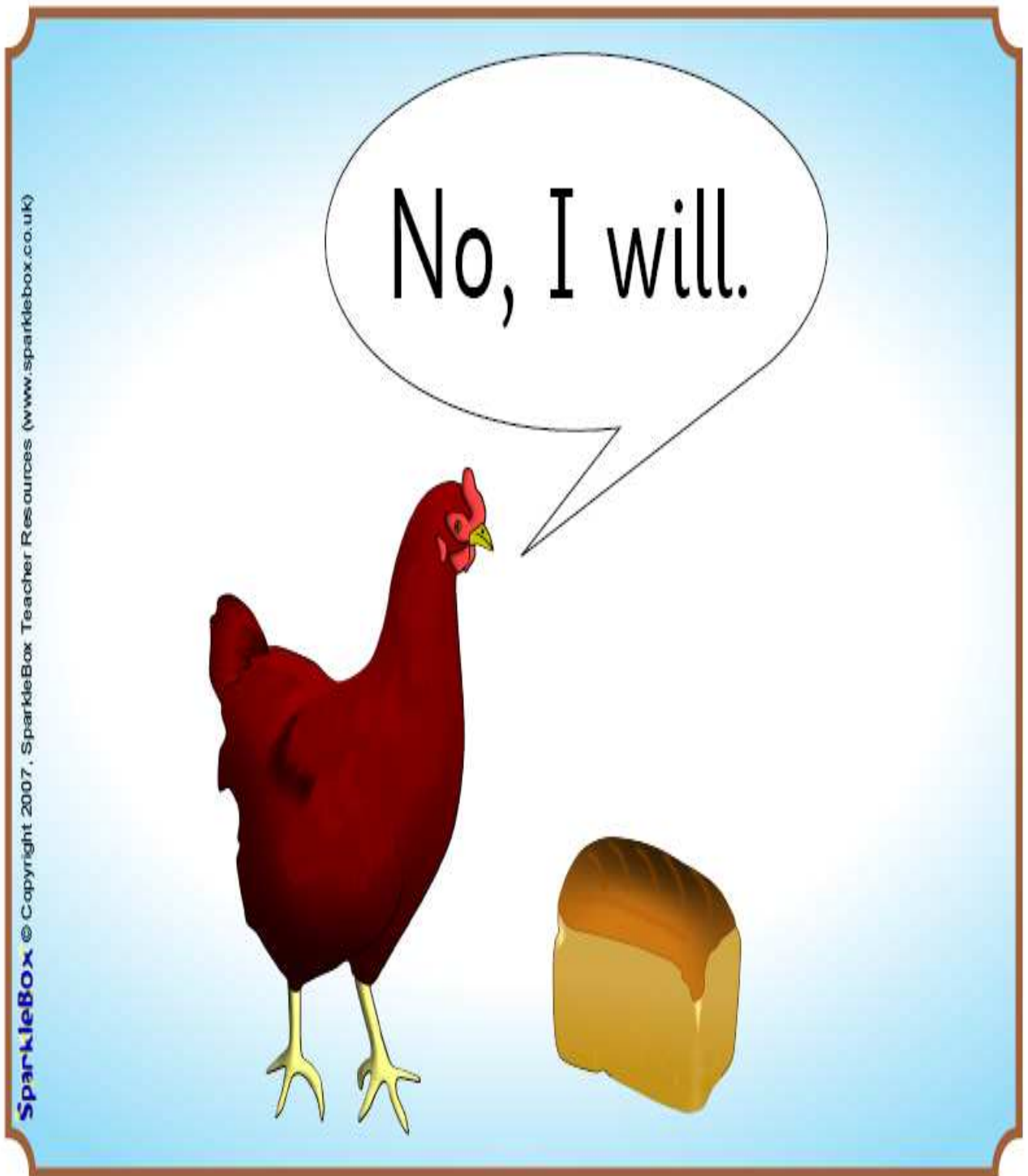


SparkleBox © Copyright 2007, SparkleBox Teacher Resources (www.sparklebox.co.uk)









8. make who into this noun will bread:

.....

9. will this eat Who bread?



.....
10. have do myself. No, to I'll it
.....

