

## The Effectiveness of Using Songs and Dialogues to Teach Students' Pronunciation

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### Abstract

This research was conducted to observe fourty eight seven graders of SMP N 17 Pekalongan's pronunciation ability in pronouncing the simple phrases. The participants were divided equally into two groups for the experimental research. The first group used songs in teaching and learning the pronunciation and another group used dialogues. The data of this study were taken from the recorded voice that we transcribed and the teacher's notes. Based on the transcription we gave the score based on the score rubrics we made before. The analysis was observed quantitatively from the recordings, transcription, scores based on the score rubrics from the pre-test and the post-test, and the teacher's notes which were taken during and after the lesson. We analyze and describe the result based on the data and used SPSS and t-table to analyze the post-test. The result showed that in general, the group used songs produced better result than the group used dialogues. The participants that used songs tended to attend the pronunciation class more willingly and showed more enthusiasm in conducting the activities. Meanwhile the participants that used dialogues were distracted after hearing the songs sung in the group that used songs. It is suggested that teachers must know how to control the situation and to keep the students from disturbing other classes because sometimes singing songs make the students over enthusiastic.

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## INTRODUCTION

Most people think that mastering a language can be proved when a person can speak the language using the correct pronunciation. Wrong or improper pronunciation in a word can make different interpretation of meaning. Using correct pronunciation in English makes us easier to communicate and to be understood by others especially by the native speakers.

In real life when you talk to people, the first thing they notice during a conversation is your pronunciation. You usually do not have to use many complicated words, so your limited vocabulary is not a big issue since you can use more simple words to express the word that you do not know in your everyday communication. In fact, the person that you talk with will notice right away if your pronunciation is good or bad only from the first few simple words. They will think of you as a bad English speaker when you have a poor pronunciation with very strong foreign accent, and your good vocabulary and grammar cannot help you.

With your strong foreign accent, you are making difficult for people who listen to you. Your strong foreign accent is irritating for other people if they have to keep asking you to repeat, but they still cannot figure out what you are saying. Consequently, people will avoid communicating with you as much as they want if it takes a lot of efforts to understand your English. In contrast, when you have a pleasant accent that is easy for them to hear and to understand you, they will enjoy talking to you.

One of the most difficult problems facing by the English non-native speakers is pronunciation. English non-native speakers usually find obstacles to overcome when trying to achieve fluency. Due to their inability to pronounce the sounds of words properly, many non-native speakers have studied grammar for many years but are unable to speak like native speakers. Improper pronunciation can lead to negative impression, misunderstanding and ineffective communication. Therefore, pronunciation is very important and needs to be

taught in English language teaching as early as possible.

Unfortunately, pronunciation in English language teaching is not specifically discussed in the Junior High School curriculum. It is integrated in reading and speaking materials. Based on the Kurikulum Tingkat Satuan Pendidikan (KTSP) or School Based Curriculum (SBC) the English teaching and learning have to improve four language skills; they are listening, speaking, reading, and writing. However, in a real education world the English teacher not only conveys the four skills but the teacher also needs to convey other aspects of language mainly vocabulary, structure, and pronunciation. These vocabulary, structure, and pronunciation are very important to support the four English skills. It means that all English teachers have to master vocabulary, structure, and pronunciation in order to support the teaching of the four skills.

With regard to pronunciation, in SMP N 17 Pekalongan, most of the students would say that they were Javanese and could not speak or pronounce English words when they were asked to read or to speak in English. Therefore, they had got very bad pronunciation in reading aloud. They felt very reluctant to speak in English. If they did, they read English just like the way they read in Indonesian. When the first author taught them, she could see that some of them loved singing during the lesson accompanied by musical sounds or by beating the table or chair. The facts inspired the first author to use songs in teaching English pronunciation.

We can use songs as the materials in English language teaching. Songs in the classroom can encourage someone who still learns a new language. The use of songs in the classroom also can comfort, amuse, entertain students in a new activity, and also unite between the world of leisure and the world of learning.

Salcedo (2002) points out that "songs as amelioration of memory of text and may be an effective way to provoke language acquisition. They also strengthen the grammatical structures

learned in class". Not only for the adult, the use of songs will also be more effective in teaching the new language to young learners, as Lynch (2005) perceives "all children can undergo different types of accents".

We can figure it out that there are many benefits that we can find in using songs in English language teaching and learning. Songs can improve students' four language skills, linguistic knowledge, pronunciation, and cultural consciousness.

There are additional benefits of using songs mentioned by El-Nashar (2003: p. 5). El-Nashar says that songs will help students to develop physical coordination. El-Nashar also indicates the efficiency of using songs in English learning teaching process.

