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Teaching grammar through song-based activities

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### Z á s a d y p r o v y p r a c o v á n í :

Bakalářská práce se zabývá tvorbou aktivit spojených s písněmi pro 2. stupeň základní školy. Konkrétně se bude jednat o aktivity zaměřené na anglickou gramatiku, s účelem vysvětlení, procvičení a osvojení si rozdílu mezi předpřítomným časem prostým a minulým časem prostým. Teoretická část se zabývá problematikou výuky anglické gramatiky a využitím písní ve výuce cizího jazyka. V praktické části je poté věnována pozornost tvorbě jednotlivých aktivit, které budou jak sestaveny, tak zkontrolovány na základě východisek teoretické části.

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## **ANOTACE**

Bakalářská práce se zabývá tvorbou výukových aktivit spojených s písněmi se zaměřením na druhý stupeň základní školy. Samotné aktivity jsou zaměřené na anglickou gramatiku a to především na vysvětlení a procvičení si rozdílů mezi předpřítomným časem prostým a minulým časem prostým. V teoretické části nejdříve dojde k vymezení základních pojmů, kterými jsou komunikační kompetence, rámcový vzdělávací program, použití předpřítomného a minulého času prostého, písní jako autentických materiálů ve výuce gramatiky a plánování lekcí. V praktické části je poté věnována pozornost jednotlivým aktivitám, které jsou jak sestaveny tak zkontrolovány na základě výstupů teoretické části.

## **KLÍČOVÁ SLOVA**

komunikační kompetence, rámcový vzdělávací program pro základní vzdělávání, předpřítomný čas prostý, minulý čas prostý, písně, gramatika, plánování lekcí

## **TITLE**

*Teaching grammar through song-based activities*

## **ANNOTATION**

The bachelor thesis deals with creating song-based activities for the students of the stage 2 of the elementary education. The activities are aimed at teaching grammar with special attention directed to explaining and practicing the difference between the present perfect simple and past simple. The theoretical part defines the key concepts and terms needed for the practical part, including the communicative competence, the framework education program for elementary education, the present perfect simple together with the past simple, using songs as authentic materials to teach grammar and lesson planning. The practical part is focused on individual activities that are constructed and inspected based on the outcomes of the theoretical part.

## **KEYWORDS**

communicative competence, framework education program for elementary education, present perfect simple, past simple, songs, grammar, lesson planning

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## **List of abbreviations**

The PPS - the present perfect simple

The PS - the past simple

The EE – the elementary education

The ELT - the English language teaching

The CC - the communicative competence

The FEP EE - the framework education program for elementary education

The CLT - the communicative language teaching

The NEP - the national education program

The FEP - the framework education program

The SEP - the school education program

The CEFR – the common European framework of reference for languages

The PP - the past perfect

## INTRODUCTION

While learning the English language, the Czech students might encounter a number of pitfalls scattered on their way towards the language mastery. The formal distinction between two grammatical tenses, the present perfect simple (henceforth the PPS) and the past simple (the PS onwards), might as well be one of those that deserve special attention. The PPS, connecting both past and present occurrences, seems to be infamous for the Czech students. It is notable for its absence in the Czech language and the confusion that arises when this tense is juxtaposed with the PS (Dušková, 2012, pp. 220-228). With that in mind, this thesis attempts to help the Czech students (specifically those of the stage 2 of the elementary education; the EE from now on) better understand the above-mentioned intricacies of the PPS with its connection to the PS through self-designed song-based activities.

Both tenses have been chosen as the centerpieces of this thesis, resulting from my previous teaching experience. I wish to help the students better grasp these concepts as my students struggled to understand the difference between these two tenses (that is the exact reason for choosing the stage 2 students). It is my own incessant obsession with grammar as a vehicle towards the betterment of one's language that leads to deep convictions resulting in a crusade for the full understanding of this enigma. On the other hand, songs have been chosen on the basis of the fact that they may bridge the gap between learning and enjoyment, and hence making the whole learning experience pleasurable, interesting and, hopefully, memorable for students (Murphey, 1992, p. 7). The whole paper is divided into two parts, the theoretical and the practical one, both of which are briefly explained below.

The theoretical part starts with introducing two terms of utmost importance for the English Language Teaching (the ELT). In the first chapter we have outlined the communicative competence (the CC) and the curricular document - the framework education program for elementary education (the FEP EE). The intention is to fully justify the cardinal importance of the PPS and PS for both developing students' communicative competence and attaining goals and objectives mentioned in the FEP EE plus describing the developmental psychology of the students of the stage 2. Once backed with enough evidence, the attention is shifted to tenses, the

PPS and PS - their forms, meanings and usage. The following chapter introduces songs as authentic materials together with the theoretical basis for teaching grammar, with special attention directed to the product teaching. Such chapter, in connection to the first one related to establishing the PPS and PS, acts as a partial problem-solver because it introduces ideas as to how these tenses could be taught with songs acting as a medium to accomplish that. The last chapter of the theoretical part is focused solely on the formal lesson planning, which is needed for the proper construction of each activity. The practical part, included in the chapter 5, directs its attention to individual song-based activities. There are nine in total, separated into three phases.

## **1 THE PRESENT PERFECT SIMPLE AND PAST SIMPLE**

### **1.1 The CC and its connection to the PPS and PS**

Coined in 1966 by Dell Hymes, a sociolinguist, communicative competence is believed to be “the goal of language teaching” (Hymes, 1972 in Richards and Rodgers, 2001, p. 159). Specifically speaking, it is the ultimate goal of a teaching method known as the communicative language teaching (the CLT onwards), first introduced in the late 1960s. The CLT is a direct reaction to teaching methods, such as the grammar-translation, focusing strictly on developing students' linguistic competence (the ability to create grammatically accurate sentences) instead of giving full account to the idea of how these sentences are used (including their manipulation to address social settings) in communication (Richards and Rodgers, 2001, pp. 153-162). As the CC is closely tied with the CLT, it refers, broadly speaking, to the language user's ability to produce accurate sentences (both spoken and written production), restate such sentences in case of a communication breakdown, and also use them in accordance with a possible social setting in which communication takes place (Brown, 2000, pp. 246-248).

The above mentioned idea of the CC being broken down into several segments of equal importance mentioned at the end of the previous paragraph has been, of course, shaped over the course of time by many applied linguists, including Noam Chomsky, Dell Hymes, who is responsible for its coinage in 1966, Michael Canale, Merrill Swain and Lyle Bachman, respectively. From Hymes onwards, the individual linguists were mostly adding and further elaborating upon the concepts provided by Chomsky in his dichotomy of competence and performance which, according to Brown (2000, p. 31), refers, respectively, to “one's underlying knowledge of the system of a language – its rules of grammar, its vocabulary, all the pieces of a language and how those pieces fit together” and “the actual production (speaking, writing) or the comprehension (listening, reading) of linguistic events.”

The Chomsky's formula mentioned above was first built upon by Hymes who thought that it lacked “functional and social rules” associated with the act of communication. Specifically

speaking, the way one uses a language appropriately in a given situation, bearing a setting and people partaking in the process of communication in mind (Brown, 2000, pp. 246-247; Richards and Rodgers, 2001, pp. 159-160). Following Hymes's coinage and description of the CC, both Michael Canale and Merrill Swain put forth their model of the CC in 1980 that was broken down into four main domains, including grammatical competence, discourse competence, sociolinguistic competence and strategic competence (Richards and Rodgers, 2001, p. 160). Both grammatical competence and discourse competence seem to have something in common with Chomsky's idea of competence; ergo, they refer to "knowledge of lexical items and of rules of morphology, syntax, sentence-grammar semantics and phonology" and one's ability "to form a meaningful whole out of a series of utterances" (Canale & Swain, 1980, p. 29 in Brown, 2000, p. 247). While sociolinguistic competence retained its heart and soul after its introduction by Hymes, Canale and Swain's model is best noted for introducing strategic competence for the first time, referring to "verbal and non-verbal communication strategies that may be called into action to compensate for breakdowns in communication due to performance variables or due insufficient competence (Canale & Swain, 1980, p. 29 in Brown, 2000, p. 247). In 1984, Merrill Swain further expanded on her previous notion of the CC, strategic competence in particular, by saying that it also includes "communicative strategies" that might be used to "enhance the effectiveness of communication or to compensate for breakdowns" (Swain, 1984, p. 189 in Brown, 2000, p. 248). Therefore, strategic competence was no longer about coping with unexpected communication breakdowns only, but also about selecting effective means of communication to meet communicative goals (Brown, 2000, p. 248).

Lyle Bachman, whose model is pivotal for this thesis, further elaborated the notion of the CC in 1990. Instead of the CC, Bachman refers to his model as language competence, dividing it into both organizational and pragmatic competence. On one hand, organizational competence, including Canale and Swain's grammatical and discourse competence, encompasses the knowledge of language system that enables one to create both sentences and stretches of sentences that are both correct and meaningful. On the other hand, pragmatic competence contains illocutionary and sociolinguistic competence, referring respectively to "sending and receiving intended meaning" and "dealing with such considerations as politeness, metaphor, register and culturally related aspects of language," respectively. Furthermore, strategic competence is included as a separate part of communicative language ability (Brown, 2000, p.