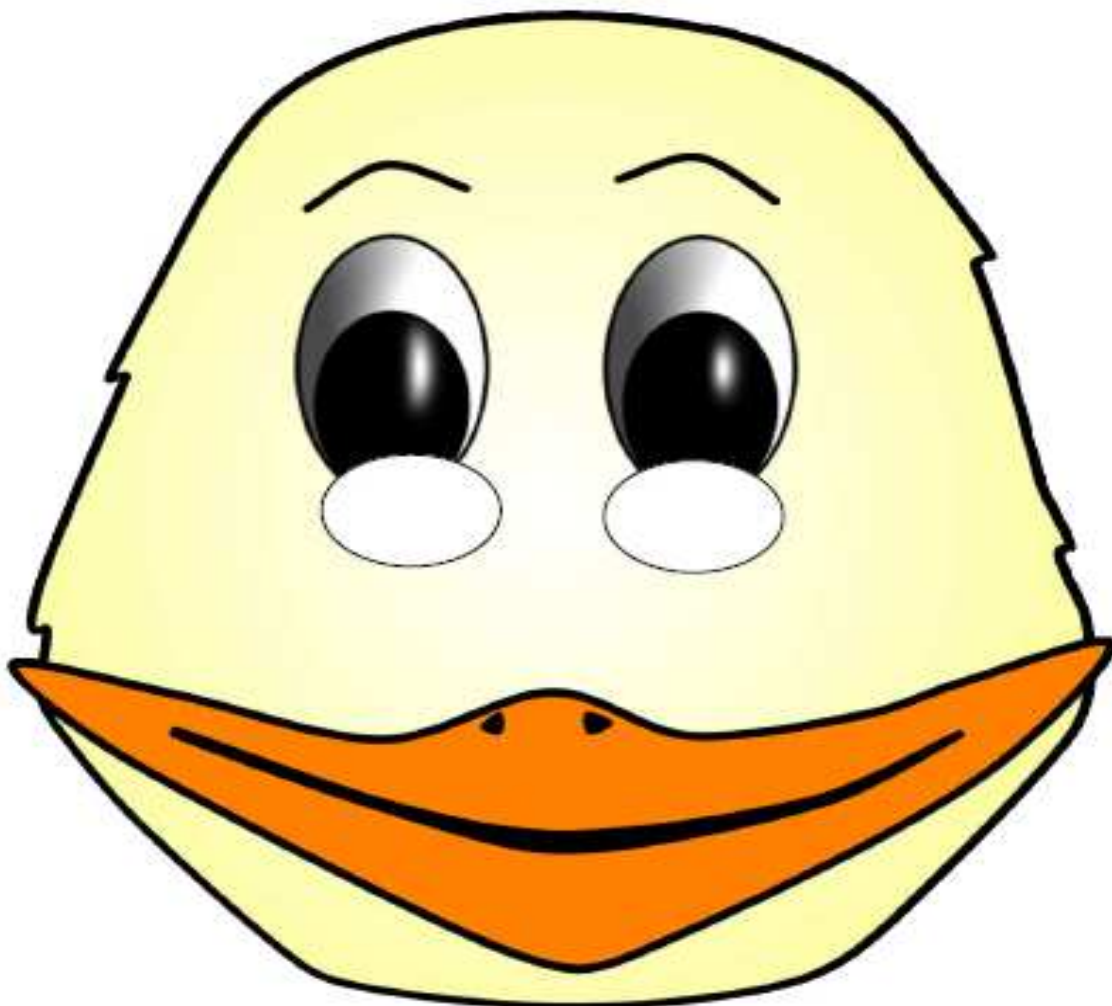
Little Red Hen role-play masks



Cut out the masks and eye holes, and attach to a lollipop stick for children to hold when role-playing.



Little Red Hen role-play masks





Little Red Hen role-play masks



MARIB
GUAD/



Little Red Hen role-play masks



SparkleBox © Copyright 2009, SparkleBox Teacher Resources (www.sparklebox.co.uk)

JAZZ CHANTS IMPLEMENTATION









LESSON PLAN Nº 1

I get up at seven thirty jazz chant

Level: All levels

Materials: I get up at seven thirty jazz chant hand-out.

Aim: The students will be able to use the present simple to talk about their usual routines. Also students will practice intonation patterns.

Vocabulary: get up, take, have breakfast, brush, , start, have lunch.

- ❖ The teacher can pantomime the actions or show pictures to convey the meanings

Presentation:

- ❖ The teacher uses a picture of a secretary and tells about her routines.

She gets up at 7 o'clock.

She takes breakfast at 8 o'clock.

She works in a bank.

She goes to the gym twice a week.

- ❖ Then the teacher explains the third person plural by writing two sentences, and the students have to find the difference.



Practice

- ❖ The teacher has students listen to the jazz chant on the cassette again and follow along while reading it. Students should not speak during this step.
- ❖ After that, the teacher has students do a line-by-line choral reading of the jazz chant. He/she provides a model and has the students repeat after him/her while the students are reading. At this stage the teacher may stop at any point to correct pronunciation or intonation patterns.
- ❖ Finally, he/she divides the class into two groups, and one group asks questions and other group responds to the questions.