Moreover, according to Schoepp (2001), "songs can create a relaxing, entertaining and non-threatening classroom atmosphere in which the anxiety filter of learners will be made and they will be more open to learning in this regard". In addition, Nation (1990) once said: "songs allow learners to repeat and to memorize chunks of language. This contributes to vocabulary learning too; repetition is needed to help learners remember words".

Theoretically, Friedrich Nietzsche says that "without music, life would be a mistake" (1889: p. 33). Therefore, the reason why the EFL (English as a foreign language) teachers overlook the power of such handy instrument in classes from time to time is because "Songs, combinations of music and lyrics, possess many intrinsic merits which render a valuable source for language learning and teaching" (Shen, 2009). "As song lyrics have many repetitive verses, their use can help L2 learners' skills by exposing them to forms, syntax, lexical items, segments and suprasegmentals" (Abbott, 2002).

Medina (1993) perceives "a wide variety of useful vocabulary items can be acquired through popular songs". "Using students' favourite songs to teach vocabulary creates endless opportunities for revision which is fundamental for storing the information in long term memory" (Murphey, 1992). Besides, "Murphey believes that music may help learners

to overcome the problem of retaining vocabularies since it has the quality of sticking in one's head" (Zhang and Wu, 2011b). Murphey calls this ability "the song stuck in my head phenomenon" which stands for "the echoing in our minds of the last song we heard" (p.7).

Another indispensable element of songs besides music is lyric. Lyric serves as a direct genuine source of teaching materials in foreign language classes. Therefore, teachers should not overlook songs because there have been abundant researches as an authentic teaching resource in language teaching abroad using songs (Maley, 1997; Eken, 1996; Gaston, 1968; and Geoff, 2003).

The works of Gardner's "Multiple Intelligence Model" (1993) proved the importance of song and music in language learning. This model proposes the view of natural human talents. Gardner (1993) claims that his view of intelligence avoids the conceptual narrowness and culture free.

There are many diverse ways of how to teach, and learn a language. In this study, the researchers examined the result of using songs to teach English pronunciation and the functions of songs in an English classroom.

#### Songs and the English Language Learning

Songs can be used to facilitate learning different aspects of language. They had been indicated in several studies. Ayotte (2004); Fischler (2006); Fisher (2001); Ransdell and Gilroy (2001); Schon et al. (2008); Sloboda, (1990), cited in Alipour et al. (2012); and Lopera (2003) believed that "including social contexts, the interaction with students' moods and feelings, and enhancing the availability of authentic texts in English are important reasons for incorporating songs into teaching contexts".

Otilie (2010) stresses that "For many people whose first language is not English or they do not learn English as a second language in school like in some European countries for instance Belgium and Moldova". In Indonesia, the first exposure of most Indonesian to English may probably be through popular songs. Lynch (2005) had the same point of view as Otilie. He

points out in his article that “language teachers should use songs as part of their English language teaching”. Songs contain natural language. They are easily obtainable, and are natural and fun among the reasons given in his/her article. He/she also stated that the cultural aspects and even different types of English accents in a song could introduce a variety of new vocabulary. A teacher could select the songs to suit the needs and interests of his/her students. Moreover, the teacher also could use the lyrics of songs in relating to situations of the world around the students. Overall, Lynch concluded that an enjoyable speaking, listening, vocabulary and language practice could be offered in songs.

In addition, Orlova (2003) stated that “for the last two decades, English as a Foreign Language (EFL) methodology has been actively considering the possibility of using music and songs in class”. She/he claimed the use of songs in language classes puts the participants at ease and makes them more attentive. The use of songs can also increase their desire to learn a language based on the 10-year experience of incorporating songs in the language teaching. A versatile way to look at the language can be offered by the music in the songs. Music also can be used to reinforce and improve speaking, listening comprehension, vocabulary and phrasing. Beare (2010) also supported Orlova’s opinion in her/his article on using music for the ESL (English as a Second Language) classroom. She/he reported that the participants of the research would know what the lesson would be about by using music in the beginning of a lesson. Using music for the ESL classroom was a great way to introduce new vocabularies to participants. By using music for the ESL, a teacher could lead her/his students thinking in the right direction.

The fresh impetus following advances in brain imaging methods in the early 1990s had been received by the relation between music and language as the subject of research in a wide interdisciplinary field (cf. Besson and Friederici, 2005: p. 57). Neuroscientific studies (cf. e.g. Besson, et al. 1998; Besson and Schön, 2003;

Bigand, et al. 2001; Bonnel, et al. 2001; Groussard, et al. 2010; Kolinsky, et al. 2009; Patel, 2008 & 2012; Peretz, 2006 & 2012; Peretz and Coltheart, 2003; Poulin-Charonnat, et al. 2005; Racette and Peretz, 2007; Schön et al. 2005; and Schön, et al. 2010) had helped to shed light on the question of whether and to what extent music and language are integrated cognitively in the human brain. However, a brief discussion of why music should be studied in relation to language and language learning will be provided before outlining the results.