248). As the notion of this thesis is helping the students of the stage 2 of the EE in the Czech Republic better understand the difference between the PPS and PS, including explanation and practice, it can, therefore, be said that the attention is devoted to two grammatical structures, their meanings and how these meanings can be correctly expressed through the act of communication. In other words, both organizational and pragmatic competence in the above-mentioned model by Lyle Bachman is brought into focus, and both the PPS and PS are, hence, relevant for the ultimate goal of the ELT mentioned above: the CC.

## **1.2 The FEP EE and its connection to the PPS and PS**

The previous subchapter has grounded both tenses in the theory of the CC, showing that by being able to utilize them, the students are actively working on improving both competencies of Lyle Bachman's language competence mentioned above, organizational and pragmatic. The current subchapter deals with the FEP EE, which is, to be brief, a document specifying the aims and objectives for the EE (Jeřábek et al., 2007, pp. 5-16). Before the closer look at the FEP EE is going to be taken, with the intention of making the PPS and PS relevant for the students even further, it is first necessary to discuss the students of the stage 2 of the EE.

### **1.2.1 Defining the students of the stage 2**

The stage 2 students, roughly from the age of 12 to 15, find themselves in between two significant phases of their lives associated with growing up: puberty and adolescence, respectively. While the former is related to the period of one's life ranging from 11 to 15 years of age, the latter extends from the age of 15 to 20. However, the numbers should not be taken rigidly, as every student is considered to be a unique individual, and thus the number might vary based on that (Vágnerová, 1999, pp. 295-345).

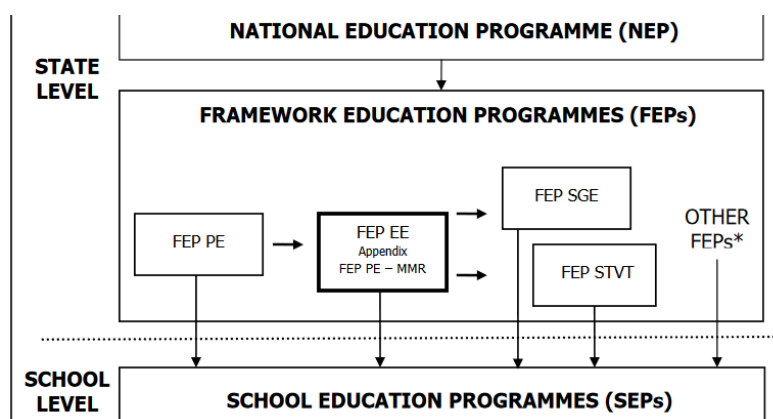
Adolescence is generally considered to be a turbulent time for students, as they are provided with a relatively short time to become adults. That is accompanied by the end of their elementary education which is subsequently followed by the secondary education for which they have to make a choice depending on their future work preference. By the time students' secondary education finishes, they either start working or continue broadening their knowledge beyond the scope of secondary education, usually at universities (Vágnerová, 1999, pp. 295-345).

With adolescence fundamental changes come in students' behavior including psychological, physiological and most importantly cognitive changes (Vágnerová, 1999, pp. 295-345). According to Sternberg (2002, p. 3), cognition is connected with the way people “perceive, learn, remember and think about information.” Piaget and Inhelder (2000, p. 119) lay stress on the development of the formal operational stage, beginning at the age of 12 and continuing steadily into adulthood, that is associated with students' significant progression in terms of abstract thinking and logical reasoning. Therefore, students are, to a certain level, capable of deductive and inductive reasoning, drawing decent conclusions from examples they are presented with (Vágnerová, 2001, p. 63).

### 1.2.2 Defining the FEP EE

In the Czech Republic, specific educational aims can be found in curricular documents operating on two levels: the state and the school. The state level includes the national education program (the NEP), laying down requirements for the education as a whole, and the framework education program (the FEP) that specifies requirements for three different stages of education: preschool, elementary and secondary education. The school education program (the SEP) operates on the school level and is created by individual schools in alignment with a particular FEP's outcomes. Furthermore, in order to reach such expected outcomes, schools can use teaching methods they deem necessary (Jeřábek et al., 2007, p. 5). The way the whole system works can be viewed in the figure 1 below showing both levels (state and school) and how these levels are intertwined.

Figure 1 Curricular documents (Jeřábek et al., 2007, p. 5)

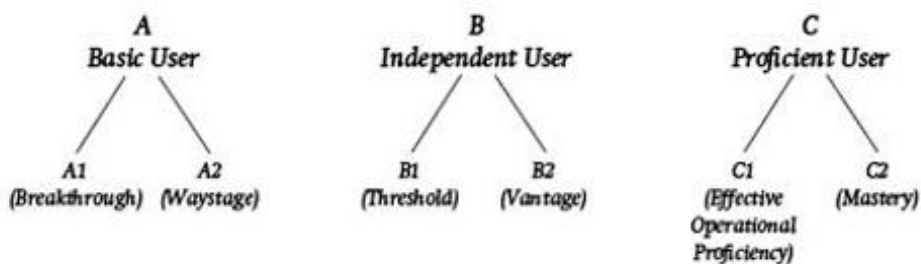




Going back to the purpose of the FEP EE mentioned in the introduction to the subchapter, the ultimate goal to be achieved by following it is to equip students with the key competencies (learning, problem-solving, communication, social and personal, civic and professional) that are going to be further elaborated in their secondary education and future career. For this to happen, the FEP EE is systematically broken down into nine educational areas. Each of these areas leads to the ultimate goal mentioned above, the development of the key competencies, through its educational content divided into the stage 1 (from the 1<sup>st</sup> to 5<sup>th</sup> grade) and stage 2 (from the 6<sup>th</sup> to 9<sup>th</sup> grade). Furthermore, the educational content of each area is divided into many pieces, which are connected with each other. Activities and topics are followed in order to achieve the expected outcomes of a particular educational area and its educational content (Jeřábek et al., 2007, pp. 9-16).

The important educational area for this thesis is definitely language and language communication, further subdivided into both Czech language and literature and two foreign languages, with the second foreign language bearing no relevance for this thesis at all (Jeřábek et al., 2007, pp. 17-18). In connection to the first foreign language, it is further specified that the FEP EE works in conjunction with the common European framework of reference for languages (the CEFR onwards) that is used all around the world by individuals and/or institutions for the recognition and assessment of people's current levels of language proficiency, including all languages spoken in Europe (Jeřábek et al., 2007, p. 18; Council of Europe, 2002, p. 1). The CEFR describes three main levels each of which is further subcategorized into two more as shown in the figure 2 below. The FEP EE makes it crystal clear that the expected level to be attained by students at the end of the stage 2 is A2, waystage (Jeřábek et al., 2007, p. 18).

**Figure 2 Common Reference levels (Council of Europe, 2002, p. 23)**



The FEP EE and CEFR clearly mentions what students will have known by the time they reach the end of the elementary education and arrive at the A2 level. Based on the FEP EE, this can be sought after specifically in the educational content of the first foreign language, in which the subject matter and the expected outcomes for the stage 2 students can be found (Jeřábek et al., 2007, pp. 15-25). The CEFR gives a general overview of what a student should know at the level A2 in its global assessment scale (Council of Europe, 2002, p. 24). In order to specifically illustrate what a student should know based on both the FEP EE and CEFR, three figures are included below, two of which show students' receptive, productive and interactive skills, respectively, and the last one showcases the global assessment scale, as provided by the CEFR.

Figure 3 *Language skills and subject matter, part 1* (Jeřábek et al., 2007, pp. 24-25)

<p>➤ <i>request simple information</i></p> <p><b>INTERACTIVE LANGUAGE SKILLS</b></p> <p><b>Expected Outcomes</b></p> <p>The pupil shall:</p> <p>➤ <i>make himself/herself understood in a simple manner in common everyday situations</i></p> <p><b>Subject Matter</b></p> <ul style="list-style-type: none"> <li>• <b>simple messages</b> – addressing someone and reacting to being addressed, welcoming greetings, saying good-bye, introductions, apologies, reacting to apologies, expressing thanks and reacting to being thanked, requests, wishes, congratulations, requests for help, for a service, for information, agreement/disagreement, meetings, social programme</li> <li>• <b>basic relations</b> – existential (Who?...), spatial (Where?...), temporal (When?...), qualitative (What? Which? How?...), quantitative (How many/much?...)</li> <li>• <b>thematic areas</b> – home, family, housing, school, leisure time and hobbies, personal letters, forms, questionnaires, sport, healthcare, eating, town, clothing, shopping, nature, weather, man and society, travelling, the socio-cultural environment of respective language areas and of the Czech Republic</li> <li>• <b>vocabulary and word formation</b></li> <li>• <b>grammatical structures and sentence types, lexical principles of orthography</b></li> </ul>
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Figure 4 *Language skills and subject matter, part 2* (Jeřábek et al., 2007, pp. 24-25)

<p><b>RECEPTIVE LANGUAGE SKILLS</b></p> <p><b>Expected Outcomes</b></p> <p>The pupil shall:</p> <ul style="list-style-type: none"> <li>➤ <i>read texts of appropriate length aloud fluently and respecting the rules of pronunciation</i></li> <li>➤ <i>understand the content of simple texts in textbooks and of authentic materials using visual aids; find familiar expressions, phrases and answers to questions in texts</i></li> <li>➤ <i>understand simple and clearly articulated utterance and conversation</i></li> <li>➤ <i>infer a likely meaning of new words from the context</i></li> <li>➤ <i>use a bilingual dictionary, find information or the meaning of a word in a suitable explanatory monolingual dictionary</i></li> </ul> <p><b>PRODUCTIVE LANGUAGE SKILLS</b></p> <p><b>Expected Outcomes</b></p> <p>The pupil shall:</p> <ul style="list-style-type: none"> <li>➤ <i>create a simple (both oral and written) expression concerned with a situation related to family and school life and other thematic areas being studied</i></li> <li>➤ <i>create simple sentences and short texts and modify them in writing using correct grammar</i></li> <li>➤ <i>retell briefly the content of a text, utterance as well as conversation of suitable difficulty</i></li> </ul>
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**Figure 5 Global assessment scale (Council of Europe, 2002, p. 24)**

Level A2: Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.