Production

- ❖ The teacher makes groups of two students, and they have to work by themselves alternating the different parts. Then they have to perform them in front of the class.
- ❖ After that, the students have to describe their daily routine to their partners. The student who is listening has to say after his/her classmate
Seven o'clock? Seven thirty? Seven forty-five? Eight fifteen? Nine o'clock? One o'clock? Five fifteen? Seven thirty?



I get up at seven thirty

Here's my day. This is what I do.

I get up at seven o'clock.

Seven o'clock?

Seven o'clock.



I take a shower at seven thirty.

Seven thirty?

Seven thirty.

I have breakfast at seven forty-five.

Seven forty-five?

Seven forty-five.



I go to school at eight fifteen.

Eight fifteen?

Eight fifteen.



I start classes at nine o'clock.

Nine o'clock?

Nine o'clock.

I have lunch at one o'clock.

One o'clock?

One o'clock.

I go home at five fifteen.

Five fifteen?

Five fifteen.

I have dinner at seven thirty.

Seven thirty?

Seven thirty.

I go to bed at ten forty-five.

Ten forty-five?





Ten forty-five.

And then I start all over again.



LESSON PLAN Nº 2

This is my Family Jazz Chant

Class: Seventh (10-11) years of English

Objective: The students will be able to use the possessive adjectives.

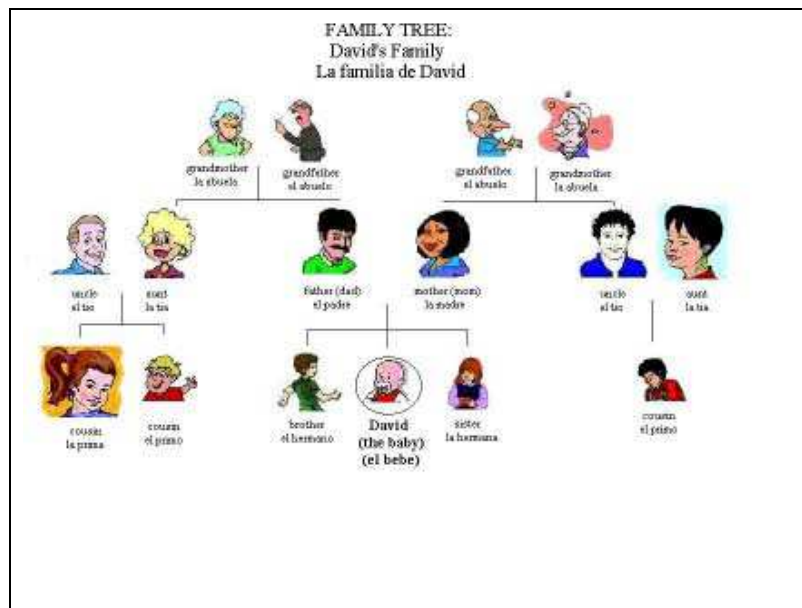
Structural: This is my father; his name is Ibrahim (present tense of verb to be.)

Functional: Talking about family, using possessive adjectives: my, his, her.

Skills: Listening, Speaking, Reading and Writing.

Presentation:

- ❖ The teacher presents new vocabulary about “My family”: mother, father, son, daughter, brother, sister, grandfather, grandmother, etc.



- ❖ The teacher repeats the necessary times until the students acquire the new vocabulary.
- ❖ The teacher writes the following chant on the board to provide the students with more practice.



THIS IS MY FATHER, HIS NAME IS IBRAHIM.

Verse 1: This is my father, his name is Ibrahim.

This is my mother, her name is Yassmin

This is my family. (twice)

Verse 2: This is my brother, his name is Ismail.

This is my sister, her name is Nermine.

This is my family. (twice)

Verse 3: This is my grandfather, his name is Mohamed.

This is my grandmother, her name is Maryam.

This is my family. (twice)

- ❖ The teacher reads the whole chant to the students, to provide them with a model.
- ❖ Then the teacher reads it three times, line by line, pointing to each word.

Practice:

- ❖ The teacher reads another time and the students have to repeat after him/her. While the students repeat, the teacher points to each word they read.
- ❖ The teacher lets the students read in one voice, by pointing to each word as they read the chant.
- ❖ The teachers practice the chant several times: individual and rows, etc.



- ❖ The teacher divides the class into 3 groups (A,B, and C). Each group sings the chant. The whole class applauds the best group.

Production:

- ❖ The teacher encourages the students to write their own chants using the real names of their families.