In addition, other studies like Rauscher, et al. (1993) have shown more specific benefits of music for language learning while investigating the so-called ‘Mozart effect’, i.e. beliefs that music may have beneficial side-effects on general cognitive skills (cf. e.g. Schellenberg, 2006).

However, many adults have experienced that a well-known melody from childhood can immediately bring the corresponding lyrics to mind and not only does music facilitate comprehension, it also promotes long-term retention in the memory; an experience for which Wallace (1994), McElhinney and Annett (1996) and Rainey and Larsen (2002) all found experimental support. Wallace (1994) and McElhinney and Annett (1996) showed that lyrics were retained better in immediate and delayed post-tests if participants were presented with the songs rather than spoken versions of the lyrics. Even they conducted studies with previously unknown songs.

Music and songs may aid language learning because they facilitate verbal comprehension and help to store texts in long-term memory. Moreover, they have great motivational value in the language classroom and provide conversational language input in relatively simple and repetitive structures. There are some neuroscientific evidences that music and language are at least partially integrated in song processing and song memory, a fact that was exploited in the study. (cf. e.g. Murphey, 1990; Abbott, 2002; Ludke, 2009).

Lo and Li (1998) offered similar suggestions. They believed that songs provide

enjoyment and develop language skills. It is also noted by several authors as stated before. They suggested that songs provide a break from the normal class routine and that learning English through songs develops a non-threatening classroom atmosphere in which the four language skills can be enhanced.

#### Songs in the Classroom

Ratnasari (2007: p. 11) defines "songs as a kind of art work that are intended to be sung either with or without instrumental accompaniments". Simms (1993: p. 29) defines a song as "a short of piece in one concise movement for the medium of solo voice and piano." In other words we can say that song is a musical composition. Songs which are commonly accompanied by other musical instruments contain a vocal part that is performed with the human voice and generally features words (lyrics). Song is also a work of art which can be enjoyed by anyone.

Agustina and Puspawati (2008) shared their experience of using song worksheets containing pre-listening, while-listening and post-listening phases to evoke students' listening skills. In brief, they had made an effort to change the idea that listening activities are passive ones which should be done in language laboratories. Moreover, Segura and Villalba (2005: p. 70) also wisely mentioned that using songs in classes can help EFL learners engage willingly in the listening activities. However, the interest of the students and the level of the class should be considered in choosing lyrics with appropriate complexity (cited in Neisa, 2008).

In mentioning the type of songs, Kaliani (2007: p. 134-136) also said that there were three kinds of songs. They are language song, communication song, and action song. Language song is a song where one structure or a lot of lexis is repeated over and over again. Communication songs are songs with a language that closely approximate normal speech styles. The last type is an action song. It is a song which requires actions or some sort of mime to be performed while singing it.

Any kinds of songs are made by the combination of music and language. Being a combination of music and language, songs have innumerable virtues that deserve our attention. An impeccable tool for language teaching can be made by song's richness in culture and themes, song's richness in idiomatic and poetic expressions, song's richness in therapeutic functions and so on.

Themes and expressions which are abundant in songs will echo in the learner's heart as it is mentioned by Bolitho and friends in their research. "Acquisition of automatic language skills depends on rich, meaningful, repeated exposure to comprehensible input without awareness." (Bolitho, et al., 2003: p. 253). Songs are highly expressive. Some songs convey love and emotions; some tell a memorable and moving story; some embody one's dreams and ideals; and some reminisce about the golden past.

In addition, Gaston (1968) has pointed out that "music has several therapeutic functions, such as promoting self-esteem through increased self-satisfaction in musical performance and using the unique potential of rhythm to energize and bring order". Therefore, we can say the foremost function of songs is to provide relaxation and recreation. When people are tired, it is quite common that they will sit back and listen to a piece of music or they may hang out with friends to sing in Karaoke, clubs or bars. Music has the power to soothe people's emotions, refresh their minds and to unlock their creativity.

Students beyond puberty are more apt to be affected by anxiety in learning a foreign language. Therefore, successful language learning becomes crucial to minimize the amount of anxiety in foreign language learners. "Anxiety, associated with negative feelings, such as upset, tension, frustration, self-doubt and fear, would impede language learning" (Larsen-Freeman, 2000).