From the above mentioned figures, it can be deduced that both the FEP EE and CEFR remain rather vague in connection to the PPS and PS, as it might seem they do not specify their outcomes enough to include them. However, a document called *Standardy pro Základní Vzdělávání* was published a few years back, whose goal is to further specify the expected outcomes mentioned in the FEP EE, with the intention to better prepare students for the annual testing of their knowledge at the end of the stage 1 (the 5<sup>th</sup> grade) and stage 2 (the 9<sup>th</sup> grade). The outcomes of the stage 2, specified in a word document called *Standardy\_anglický jazyk 2*, have the PPS and PS mentioned in one of its subchapters, *Jazykové Prostředky (MŠMT)*. Therefore, it can be said that both tenses are important for the students at the end of the stage 2.

### **1.3 Distinguishing the PPS and PS**

The PPS, together with the PS (also known as the preterit) and the past perfect (the PP onwards), is one of the three tenses in the English language that is used to express the past (Dušková, 2012, pp. 220-221). It differs from the PS, referring to the specific, identifiable point in the past with no present relevance, and the PP, referring to two past events where one happened before the other, by emphasizing the connection between the past and the present (Dušková, 2012, pp. 220-221). Leech (2004, p. 36) describes the PPS as a tense “referring to past with present relevance or past involving the present.” The PPS is also viewed as a compound tense, as it interconnects the past and the present, as added by Huddleston and Pullum (2002, p. 142).

The PPS is formed by combining the auxiliary verb have/has that is in agreement with the subject of the sentence and the past participle of a lexical verb that is inflected (Horobin and Smith, 2002, p. 96). Three examples (ex. 1 to 3) using the PPS are provided below as points of reference.

(1) “I’ve finished now.” (Dušková, 2012, p. 223)

(2) “She hasn’t phoned.” (Swan, 2008, p. 438)

(3) “Have you been out today?” (Dušková, 2012, p. 223)

The PS, on the other hand, is formed by conjoining the subject of the sentence with particular regular/irregular verbs in case of affirmative sentences. In order to form questions, the inversion of the auxiliary verb *did* together with the subject is used, followed by the addition of a certain lexical verb, carrying the meaning. The negative sentence is constructed by joining the subject of the sentence with *did not*, which is followed by a specific lexical verb (Swan, 2008, p. 393). Three examples (ex. 4, 5 and 6) are mentioned below to exemplify the form of the PS.

(4) “Peter broke a window last night.” (Swan, 2008, pp. 393-394)

(5) “I did not work.” (Swan, 2008, pp. 393-394)

(6) “Did he work?” (Swan, 2008, pp. 393-394)

### **1.3.1 The use of the PS**

The PS, according to Dušková (2012, pp. 220-228) is commonly used whenever something happens strictly in the past; something (perhaps a story) happens in a chronological order with reference to the past; a person is attempting to be either polite or tentative, and thus this usage refers to its modal function (one might be at a job interview or talk to his/her employer). Furthermore, Swan (2008, p. 394) adds that events being described using the PS can be “short, quickly finished past actions and happenings” or “longer situations, and repeated events.” A few examples of the PS usage are mentioned below, ranging from simple past occurrences (ex. 7) to “story-telling” in the past (ex. 8) and using politeness and tentativeness (ex. 9).

(7) “I spent all my childhood in Scotland.” (Swan, 2008, p. 394)

(8) “I came home, I watched TV, and then I went to work.” (Dušková, 2012, pp. 220-228)

(9) “Did you want to speak to me?” (Dušková, 2012, p. 223)

### **1.3.2 The use of the PPS**

There are specific cases through which the above-mentioned idea of “past involving the present” can be realized, including state-up-to-the-present, indefinite past and resultive past, as

mentioned by Leech (2004, pp. 36-41). In this thesis, it is the Leech's distinction in the previous sentence that is mainly used as a reference point, but ideas of other authors, including Dušková, Huddleston, Pullum and Swan are included as well to support and/or extend on Leech's ideas.

### **1.3.2.1 State-up-to-the-present**

State-up-to-the-present is said to occur with state verbs and it refers to a state that “extends over a period lasting up to the present moment” and, possibly, into the future as well (Leech, 2004, p. 36). Furthermore, to emphasize the continuity of this usage, there are no present results to be observed, unlike the case of resultive past referring specifically to an observable change at the present time (Leech, 2004, pp. 36-39). This usage is also referred to as continuative use by Huddleston and Pullum (2002, p. 142). State-up-to-the-present tends to be accompanied by adverbials, such as since (ex. 10), as in the example below (Leech, 2004, p. 36).

(10) “I’ve lived in this neighborhood since I was a kid.” (Leech, 2004, p. 36)

### **1.3.2.2 Indefinite past**

Indefinite past is, in Leech's words (2004, p. 36), about some “indefinite happening (happenings) in the past.” According to Huddleston and Pullum (2002, p. 143), who refer to this usage as experiential perfect, this use is concerned with “the occurrence of situations up to now.” Indefinite past differs from state-up-to-the-present mentioned above by not taking any continuation of a state into account; it is rather about one experience or a series of experiences that are indefinite in terms of time and number (Leech, 2004, p. 36). Based on Dušková (2012, pp. 220-228) this usage is concerned with the repetition of a certain action over the course of time. This usage can be bolstered by adverbials, including, for example, three times (ex. 11), now and at present (Huddleston and Pullum, 2002, p. 143).

(11) “I have been to America three times.” (Leech, 2004, p. 37)

### **1.3.2.3 Resultive past**

Resultive use is used when an attention is devoted to “a past event to imply that the result of that event is still operative at the present time” (Leech, 2004, p. 39). Therefore, it places an emphasis on a change from one state to another (ex. 12), as implied by Huddleston and Pullum

(2002, p. 145). Both Dušková (2012, pp. 220-228) and Swan (2008, p. 442) say that this is a common example of the PPS used for the purpose of “announcing news.” Additionally, it is customary to continue talking in the PS once the PPS has been used in the first sentence (ex. 13).

(12) She has been given a camera. (Leech, 2004, p. 39)

(13) “John has passed his exams. He got 87%.” (Swan, 2005, p. 442)

### **1.3.3 The issues of tense overlap, lexicology and sociolinguistics**

Starting with the distinction between both Czech and English with regard to the tenses expressing the past, Dušková (2012, p. 220) states that English has the total of three tenses in comparison to a single tense in Czech. This is further complicated by the fact that only the Czech PS is congruent with its English counterpart, leaving students with zero connection to the PPS (Dušková, 2012, pp. 220-228). Therefore, according to Hladký (1991, p. 55), students have to instead start relying on both contextual clues and adverbials to carry them towards understanding.

As hinted at in the title of this subchapter, the problem also lies in lexicology and sociolinguistics, as Dušková (2012, pp. 222-226) implicitly states. Lexicology-wise, the PPS and PS might be reinforced with adverbials that can, sometimes, even dictate what tense is to be used. Starting off with the PS, some of the adverbials, such as yesterday, in 1914, the other day clearly imply the past occurrence, separated firmly from the present. Therefore, students are not prone to make a mistake in the above mentioned adverbials regarding the PPS and PS, as there is a specific reference to the past (Dušková, 2012, p. 222). Continuing with the adverbials sticking closely to the PS, and thus forbidding the PPS, Dušková (2012, pp. 222-226) mentions some more examples, such as then, last week, afterwards, in the eighteen century, at that time. The PPS, however, is quite limited concerning the adverbials that demand the PPS only and completely prohibit students from using the PS. This is also the point in the ELT where lexicology is coupled with sociolinguistics to add a new dimension, as in the British English the PPS is commonly used with already, just, yet and now, whereas in the informal American English all of these adverbials would normally be accompanied by the PS (Dušková, 2012, p. 223).