An affective learning is also an effective learning. An affective engagement with language can "stimulate a fuller use of the resources of the brain", rekindle "neural paths between areas of

brain” and deepen the multidimensional processing of language in the light of psycholinguistics (Bolitho, et al., 2003: p. 256). The learner’s capacity for learning will be expanded and whereby unexpected results will be produced through affective learning. Therefore, we can use songs in language classes. Listening to English songs will prepare EFL learners to genuine English language they are to face with. Teachers can devise special exercises to assist students in improving their listening comprehension. A gap-fill task can be used to help students notice and absorb the phonetic reality in native English speakers’ speech.

Songs can also be used to teach natural pronunciation efficiently. We can easily find songs sung by either American, British, Canadian or Australian singers and let learners choose which pronunciation they would like to imitate. Native singers’ pronunciation provides a model for EFL learners. By repeatedly listening to and learning these songs, students will gradually correct their errors and achieve more native like pronunciation.

Moreover, EFL learners also will get familiar with and internalize songs through repetition and imitation. For that reason, to sing an English song well demands familiarity with a number of phonological rules. For instance, liaisons, loss of explosion, assimilation, voicing, deletion, insertion and so on are the most common phenomena that occur nearly in every English song. To describe these phonological rules in linguistic terminologies could be an abstract and delicate task, but English songs serve as a medium through which these rules can be made concrete and accessible.

One of the songs in the famous Disney cartoon “Lion King” Can You Feel the Love Tonight always rings in learners’ ears who watch the film. Most learners are eager to take a further step to understand the song. They try to understand what the singer’s expression and then sing the song by themselves. Learners will feel surprised. They can remember all the words that appear in the lyrics, even the difficult ones with such a motivation.

Another example, Lemon Tree a very familiar pop song provides ample opportunities for students to focus on the study of the present progressive tense in English grammar. The nature of songs is fairly repetitive and consistent. After listening to this song, students will easily memorize these simple sentences, tend to use them in their own conversation and even correctly produce their own sentences of the present progressive tense. The lyrics are “I’m sitting here in a boring room”, “I’m wasting my time”, “I’m hanging around, I’m waiting for you”, “I’m driving around in my car. I’m driving too fast, I’m driving too far”, “I’m turning my head up and down, I’m turning turning turning turning around”, “I’m stepping around in a desert of joy” and so forth.

Songs can also be used in a writing class. In a writing class, advanced writing may bore EFL learners. Most students will get confused starting the first line of the writing. Even the teacher has given them the topic, especially the beginners. Teachers need to make writing fun in their classes by inventing something new. Writing lyrics by imitation might be an effectual way of digging out EFL learners’ creativity in language. The right song will arouse their empathy, stimulate their inspiration and lighten their passion to express their experiences and emotions. Besides writing lyrics by imitation we can also use creative writing of songs. Students are encouraged to create their own lyrics by following the same tune and imitating the format of the lyrical lines of the original song in creative writing of songs.

We conclude that there are many procedures that we can use by using songs as the media or as the techniques in an English language leaning in improving the four skills and other language aspects, like pronunciation, grammar, or vocabulary. We can find in our English class that most students will be eager to take a further step to sing the songs. Teachers will feel surprised that the students can remember all the words that appear in the lyrics, even difficult ones.

### Dialogues in the Classroom

We highlight the definitions of dialogues by Pat Pigg and Pilleux before we talk about how to use dialogues in class. Pat Pigg (1976) mentioned that “dialogues are meaningful natural excerpts of conversation focused on one point of English usage and capable of stimulating further conversation”. And according to Pilleux (1969) “a dialogue in foreign language teaching, as we usually understand it, is a natural conversation to be presented either orally or in writing, practiced, and drilled in class”. Pat Pigg and Pilleux have the same idea in determining the definition of dialogues as conversations which can be used in class.

There are many things to do with dialogues in class. We can make our own dialogues or use the dialogue from course books. If you use course book dialogues or similar conversations as a starting point, you can give students confidence and reinforcement. It can also give you a useful source of material in an emergency if you use a dialogue and then do something fun with it. And it is going to be a useful filler activity if you run out of ideas or suitable material.

Connected with the idea in using dialogues in class, Clare Lavery mentioned five ways; the first is ‘chop them up’. In ‘chop them up’ the first thing we do, we can mix up 2 short conversations and ask students to unscramble them. Students then choose one to perform. Then we put pieces of a dialogue on 5-8 slips of paper. Each student in the group reads their slip of paper without showing it to anyone. We ask students to decide if they might have a reply to a question, for example. After that we can either place students in groups to pool their knowledge and write the dialogue. It doesn't have to be word perfect, just the meaning needs to come across or ask students to practice saying their "piece" with the tone they think appropriate (can cause laughter!). Then we ask students to circulate and to say their bits. If they meet a person who seems to have a part of their sequence they can form a couple. We set a time limit and walk around listening. We decide

when to stop the game and then put students in pairs, small groups or just do the task as a whole class: reconstruct what you think the dialogue is about. This can lead to different interpretations and lots of creative thinking to fill in gaps. We remind them that there is no right answer!

The second is ‘damage them’. The steps are first, we can create artificial raindrops/coffee spills or smudges in dialogues. It works best if you use a bigger print size than usual (18-20). We must always have a top copy and a damaged one for you. Then we can half blanked out words (like a slight tear down the side of the dialogue) encourages learners to guess from the context what is missing. Finally, we can miss out key items in the dialogue which students need extra practice on, such as prepositions, auxiliaries etc. We ask students to insert the missing bits. We can increase the level of difficulty by removing the spaces so they have to identify what and where items are missing.

The third is way is ‘dictate them’. In ‘dictate them’ we can ask the students take notes of key words or key verbs the split classes into 2 with one half making notes on a specific aspect of the conversation and the other half noting down expressions or key words. We put students in pairs or small groups to reconstruct the dialogue and act it out. Then we ask them to read one side of the conversation and give them time to make notes of possible replies or words by the other person in the conversation. We emphasize that it is up to their imagination and there is no one correct answer. Then we put students in pairs to work out a dialogue using their pooled notes.

Then the fourth way is ‘add nonsense’. How to do ‘add nonsense’? First we take out key words. We mix them up and put them back in the wrong places. Students will have fun making sense of it all. We challenge pairs or groups with a time limit. The last we misspell 5 items. Can students spot the mistakes? We give a time limit and focus on key items you want to revise.

Finally, the fifth is ‘ask them to create their own conversations’. In ask them to create their own conversations’ we can use a short story, a song, a video or a photo story. Based on

a short story they read with you, we can ask them to imagine a key conversation between characters in a specific part of the story. This gives them a framework. Based on a song that the singer is singing to a specific person, we can ask them to imagine the conversation they have following the song. From an advert on video, we can show a sound off video of an advert and ask students to brainstorm a dialogue and write the script in small groups. We can compare their script to the original. From a photo story (see teen magazines - also in your host country), we can blank out the speech in the bubbles and ask them to be story writers for the lesson. The group with the best story wins. They can also pass around their versions and read each others.

Besides Clare Lavery, we have got Kenneth Beare. Kenneth Beare in his article 'How to use dialogue in class' in <http://esl.about.com/od/eslteachingtechnique/a/brainmusic.html>, stated that "dialogues are useful for a wide range of purposes in class". There are some activities that use dialogues in class. We can use dialogues to practice stress and intonation, base impromptu skits on dialogues, extend dialogues to full blown productions, and paraphrase dialogues. In using dialogues to practice stress and intonation, dialogues can come in handy when working on stress and intonation. Students move beyond focusing on single phonemic pronunciation issues and concentrate on bringing the right intonation and stress to larger structures. Students can play with meaning through stress by creating dialogues that focus on stressing individual words to clarify meaning. In basing impromptu skits on dialogues, we can use shorter language function dialogues (i.e. shopping, ordering in a restaurant, etc.) for lower levels. The shorter language function can be used to extend the activity by first practicing dialogues, and then asking students to act out dialogues without any help. In having students pick their target situation out of a hat, you can practice a number of dialogues and then you can add the element of target situation. In extending dialogues to full blown productions some situational dialogues just call out for full blow

production values. For example, practicing modal verbs of deduction using a dialogue to make suppositions about what might have happened makes a perfect scenario for practice. Students can begin with a dialogue to get the gist, and then let their imaginations take over. Finally, paraphrasing dialogues can help students focus on related structures. A teacher can begin slowly by asking students to substitute or paraphrase shorter forms. He/she can end it with more extended dialogues.

Another source that was taken from [eslgold.com](http://eslgold.com) also mentioned the activities using dialogues in class. The first activity is called 'Modeling'. The purpose of the modeling is to develop students' listening skills and prepare them for the new phrases and vocabulary they might encounter. The dialogue can be performed by two native speakers.

The second activity is 'Practicing for Pronunciation'. This requires that students repeat the dialogue (in phrases) after the teacher/tape/CD. The teacher can listen and ask students individually or as a group to focus on particular sounds they need work extra.