The issue of the adverbials is also made more severe by the existence of those that might be used with both tenses depending on what a student wishes to communicate. This unpredictability can be demonstrated by taking a glance at several adverbials commonly used with both the PS and PPS, though not interchangeably. The first one, once, is generally used to signify that something happened in an indefinable point in the past, and hence the PS comes into play. On the contrary, its second usage suggests how many times a person has done/did something in his life, and thus both the PS and PPS are relevant. The same issue goes for the adverb just that might mean that something has happened recently; ergo, the PPS is used. The word just can, however, also have the meaning very similar to the word only and in this case it is commonly used with the PS (Dušková, 2012, pp. 222-223). The two examples below (ex. 14 and 15) demonstrate the subtle difference in meaning when the adverb “just” is used.

(14) “I've just talked to him.” (Dušková, 2012, p. 223)

(15) “I couldn't stop, I just waved to him.” (Dušková, 2012, p. 223)

The adverbials of time, such as today, this morning, this week, this year, are also commonly used with the PPS as well as the PS (Dušková, 2012, p. 224). According to both Dušková (2012, p. 224) and Swan (2008, p. 443), to choose the appropriate of the two tenses students need to think carefully about a specific time frame in which an action occurs, such as the above mentioned this morning, and know if this frame of time is still relevant at the point of speaking. In the first sentence below (ex. 16), the PPS is clearly used because the morning has not finished yet (he/she can still see the woman being referred to); the same sentence with the PS (ex. 17), however, means that the morning is already finished (he/she cannot see her).

(16) “I've seen her this morning.” (Dušková, 2012, p. 224)

(17) “I saw her this morning.” (Dušková, 2012, p. 224)

Dušková (2012, p. 224) also mentions, never, ever, always, often, once, many times. With these adverbials students need to specifically think whether they want to describe something that happened in the past or something that also has pertinence to the present. The sentence (ex. 18) provided below gives a reader an idea that a person being spoken about was probably very good at his studies in the past, though his current situation remains shrouded in mystery.

(18) “He was always at the top of his class when he was at school.” (Dušková, 2012, p. 224)

Taking into account the above mentioned points, both authors, Dušková (2012, pp. 220-228) and Hladký (1991, pp. 55-57), seem to have unambiguously suggested in their publications that adverbials deserve special attention when teaching the difference between the PS and the PPS, as their meaning(s) can clearly influence students' choice of one tense over the other, depending upon what they personally want to express. Furthermore, it has also been demonstrated that the English language in connection to these adverbials is not exactly fettered by strict rules that would firmly dictate what tense should be used, based on certain adverbials.



## 2 USING SONGS TO TEACH GRAMMAR

In this chapter a brief history of songs is explained along with a take on the importance of the powerful role of music in society in general. This will lead us to the reason why we can use songs as a tool to teach grammar in schools and in doing so educate the stage 2 students.

Starting in the times long forgotten, listening to songs served various purposes to different people – for some, it was a way of passing time while preparing for a hunt; for others, it was a way of signaling that it was high time to move on since the enemy (usually dangerous animals) was approaching. Women, who took care of shelters in the absence of men, frequently used songs as a way of maintaining contact with infants over long distances in order to soothe their crying. On top of that, both producing and/or listening to songs also acted as a catalyst for uniting people under the same banner, and hence encouraging greater cohesion within a particular group of people (Schäfer et. al, 2013).

The time, however, has changed and listening to songs is now considered to be a universal phenomenon that people listen to on their way to work, while shopping, in restaurants, cafés, gyms and “literally everywhere where they can tune in to a Walkman” (Murphey, 1992, pp. 5-7). According to Wright (2014, p. 3), people spend from \$30 to \$40 billion dollars on songs annually – with research showing that the download rate is going up 10% each year since 2011's with 1, 3 billion downloaded singles. The immense popularity of songs is even reinforced by Wright's statement about them, saying that “each day almost everyone in the industrialized world listens to music, whether intentionally or not” (Wright, 2014, p. 3). However, the question is: why does it happen and what makes people so interested in turning on their smartphones, radios or other means of tapping into songs?

Wright (2014, p. 3) mentions research conducted by neuroscientist at Harvard University into songs' profound influence over man – according to such research, songs are capable of activating similar processes in the brain to those connected with “euphoria inducing stimuli, such as food, sex and drugs of abuse.” Therefore, listening to them may instantly change one's mood from bad to good, making the whole listening experience pleasurable and rewarding for a particular individual. Furthermore, songs are said to be highly affective, and thus they can move people to tears, make individuals jump out of their seats, and evoke strong emotions from the past

– people are said to associate and connect a particular song with both places they visit and occasions in which they hear them regardless of being positive or not (Wright, 2014, p. 3).

Taking all the facts from the previous paragraphs into account, songs seem to have an important role in the life of each and every single person on the surface of the Earth, be it a conscious listener or not. They are stimulating, affective, and can be used for controlling people's behavior. In the language classroom, songs might be used in a similar manner: to tap into students' interests and control, this time, the classroom atmosphere (Murphey, 1992, pp. 5-11). More importantly songs can be used as a means of exploring the English language itself, which might include anything from teaching history to vocabulary, grammar and more (Griffiee, 1992, pp. 4-7). Therefore, for those reasons, songs might be a very helpful tool in shaping students' CC, the goal of the ELT, and help them, potentially, understand the difference between the PPS and PS.

## **2.1 Songs as authentic materials**

Before taking a closer look at songs and the way they can be used in the classroom to teach grammar, specifically the PPS and PS, the notion of restricted and authentic materials has to be defined first. According to Scrivener (2005, pp. 112-114), students can be exposed to either restricted or authentic input. Restricted input refers to texts that are “specially prepared and simplified,” whereas authentic input refers to “unadapted, authentic texts from non-specialist sources.” Possible definitions of authentic materials are also included in an article called *Authentic materials in the classroom: the advantages*. The first definition says that authentic materials are materials specifically designed for native speakers' “consumption.” This means that the language used in those types of materials is in accordance with the language of native speakers and not of those who are considered to be non-native (Landsford, 2014). The second interpretation describes authentic materials solely as “materials which have not been adapted in any way” (Landsford, 2014). Polio (2014, pp. 1-5) says that authentic materials include both written and spoken samples, such as magazine ads, movie reviews, television shows, conversations between native speakers, train schedules and nutrition labels. Furthermore, authentic materials can comprise songs, web pages, radio & TV broadcasts, films, leaflets, flyers and posters (British council, 2004).

### **2.1.1 The importance of authentic materials**

As reported by Polio (2014, pp. 1-5), using authentic materials in the classroom prepares students for real-life language usage they are likely to come into contact with when abroad and/or addressing somebody from culture outside of one's own. On top of that, she asserts that using textbook language instead of authentic materials does not strengthen students' overall understanding of either spoken or written word produced by a foreigner, as they are more likely to be left confused with a particular language convention they are not accustomed to. In consistence with Polio, Shepard (British council, 2004) says that using authentic materials in the classroom is “stimulating, rewarding and motivational for students” and it prepares them for real-life situations they might find themselves in in the future. Moreover, working with authentic materials is about a careful grading system of a specific task to fit students' current level rather than grading a specific authentic input itself.

## **2.2 Teaching grammar through songs**

As reported by Batstone (1994, pp. 51-96), teaching grammar follows the already set path ranging from the product teaching to process teaching in order to guide students systematically from noticing the target item to its full internalization in its natural context of use. Generally speaking, students are first engaged in the product teaching, whose purpose is to get students acquainted with a single new item or items, in a safe environment. Once the new item, or items, is mastered in the product teaching, students move to the process teaching in which they partake in real-life situations to fully internalize the knowledge gained from the product teaching. However, this thesis is primarily focused on the product teaching, as its scope specifically focuses on explaining and practicing the difference between the PPS and PS, being kept in complete seclusion. In other words, it focuses on exploring two items in a safe environment.

### **2.2.1 The product teaching**

The product teaching is said to be about isolating and focusing on a specific grammar point or points in a safe environment (Batstone, 1994, 51-53). During the product teaching students are supposed to notice and restructure, respectively. Noticing refers to the “quiet observation” of the target form that can be facilitated by a teacher's explanation or not. In other

words, it is up to a teacher whether he or she decides to explicitly state a rule. On the other hand, restructuring refers to the manipulation of target forms by students (Batstone, 1994, pp. 54-61). Likewise, Scrivener (2005, pp. 252-283), though using the terms input and restricted output instead of noticing and restructuring, says that during the input phase, students are exposed to the new language with the intention of only noticing and understanding the target grammar point – doing exercises is not yet forced upon them, as that is the part of restricted output. Similarly, Thornbury (1999, pp. 29-68) uses two terms in relation to the explicitness and implicitness of rules stating, and those are deductive and inductive approach. This thesis uses the terminology of deductive and inductive approach, together with restricted output, referring to noticing and restructuring, respectively.