Then the third activity is 'Using variety in teaching pronunciation'. It is important that pronunciation does not become monotonous and boring. If students are having problems with a particular sound, the teacher can suggest that they work on it outside of class. For variety, the teacher can try to focus periodically on other aspects of pronunciation such as stress, intonation, and reduction.

As the fourth activity is 'Pairing Practice'. By allowing students to practice the dialogue in pairs makes them incorporate new words and phrases with the give-and-take of conversation.

The last activity is 'Reading, Looking up and Saying'. This involves three parts. The first is having students simply read the dialogue aloud with a partner, the second is having students read the dialogue silently, pausing to look up and say each line in turn without referring to the written text, and the last having students turn papers over and repeat the dialogue as best they can from memory by



encouraging them to remember; the concepts rather than memorizing the lines.

From the information above we can conclude that we can use dialogues as the media or the technique in classrooms. In the English classrooms, such a dialogue occurs in a variety of settings, including whole class work and group talk in group work contexts. We can choose the activities based on our needs in the classroom. What we need to do is to be more creative in using the activity in order to make variation in the classroom and moreover to make the students not get bored.

## METHODS

This study was conducted in SMP N 17 Pekalongan. The students in SMP N 17 Pekalongan had been equally divided in term of capability into five classes since the first time they enrolled to the school based on their primary school certificates.

We chose class 7D and 7E as the participants of the study. Some of the students in class 7D and 7E have learnt English in their Primary school, but some of them had not gotten English lesson in their Primary school. For the students who had the English lesson in their Primary school, some of them got the lesson on their fourth grade and some of them only got the lesson on their sixth grade. We concluded that most of them had not gotten enough English lesson material for starting the English material in the secondary school (SMP N 17 Pekalongan).

The participants, who attended this study, were 48 English students in two classes. Each class consisted of 24 students. They were grade 7 students with the average age of 12 to 14 years old. Their home language or mother tongue is Javanese language. They were divided into the experimental group (7D) and the control group (7E).

In the experimental group, We gave the pre-test and record the students' pronunciation on the first meeting. From the recordings, we wrote the phonetic symbol of my students' pronunciation, and made scores on them. Then

we taught English pronunciation to the students using two songs in the second up to the ninth meetings. We made notes after the teaching sessions. In the tenth meeting we tested the students' pronunciation and recorded their voice again. From the recordings, we wrote the phonetic symbol of my students' pronunciation, and made scores on them.

We used teacher's note, and the test (pre-test and post-test) for the instrument of the research. There were ten simple phrases taken from the songs ("Ipsey Wipsey Spider" and "Hokey Pokey") and the dialogues ("Beautiful Spider" and "I Lost My Pen") that pronounced by the students on the pre-test and post-test. The students had to be able to pronounce the word with correct pronunciation.

On the first meeting we recorded the students' voice and wrote the phonetic symbol of their pronunciation based on the recordings. Based on the recordings and the phonetic symbol that we wrote based on my students' pronunciation, we gave them score. After getting the result of the pre-test score, we gave the treatments to the students based on the lesson plan we had made before. In the experimental group, we gave two songs. In the control group gave two dialogues. We made some notes after the lesson of both groups.

Finally, on the tenth meeting we recorded the students' voice and transcribed their pronunciation based on the recordings. The test used in the post-test was the same as the test used in the pre test.

Based on the recordings and the transcription that we wrote based on my students' pronunciation, we gave them score. The score rubric used in the post-test was also the same as the score rubric used in the pre-test.

We used an experimental method by doing three activities. They were a pre-test, a treatment, and a post-test. On the first meeting we conducted the pre-test of the experimental group and the control group by recording the participants' voices. For the next eight meetings, both classes were given different treatment. We gave songs for the experimental group and dialogues for the control group. We wrote the

teacher's note by put a tick on the class situation table during the lesson and wrote the specific teacher's note after the class. On the tenth meeting we gave a post test to measure their achievement in pronouncing the simple phrase by recording the participants' voices.

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After collection of the data, we analyzed the data by transcribing the recording, tabulating the data, scoring, explaining the teacher's note, and using SPSS. We used t-table to analyse the post-test.

In analyzing the data, we recorded the participants' voice one by one and transcribe their voice one by one based on Cambridge Advanced Learner's Dictionary (2008). Based on my transcription we scored the participants pronunciation based on the score rubric. We set the four score criteria in the score rubric of the research. We gave score '1' if the participants moved their lips or pronounced the phrase in low voice and we could not catch the full words. We gave '2' if the participants pronounced the word clearly but incorrectly in words and the linking word or the space between words. And for score '3' we would gave it to the participants who could pronounce the word clearly and correctly in words but incorrectly in the linking word or the space between words, or vice versa. For the perfect score, that is '4', we gave it to the participants who could pronounce the words, the linking word or the space between words clearly and correctly. The total score for the

correct pronunciation was '40'. We used it on the pre-test and the post-test.