### **2.2.1.1 Deductive approach**

Deductive approach, also known as rule-driven learning, aims at providing students with an explicit rule instead of letting them find the rule by themselves from a set of examples, and thus making their own hypothesis about the way language works (Thornbury, 1999, p. 29). Deductive approach tends to be criticized for being overly teacher-centered and “off-putting” for students, as they are not required to do any tangible work apart from focusing on their teacher and his or her explanation (Thornbury, 1999, pp. 29-30). However, it is, in comparison to inductive approach, considered to be time-saving and to-the-point, reflecting what students usually expect from a teacher during the input/noticing phase (Thornbury, 1999, pp. 29-30).

### **2.2.1.2 Inductive approach**

Inductive approach, also known as discovery-learning, draws students' attention to a set of examples from which they try to discover the way language works rather than being told how it works by their teacher. For that reason, inductive approach is said to be student-centered, as students have to do all the work on their own (Thornbury, 1999, p. 49). Inductive approach is said to be more memorable for students than deductive approach, as students are more likely to internalize the knowledge they find out for themselves (Thornbury, 1999, p. 54). Nevertheless, Inductive approach might be very demanding for students who are not accustomed to it, as they may not be able to infer the rule from examples (Thornbury, 1999, pp. 54-55).

### **2.2.1.3 Restricted output**

Having understood the complexity of the target item(s) through either deductive or inductive approach, students are asked to partake in restricted output activities whose purpose is to continuously restructure their knowledge through manipulation of the target grammar point(s) in complete isolation from its natural state of occurrence (Batstone, 1994, pp. 54-73). In Batstone's words (1994, p. 66), restricted output refers to “a static view of grammar: an object of study in isolation from the movement and change which is typical of grammar in language use.” Scrivener says that restricted output is usually written and then spoken. He also mentions a number of exercises that are associated with it, including drills, written exercises, split sentences, memory games, etc. (Scrivener, 2005, 255-265). Furthermore, Griffiee (1992, pp. 16-154) proposes a number of exercises that might be used with songs to teach grammar, including mistakes and cloze passage. The first one, mistakes, is aimed at developing student's competence to recognize mistakes made on purpose in a particular text. Such mistakes might then be underlined by students while they listen to a particular song. The second one, cloze passage, is about blanking out certain words that need to be subsequently filled in by students. It is suggested to choose a specific language point that needs to be addressed first, and thence focus the whole cloze passage around it. Closing out random words is not advised. Furthermore, Hancock (1998, p. 8) mentions word-ordering which is about putting jumbled words together to form correct sentences. He suggests reordering words first and then letting students listen to a song to check their answers.

### 3 LESSON PLANNING

Planning a lesson, ranging from a hastily written note to a detailed two-page plan, is an integral part of the ELT, bearing significance for both students and teachers (Harmer, 2007, p. 156). From a students' standpoint, a carefully considered and formed lesson, or a sequence of lessons, gives them a sense of progression towards both short-term and long-term goals, motivating them in the process. Furthermore, it is a sign of their teacher showing them both “professionalism” and “commitment” to the cause (Harmer, 2007, pp. 156-165; Harmer, 2001, pp. 308-320; Woodward, 2001, p. 181). From a teachers' perspective, planning is a valuable opportunity to collect one's thoughts about students, including their current language level, learning needs and interests, and, of course, the demands of the curriculum documents with the intention to create a lesson, or a sequence of lessons, that is “coherent, variable” and has a “measurable goal” (Harmer, 2007, p. 156-165; Harmer, 2001, pp. 308-320).

Planning should, however, be primarily viewed as a way of preparing oneself for what is about to come in a lesson instead of something to be, as mentioned by Harmer (2007, p. 156), “slavishly followed.” Similarly, as said by Woodward (2001, p. 1), “plans are just plans and they are not legally binding.” Furthermore, no matter how hard one tries to adhere or stick to a particular lesson plan during teaching, the possibility of a sudden change in a concrete lesson plan might be inevitable and result in abandoning a lesson plan either partially or completely in response to what is happening in the classroom, being it students' resentment towards a particular activity, boredom or even time pressure (Harmer, 2007, pp. 156-157). Scrivener (2005, p. 109) also addresses this issue and says: “Prepare thoroughly. But in class, teach the students, not the plan.” Therefore, as stated by Harmer (2007, p. 157), being “flexible” and adjusting one's plan if it is deemed necessary is very important when teaching. In this thesis, however, only the “thorough preparation” part is relevant, as the activities are not going to be tested in any way in the classroom, and thus they can be neither changed nor modified based on the feedback from students.

Going back to the beginning of this chapter, lesson planning is said to be approached in different ways. Specifically speaking, the plan itself may range from nothing but a few helpful notes, containing, for instance, the names of individual activities and how a teacher plans to

switch from one activity to another, to a detailed and formal plan in which every step is explained in great detail (Harmer, 2007, p. 156-165; Harmer, 2001, pp. 308-320). For the purpose of this thesis, the second option is chosen and explained in the following subchapter.

### **3.1 Formal lesson plan**

According to Harmer (2001, p. 313), creating a formal lesson plan might be a requirement when a teacher is “observed and/or assessed.” Such a plan differs from some of the casual ones mentioned above mainly in the amount of information that is provided in it. Not only does it include the information about individual activities, but it also presents detailed information about students, connection from one lesson to another, lesson aims, activities, procedure and timing (Harmer, 2001, pp. 313-318).

### **3.2 Class description**

In Woodward's words (2001, p. 16) “students we work with are the real reason for the whole learning/teaching encounter.” For a teacher, knowing who his or her students are, including, for instance, their number, names, sex, learning styles, language experience, interests, etc., and acting on such knowledge is absolutely vital for the overall shape of a lesson, as the content is partially chosen on the basis of students and their needs (Woodward, 2001, pp. 16-45). In Harmer's words (2001, p. 313), “a class description tells us who the students are, and what can be expected of them.” Such a description might be general or specific, taking into account groups or even individual students (Harmer, 2007, p. 160).

### **3.3 Timetable fit**

As mentioned by Harmer (2007, pp. 157-158), being coherent is of the utmost importance within a set of activities, lesson, sequence of lessons or even a course. Timetable fit specifically addresses the importance of coherence; in other words, connecting one lesson to another in a logical sequence that is visible to teachers and students as well (Harmer, 2007, pp. 157-158; Harmer, 2001, p. 314).

### 3.4 Lesson aims

The opinion of Scrivener (2005, p. 126) is that “aims are the results of the lesson from the learner's perspective.” With reference to the latest quotation, Scrivener stresses the importance of “achievement aims” that are aimed at what learners achieve when a lesson reaches its end rather than “procedural aims,” stating only what is going to be happening during a particular lesson (Scrivener, 2005, pp. 124-126). According to Harmer (2001, p. 314), aims are “specific and directed towards an outcome that can be measured.”

### 3.5 Activities/aids, procedure, timing

Activities, procedure and timing are said to be, in case of Harmer (2001, p. 315), “the main body of a formal plan.” In case of activities, their names are usually mentioned together with aids that help to achieve learning objectives. That is followed by procedures which represent a description of a particular activity. It is also crucial to mention the time needed and interaction patterns used (2001, p. 315). Harmer provides a couple of examples:

- T=>C = “the teacher working with the whole class”
- S,S,S = “students working on their own”
- S<=>S = “students working in pairs”
- SS<=>SS = “pairs of students in discussion with other pairs”
- GG = “students working in groups”

- (Harmer, 2001, p. 315)



## 4 SUMMARY OF THE THEORETICAL PART

The theoretical part, divided into three main chapters, has attempted to provide the necessary information for the practical part whose aim is the inspection of individual activities based on the outcomes of the theoretical part. The first chapter, related to the PPS and PS, manifested both tenses as important for the students of the stage 2 of the EE because of their connection to language competence, including both organizational and pragmatic competence, and the FEP EE, especially, with regard to the document called *Standardy pro Základní Vzdělávání*. Once fully established in the ELT, the attention has been shifted to the form, usage and common issues associated with the PPS and PS, mainly when used together. Exploration of the differences in both tenses has revealed that apart from the obvious distinction in usage, students also need to pay special attention to adverbials, which can influence the choice of one tense over the other. The second chapter, connecting songs as authentic materials together with the theoretical basis for teaching grammar, has demonstrated the way both tenses can be presented to students in complete isolation from the real-life language situations. The product teaching (following the path from noticing the target item, either deductively or inductively, to its restructuring) has been dealt with in details at the end of the chapter. The third chapter focused solely on the idea of the formal lesson planning, whose outcomes are going to be used for the creation of individual activities in the practical part that follows in the chapter 5.