Besides the recordings and the score rubric, we used teacher's notes which described the class situation on the each treatment. There were two kinds of teacher's notes, the first is the class situation. The class situation notes divided into three parts, they were opening, the main activities, and closing. The each part of class situations were divided again, on the opening there were checking the attendance list and organising the class. On the main activities there were starting the lesson, explaining and giving the examples, and practice. And there were making a conclusion and ending the class on the closing. It means that there were seven items needed to be check (√) on the each meeting. The second note was the specific teacher's note which was made after the each treatment. Based on the class situation notes we tried to remember the things happened on the class in simple sentences and we explained the notes on chapter four to make the situations clearer for the readers in this thesis.

This study used the triangulation of data sources, i.e. the data is collected from several data sources including the data from the recorded voice of the participants and the transcriptions, the score rubrics, and the teacher's notes. To crosscheck the data we collected from teacher's notes, the recorded voice of the participants, transcriptions, and score rubrics, we used teacher's notes which described the class situation on the each treatment. We also used recorded voice of the participant to make the score based on the score rubrics which described the participants' ability in pronouncing the simple phrases before and after the treatments. Then, the analysis was reconfirmed with some previous studies. In analyzing the data, this study also used the triangulation of theories.

## RESULTS AND DISCUSSIONS

We divided the presentation of the results of the study into four different sections according to the research questions. Those were (1) the way the participants in the classroom using songs pronounce the simple phrases, (2) the way the participants in the classroom using dialogues pronounce the simple phrases, (3) differences of teaching pronunciation using songs and teaching pronunciation using dialogues, (4) the effectiveness of teaching pronunciation using songs, (5) the effectiveness of teaching pronunciation using dialogues and (6) the strength and the weaknesses of teaching pronunciation using songs and teaching pronunciation using dialogues.

The result of the data in this research shows that based on the pre-test pronunciation transcription of the experimental group that most of them did not know how to pronounce the ten phrases correctly. Just only one participant in the experimental group who could pronounce the sixth phrase 'your right' /jɔːraɪt/ or /jʊraɪt/ correctly, and the rest of them could not pronounce the phrases well. And based on the post-test pronunciation transcription of the experimental group we can conclude that some of them had already known how to pronounce the most of phrases correctly. There were six participants in the experimental group who could pronounce the second phrase 'the spout' /ðəspaʊt/ correctly and eighteen participants who could not. There were eleven participants who could pronounce the third phrase 'the rain' /ðæreɪn/ correctly and thirteen participants who could not. There were three participants who could pronounce the fourth phrase 'the sunshine' /ðəsʌnʃaɪn/ correctly and twenty one participants who could not. There was one participant who could pronounce the sixth phrase 'your right' /jɔːraɪt/ or /jʊraɪt/ correctly and twenty three participants who could not. There were fifteen participants who could pronounce the seventh phrase 'hand in' /hændɪn/ correctly and nine participants who could not. There were seven participants who could pronounce the eighth phrase 'your left'

/jɔː left/ correctly and seventeen participants who could not. There were twelve participants who could pronounce the ninth phrase 'hand out' /hændaʊt/ correctly and twelve participants who could not. There were four participants who could pronounce the tenth phrase 'shake it' /ʃeɪkɪt/ correctly and twenty participants who could not. Just only on the first phrase 'climbing up' /klaɪmɪŋʌp/ and the fifth phrase 'dried up' /draɪdʌp/ which had no participants who could pronounce the phrase correctly, the participants still did not pronounced the phrases with the linking words.

Based on the pre-test of the control group one participant in the control group who could pronounce the eighth phrase 'your left' /jɔː left/ correctly, and the rest of them could not pronounce the phrases well and based on the post-test pronunciation transcription of the control group, some of them had already known how to pronounce the most of phrases correctly. There were three participants in the control who could pronounce the first phrase 'climbing up' /klaɪmɪŋʌp/ correctly and twenty one participants who could not. There were three participants who could pronounce the second phrase 'the spout' /ðəspaʊt/ correctly and twenty participants who could not. There were eight participants who could pronounce the third phrase 'the rain' /ðæreɪn/ correctly and sixteen participants who could not. There were one participant who could pronounce the fourth phrase 'the sunshine' /ðəsʌnʃaɪn/ correctly and twenty three participants who could not. There was one participant who could pronounce the sixth phrase 'your right' /jɔːraɪt/ or /jʊraɪt/ correctly and twenty three participants who could not. On the fifth phrase 'dried up' /draɪdʌp/, the seventh phrase 'hand in' /hændɪn/, the eighth phrase 'your left' /jɔː left/, the ninth phrase 'hand out' /hændaʊt/, and the tenth phrase 'shake it' /ʃeɪkɪt/ which had no participants who could pronounce the phrase correctly, the participants still did not pronounce the phrases with the correct linking words.