## 5 THE INSPECTION OF INDIVIDUAL ACTIVITIES

### 5.1 Introduction to designed activities

The practical part is based on the inspection of nine activities, systematically broken down into three phases, each of which is explained below, whose primary focus is to help the Czech students of the stage 2 of the EE better understand the difference between the PPS and PS through explanation and practice, as mentioned in the introduction to the thesis. Such evaluation is directly linked to the outcomes of the theoretical part and revolves firstly around analyzing the appropriateness of individual songs in terms of their connection to the students' needs. Specifically speaking, the thematic areas included in the subject matter for the stage 2 should be in compliance with what a particular song is all about. Secondly, the relevance of individual songs is also measured on the basis of the centerpieces namely the PPS and PS. With reference to the tenses, a certain song should simply be able to exemplify one of the tenses, or both, their forms and functions included (i.e. past happening/happenings and story-telling in the past for the PS and state-up-to-the-present, indefinite past and resultive past for the PPS). The students can notice the target grammar point and continuously restructure their knowledge about it. Also the idea of joining one activity with the other to form a coherent and cohesive whole is also taken into account during the inspection. Thirdly, the main body of the inspection is formed by the analysis of aims. It is divided into three parts which are assessed at the end of the activities. Specifically speaking, each activity, within a particular phase, is thoroughly analyzed in order to justify that its content helps achieve its aim. Furthermore, at the end of each phase, it is also described whether such activities help achieve the aim of their respective phase. The fulfillment of the overall aim, which concerns students being able to better understand the differences in both tenses, is thence described in the conclusion, the chapter 6.

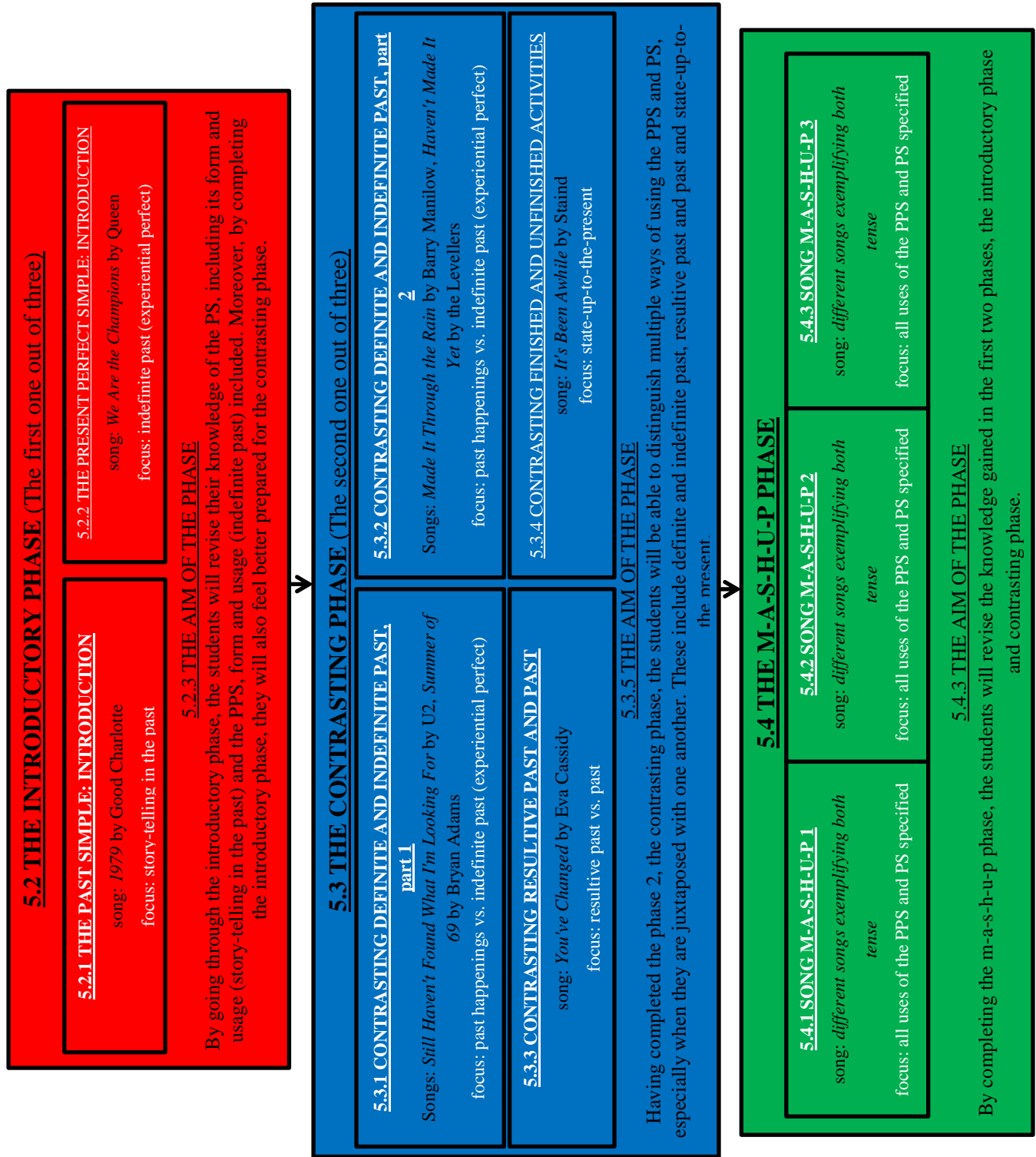
Moreover, it is important to state that the subject matter for each activity, connected to the PPS and PS, has been chosen in compliance with the A1/A2 level publications (textbooks and/or workbooks), including *Project 2* and *3*, *Gateway*, *Enterprise* and *New English File*. However, a

few exceptions to the level A2 have been made. The exceptions comprise both *New English File* and *Project 3* that go slightly beyond the level A2, and thus also bridging the gap between the levels A2/B1 in comparison to the rest fully grounded in the levels A1/A2. The choice of the subject matter based on the specific textbooks was done because of two fundamental reasons. First and foremost, the thesis is essentially focused on the students of the A2 level (waystage), which is specified in the FEP EE. Therefore, choosing the subject matter from a textbook firmly grounded in the level B2, for instance, would not be relevant for the stage 2 students. Secondly, and grammar-wise, there was the intention not to overburden students with the grammar that could go way beyond the scope of the A2 level. There will be plenty of time for the introduction of new grammar items, their restructuring included, in the students' future studies and/or lives.

With regard to the layout of each activity, most of them, with the exceptions of no. 4, 5, 6 and 9, are designed to follow the sequence ranging from the pre-listening, while-listening to post-listening phase. According to Wilson (2008, pp. 63-100), the pre-listening phase aims at preparing students for what they are about to listen to together with establishing the reason to listen. In other words, the pre-listening phase mirrors the real-life listening situations in which a person usually knows what he/she is going to listen to or for. The pre-listening phase is followed by the while-listening phase in which students listen to the recording and react to it based on the requirements that are set earlier. The post-listening phase, on the other hand, acts as a springboard for further exercises which stem from the listening text introduced in the pre-listening phase.

To summarize the introduction to the practical part, the total of 9 activities divided into three phases (introductory, contrasting and m-a-s-h-u-p) are to be inspected here based on the preset criteria outlined above, including the relevance of songs chosen to the FEP EE, especially to thematic areas, and to both tenses, the PPS and PS and their usage. The attention is also directed towards connecting individual activities with each other to form a coherent and cohesive goal. Last but not least, the aims are brought into focus, encompassing the overall aim and those of individual activities and phases. The next page also presents a diagram in which it is possible to take a quick glance at every phase together with its respective activities and the way they are joined together as a whole. Following the diagram mentioned earlier, the whole of practical part starts with the first phase, the introductory one, whose aim is to reconnect students with both the

Figure 6 The phases of the practical part



## 5.2 The introductory phase

The introductory phase is the first phase out of three that is directing students' attention to both tenses, the PPS and PS, with the intention of reconnecting them with each of them separately. The aim of the phase is to help students with the revision of, first, the PS, including its form and usage (story-telling in the past), and the PPS, form and usage (indefinite past/experiential perfect). Furthermore, by completing the first phase, students will be better prepared for the following one, the contrasting phase, which juxtaposes both tenses together in specific situations.

In connection to the first activity provided below, the past simple: introduction, it is expected that students have already come across the PS in limited doses before, its form and function included. To support such a statement, *Project 2*, an A1/A2 level publication, has one chapter, the chapter 3, entirely devoted to the way the PS is formed and used (story-telling in the past is also included at the very beginning of the chapter B). Furthermore, the distinction between regular and irregular verbs is also covered in the chapter (Hutchinson and Pelteret, 2008a, pp. 24-29). Therefore, there is no need to minutely introduce the PS and how it works, as students probably already now the basics they can build upon and, potentially, restructure. The same goes for the second activity, the present perfect simple: introduction. Students will probably recognize the use of the PPS to talk about one's experiences, the indefinite past, from the chapter 5 in *Project 3*, which is concerned with both the form of the PPS and its particular usage (Hutchinson, 2008b, pp. 56-63). Each introductory activity is inspected below based on the preset criteria outlined in the introduction to the practical part above. The aim of the phase, and its fulfillment, is described afterwards once the full attention has been given to individual activities and their respective aims.

### 5.2.1 The past simple: introduction

The song that has been chosen for the first activity, connected with the PS, is *1979* by Good Charlotte. The song tells a story from the point of view of adults, probably Joel and Benji Madden from Good Charlotte themselves, reminiscing about their parents' happy marriage in 1979 that sadly did not last up until the present day. The choice of this song has been made on the basis of several criteria. Firstly, the song provides an insight into the topic of family, which is one

of the topics mentioned in the FEP EE (Jeřábek et al., 2007, p. 25). The song exemplifies that by referring to the relationship between Roger and his wife and the way that relationship is viewed by their children, now adults. Secondly, it contains a good deal of examples of the PS, such as “Life was simple” and “Mom and dad were still in love in 1979,” for instance. Furthermore, it perfectly showcases the way the PS can be used, the story-telling in the past, which is amplified by the fact that Good Charlotte also explicitly stated the year in which those events happened, e.g. “in 1979.” Therefore, students can spot specific adverbials of time whose reference clearly hints at the past occurrences. For those reasons, the song is perfectly acceptable for the students partaking in the activity, as it is directly connected to one of the thematic areas in the FEP EE and also provides a great deal of examples of the form of the PS tense, usage mentioned earlier, too.

The first part of the activity (1.) starts with a pre-listening phase that revolves around both letting the students know via instructions that the song they are about to listen to is in the PS and around establishing the reason to listen to the song itself – the students are presented with gaps in the lyrics that need to be filled in before the actual listening takes place. Referring back to establishing the reason to listen, the students are, basically, engaged in the cloze passage exercise, which is about blanking individual words that needs to be filled in (Griffie, 1992, pp. 16-154). Therefore, the pre-listening phase should make the students taking part in the activity aware of the grammar that the listening passage is focused on – the past happening(s) – and activate their knowledge about it. In connection to the aim of the activity, the first part genuinely refers to the first specified aim, which is connected with the students being able to convert a number of verbs in their base form into the past simple form. This is accomplished by engaging students in rewriting the individual base forms of the verbs highlighted in red into their respective past simple tense forms. Once finished, the students partake in the while-listening phase (1.) that serves as a check of their work. The song should be listened to twice so that every student has a reasonable chance to check his/her answers.

The second part of the activity (2.) is essentially the post-listening phase of the first activity that concerns the meaning of the PS. Here the students are presented with a sentence web to which some of the sentences are incorrectly attached to for they are not in the PS. To solve the exercise on their own, the students are prompted by three sentences, two of them highlighted in green and one of them crossed out, that are exemplifying what is correct and incorrect,

respectively. By finishing this exercise, the students are also moving from the lower order to higher order thinking, from applying to analyzing, that leads them to being able to recognize the relevancy of data, and thus accomplishing the second part of the aim connected with analyzing and determining which sentences should be a part of the set based on the discovered criterion.

### **5.2.2 The present perfect simple: introduction**

Concerning this activity, the present perfect simple: introduction, *We are the Champions* by Queen is used to carry the meaning of the PPS. The song itself has been chosen in alignment with the topic man and society mentioned in the FEP EE, as it tells a story of an unnamed person, suffering severe hardships throughout the course of his/her life yet emerging victorious against his/her foes in the end (Jeřábek et al., 2007, p. 25). In connection to the PPS the song indeed provides a lot of examples of its structure, such as “I have paid my dues” and “I have done my sentence,” and presents one of its possible meanings, the indefinite past, as exemplified in “I have made a few (mistakes),” which refers to the fact that a person being spoken about has made a few mistakes from an unidentifiable point in the past up until the present moment. Taking all the facts into account, the song fits the first two criteria based on its relevance to both one of the thematic areas mentioned in the FEP EE and the PPS itself.

The activity starts with the pre-listening phase (1.) that is focused on helping the students become aware of the topic of the PPS (this is also hinted at in the instruction to the first part) and giving them reason to listen in the follow-up phase (they are prompted to reorder the individual jumbled words to form affirmative sentences). The pre-listening phase is also influenced by the activity called word-ordering, which is about putting jumbled words back together to form correct sentences (Hancock, 1998, p. 8). During the while-listening phase (1.), students are just expected to listen to check whether the way they assemble the words is correct or not. By finishing these two phases correctly, students should be able to work with a specific set of jumbled words in a similar manner, as they engage with a great deal of examples in the lyrics to solidify their understanding. Meaning, the first part of the aim is connected with rewriting a set of jumbled words into affirmative sentences using the PPS construction is accomplished.

With reference to the second part of the activity connected to the post-listening phase (2.), students are supposed to solve a sentence web which is a combination of the sentences in the PS

and PPS. Solving the web lies in the fact that students deduce that some of the sentences are in the PS, and thus they have zero connection to one's experiences up to now, the indefinite past, which is connected with the PPS. The completion of this part also leads to the fulfillment of the second part of the aim, related to the students being able to analyze and determine which sentences should not be a part of the set based on the discovered criterion.

### **5.2.3 The completion of the introductory phase**

Based on the two above-mentioned activities, the students have both revised their knowledge of the PS and the PPS by engaging in the specific activities aimed at both the form and meaning of each tense. Furthermore, they are also better prepared for the upcoming phase, the contrasting one, which concerns the juxtaposition of both tenses. Therefore, the aim of the phase is achieved.

## **5.3 The contrasting phase**

The contrasting phase is the direct follow-up to the previous phase, the introductory one, which was connected with the revision of students' knowledge of both tenses, the PPS and PS, on a separate basis. The purpose of the current phase is to present four activities, each of which contrasts both the PS and PPS in different situations. Therefore, the aim of the phase is to help students better understand some of the differences in usage, including definite and indefinite past in the activities three and four, resultive past and past in the fourth activity and state-up-to-the-present in the last one, the sixth activity. Furthermore, the inductive approach, concerning students finding out the way language works based on a set of examples, is used as a basis for every single activity in the phase 2, from the first one to the last one (Thornbury, 1999, p. 49).

### **5.3.1 Contrasting definite and indefinite past, part 1**

The third activity is the first one out of the set of four activities that are aimed at contrasting both tenses in different situations – this time it is the contrast of specific past happenings, definite past, with indefinite past, related to one's experiences from past to present day without any reference as to when they precisely happened (Dušková, 2012, pp. 220-228;

Leech, 2004, p. 36). The choice of this particular activity has been made in alignment with a few textbooks, namely *Project 3*, *Gateway* and *New English File*. These textbooks,



specifically tailored to the A2 level students, with a minor exception of *New English File* being in the midst of A2/B1 levels, contrast both usages in some of their chapters. Gateway devotes a few parts of chapter 6 to explaining the PS and its form and function coupled with the difference between regular and irregular verbs and some of the adverbials of time (Spencer and Cornford, 2011, pp. 78-89). On the other hand, *Project 3* devotes one of its chapters, Chapter 5, to the PPS with reference to talking about one's experiences (Hutchinson, 2008b, pp. 56-63). Likewise, *New English File* aims at promoting the above-mentioned usage of the PPS in lesson 4A (Oxenden, Koenig and Seligson, 2007, p. 41).

The activity uses two songs to demonstrate the meaning of definite and indefinite past – *Summer of 69* by Bryan Adams and *Still Haven't Found What I am Looking For* by an Irish band, U2. In connection to the FEP EE, the song by U2 could tackle a few different topics, including leisure time, nature, and man and society (Jeřábek et al., 2007, p. 25). The song itself is about a person searching for something he/she has not found yet, telling us about his/her experiences while doing so. There are a lot of contextual examples which refer to the topic of nature (“I have climbed the highest mountains” and “I have run through the fields”), which could also be interchangeable with the topic of leisure time mentioned above. Furthermore, the topic of man and society might be also hidden in the meaning of the song, especially in the relationship between the man and the person he is looking for. Experience-wise, the song has been chosen because it contains a lot of examples of indefinite past, including “I have kissed the hand of a devil” and even more, such as those mentioned above. *Summer of 69* by Bryan Adams seems to have its connection to the topic of leisure time and hobbies since the song tells a story of a man casting his mind back to buying his first guitar, practicing and subsequently forming a band with his schoolmates, all of which is referenced to have happened in the summer of 1969. The relevancy of the song with regard to the definite past can be observed in some of the example sentences, such as “I got my first real six-string” and “Was the summer of '69.” Taking that into account, the relevancy of both songs in connection to the FEP EE and both tenses is present.

The activity is divided into two parts in total. The first part (1.), related to the pre-listening phase, is about introducing students to the difference between the definite and indefinite past. Students are first required to analyze two sets of example sentences broken down under the respective headings of (A) EXPERIENCE and (B) PAST. The clue here for the students to find is

definitely the abundance of contextual clues, such as “summer of '69” and “that summer,” in (B) and the exact opposite in (A). Based on this analysis, students should be able to come up with a rule which they then apply to the following part (writing in either “A” or “B” depending on the meaning of the sentence).

The second part (2.) sets the difficulty bar for students a bit higher than in the first part (1.). Students are supposed to transform the highlighted verbs in their base form into either the PS (definite past) or PPS (indefinite past). To accomplish this part, they need to look for specific clues like in the first part to be able to correctly rewrite individual verbs in each column. Once finished, students partake in the while-listening to check the correctness of their answers. Furthermore, to finish the part 2, and the whole of this activity, they write in either (A) or (B) under each part of a song to demonstrate their overall understanding of what each song is all about. Therefore, by finishing both parts, students should be able to recognize whether certain sentences showcase either the indefinite or definite past provided they are presented with enough examples and contextual clues. That also leads to the fulfillment of the aim of the activity.