There were one participant who got 23 as the highest score; there were nineteen

participants who got 22, and four participants who got the lowest score, 21 in the experimental group. The total score for the pronunciation pre-test of the experimental group was 525 and the average score for the pronunciation pre-test of the experimental group was 21.875. The highest score for the post-test of experimental group is 35 and only one student who got the highest score. The lowest score for the post-test of experimental group is 25 and three students who got the lowest score. The total score for the pronunciation post-test of the experimental group is 695 and the average score for the pronunciation post-test of the experimental group is 28.958.

There were one participant who got the highest score (23), there were twenty participants who got 22, there were two participants who got 21, and only one participant who got the lowest score (20). The total score for the pronunciation pre-test of the control group is 525 and the average score for the pronunciation pre-test of the control group is 21.875. The highest score for the post-test of control group is 31 and only one student who got the highest score. The lowest score for the post-test of control group is 21 and only one students who got the lowest score. The total score for the pronunciation post-test of the control group is 627 and the average score for the pronunciation post-test of the control group is 26.125.

The differences of teaching pronunciation using songs and teaching pronunciation using dialogues are the using of teaching and learning techniques. We used the songs 'Ipsey Wipsey Spider' and 'Hokey Pokey' in the experimental group and I used the dialogues 'beautiful spider' and 'I lost my pen' in the control group.

The strength of using songs are (1) based on the class situation observation sheet, the class situation on the experimental group mostly run smoothly, (2) participants of the experimental group could recall the lyrics of the song without knowing the meaning of the lyrics, (3) participants could pronounce the words and the phrases confidently, (4) the participants of the experimental group were having fun in learning the English pronunciation, and (5) it took less

time to make the participants remember the song's lyrics. The strengths of using dialogue are (1) a few participants in the control group knew the meaning of the dialogue, and (2) the participants could work in pairs well.

The weaknesses of using song are (1) there were still some participants who could sing the song but still got trouble in pronouncing the phrases correctly, and (2) most participants did not know the meaning of the song. And the weaknesses of using dialogue are (1) most participants got trouble in pronouncing the phrases correctly, (2) based on the class situation observation sheet, the class situation on the control group mostly got a little trouble, (3) participants of the experimental group could not recall the dialogue without knowing the meaning of the dialogue, (4) participants could not pronounce the words and the phrases confidently, (5) the participants of the control group seemed not having fun in learning the English pronunciation, and (6) it took more time to make the participants remember the dialogue.

## CONCLUSION

Pronouncing simple phrases are among the most difficult ones in English as a foreign language context, students are usually complaining that they cannot catch the words spoken by native speakers and are generally reluctant to imitate the way the native speakers pronounce the words.

Using English songs in English as a foreign language classes, however, can bring about enjoyment and authenticity to the classroom atmosphere. Students in the experimental group tended to attend the pronunciation class more willingly and showed more enthusiasm in doing the activities. Meanwhile the students in the control group were distracted after hearing the songs sung in the experimental group.

As the result of the data analysis shows, the impact of English songs seems to be significant in students' improvement. Therefore, it can be inferred that such activities can bring new insight into English as a foreign language

classes using good techniques and available instruments for educational purposes.

English songs seem to be an easy fun way of practicing different aspects of English. It is easy to make the students get enthusiastic in learning a new language and sometimes singing songs make the students over enthusiastic. Therefore, the teacher must know how to control the situation to keep the students not disturbing other classes.

A song also has a significant effect on enhancing students' ability to pronounce the English phrases. In our modern world in which everybody has access to songs easily, teachers can use this opportunity in order to improve their classes and to have more attentive and more successful learners. In English as a foreign language environments songs along with some worksheets can be prepared and applied so that learners can have access to authentic material which is on the other hand an interesting and enjoyable way of practicing English. Syllabus designers can include some songs in text books to improve the academic quality of the books as well as adding more flavour to the material learners study.

There is still room for further research in this regard. For instance the impact of songs on listening or on other skills such as speaking can be investigated. Another area of investigation could be the relationship between the learner's favourite genres and its effect on enhancing their motivation and pronunciation ability. It is hoped that this article could be a leading path toward new areas of research in order to open up new and innovative ways to teaching English.

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