### **5.3.2 Contrasting definite and indefinite past, part 2**

In the activity no. 4 students delve even deeper into the difference between definite and indefinite past by trying to understand what happened strictly in the past, perhaps an accomplishment of a certain person that has long been forgotten, and what has not happened yet but may happen in the future (Dušková, 2012, pp. 220-228; Leech, 2004, p. 36). This activity goes hand in hand with the previous activity and attempts to broaden students' knowledge in this way of using both the PS and PPS. The reason for choosing this way of contrasting the PS and PPS has been influenced by Unit 10 in *Gateway* (Spencer and Cornford, 2007, p. 137). This unit specifically mentions the way the PPS is used with yet to emphasize the meaning of what hasn't been done/achieved yet.

In order to demonstrate the above-mentioned meaning, two songs have been chosen, *Made It Through the Rain* by Barry Manilow and *Haven't Made It Yet* by the Levellers, respectively. The former is about a person struggling through his life until he finally succeeded in an unspecified day in the past. Judging by those references, it can be said that this song might be connected with the topic man and society, as mentioned in the FEP EE (Jeřábek et al., pp. 24-25).

On top of that, there are several hints in the vocabulary associated with the weather, such as “made it through the rain, the sun appears and protect from the storm.” However, those are probably intended to amplify the meaning of overcoming obstacles on the way to success rather than being understood as a full-fledged topic. The song also has a great deal of examples connected with the past, e.g. “made it through the rain” and “kept myself protected,” making it an ideal candidate for this activity. The latter, the song by the Levellers, is about an unnamed man roaming the countryside on his way home. The song seems to have an instant connection with the topics of nature and weather, with the obvious references being these examples: “the wind cuts right through, the sun shines, the river that carries us on,” etc. (Jeřábek et al., 2007, p. 25). Unlike the first song that hints at a finished action in the past, the second song makes it crystal clear that a person has not got home yet, e.g. “you still haven’t made it yet.” Therefore, the PPS is used interconnect the past with present. Both songs are, based on the above-mentioned criteria, relevant for the students.

The activity no. 4 is divided into two parts, part 1 (1.) and 2 (2.). In the first part, students are instructed that they are about work with a song that is about a man who became successful in the past. By giving them this hint, they should be able to transform the verbs highlighted in red into the PS tense construction. The type of exercise that is used in the first part is the cloze passage that is about leaving a few spaces blanked for students to fill in (Griffiee, 1992, pp. 16-154). Once they do this, they should check their answers together with their classmates sitting beside them. In the second part, students are supposed to scan the lyrics for an appropriate sentence that would exemplify the meaning of an unfinished action. When they find this sentence, they are supposed to fill in the chart underneath the lyrics. This particular activity helps accomplish the aim by letting students analyze the lyrics and breaking them down into manageable bits.

### **5.3.3 Contrasting resultive past and past**

The fifth activity is the third one out of the phase of four activities revolving around the distinction of the PS and PPS in different situations. This time, having moved from the definite and indefinite past, both part 1 and 2, it is the resultive past and past that is the primary concern of the dissimilarity of use. Specifically speaking, students' attention is directed towards changes

whose results are still persistent in the present time despite the fact that they might have happened two days earlier – the relevance still remains (Leech, 2004, p. 39). *Enterprise*, an English textbook grounded in the A2 level, serves as a direct link with this usage, as it is presented in one of its chapters, the Chapter 7, specifically (Evans and Dooley, 2000, p. 34).

To exemplify the meaning of the resultive past, *You've Changed* by the late Eva Cassidy has been chosen to support the explanation. From the standpoint of what this song is all about, it is evident that it could be associated with the topics of man and society and family, as mentioned in the FEP EE (Jeřábek, et al., 2007, p. 25). The song is bringing these topics into life by describing the relationship of a couple that is experiencing the major change in their relationship, which is simply not the same anymore. The change that is being referred to is also beautifully pictured in the song itself through the usage of the resultive past. Each part of the song usually starts with an example of the PPS, “you’ve changed,” indicating that the person being discussed behaves in a different way from what he used to. The song wittily continues with hinting at what is different now from the past, e.g. “that sparkle in your eyes is gone.” Therefore, students can observe that there was a sparkle in his eyes, but it is not anymore in the present moment. Taking all those facts into account, the song is, therefore, connected to both the FEP EE and the tenses discussed.

The whole activity contains two parts, ranging from the inference of the meaning in the first (1.) to applying the knowledge gained in the second (2.). Firstly, each student is required to observe and analyze the example sentences “A” and “B” in the lyrics, together with their respective diagrams below, illustrating the way the resultive past works. By analyzing examples in the lyrics, coupled with the diagrams, students should be able to infer why the PPS is used to represent changes and what role the PS plays in the whole formula. Their analysis and inference of the meaning in “A” and “B” may look like the example below.

- Students are glancing at the first examples, both in the lyrics and diagrams (“You’ve changed.” and “That sparkle in your eyes is gone.”).
- They arrive at a conclusion that the change, indicated by the sentence “You’ve changed,” is observable in the fact that the person had a sparkle in his eyes in the past (the phrase is not crossed out), but he does not have it now (the phrase is crossed out).

The second part (2.) is based on testing students' understanding of the first part (1.). Students are basically required to complete the last two diagrams, “C” and “D,” using the same principle they have discovered in the first part. This time, however, they are also asked for filling in the gaps with verbs in either their positive or negative form. Their choice should reflect the truthfulness outlined by the diagram. From the above-mentioned information, students should be able to both infer the meaning of the resultive past and use that acquired knowledge to solve individual diagrams, as outlined in the aim of the activity.

#### **5.3.4 Contrasting finished and unfinished actions**

The sixth activity is also concerned with the juxtaposition of the PS and PPS in different situations and it is the last one in the phase of four activities clashing these two tenses in the process. After having encountered the difference between the resultive past and past, students are now moving on to the difference between finished and unfinished actions, referring specifically to finished actions/events in the past and actions/events that have continued from the past up to the present with the possibility of continuing to the future as well, respectively (Leech, 2004, pp. 36-39). To ground this juxtaposition of the PS and PPS in theory, a textbook called *New English File*, which mentions this distinction in chapter 7B, has been chosen as a direct connection between this thesis and reality (Oxenden, Koenig, Seligson, 2007, p. 76).

For the purpose of exemplifying the contrast between finished and unfinished actions, the song by Staind called *It's Been Awhile* has been chosen. With reference to the FEP EE, the song, unfortunately, does not seem to have any particular connection with the topics mentioned. It is rather concerned with the topic of drug abuse which is being constantly referenced in the song by talking about how one's life changes over the course of time. The song, however, excels in providing the people who listen to it with a lot of examples of finished and unfinished actions. On top of that, it can also be observed in the lyrics that the adverb since is frequently used to emphasize the connection between finished and unfinished actions, e.g. “It's been awhile since I could hold my head up high.” Therefore, students can encounter a lot of examples of state-up-to-the-present in the actual song.

The whole of activity no. 6 only consists of one part (1.) in which students are first required to analyze the highlighted and bolted parts of the lyrics together with the table provided

underneath them, specifically the first one, “A.” Once analyzed, students are given free hand to seek similar examples in the rest of the lyrics to complete the table “c” and “d” below. By working through this activity, students are mainly working on their analyzing skills by observing the way finished and unfinished actions function together, such as the highlighted examples in both the lyrics and table “A,” and continuously breaking down individual parts of the lyrics to accomplish the task at hand. Therefore, doing both of these cognitive processes should help them fulfill the aim of this activity.

### **5.3.5 The completion of the contrasting phase**

The contrasting phase has introduced four distinct activities, designed with the purpose of clashing both tenses together in different situations. By finishing those activities, students should be able to distinguish such ways of using both the PS and PPS, hence fulfill the aim of the phase.

## **5.4 The m-a-s-h-u-p phase**

Having encountered the PS and PPS in the first two introductory activities, the introductory phase, and four activities intended to juxtapose them together, the contrasting phase, the students are now moving on to the last phase, the m-a-s-h-u-p phase whose intention and aim is to provide students with enough space to practice their newly gained knowledge even further. For that to happen, the m-a-s-h-u-p phase introduces three activities designed to solidify the knowledge gained in the previous phase, the contrasting phase.

### **5.4.1 The song m-a-s-h-u-p 1**

Activity no. 7, the song m-a-s-h-u-p 1, is focused on working with both the PS and PPS, including the structures learned in the second set. This time, however, there is no attention devoted to the description of individual songs used, as the songs that have been used in the previous phases form the basis for this activity, although not all of them. This has been mainly done for the reason of adhering to the last two phases of activities so that students can remind themselves of what they have learned thus far in those instances. Furthermore, the goal of the last phase is also to move from known to unknown, from the songs encountered before to those never introduced in the previous sets, to spice the overall experience up a little bit for the students

partaking in the activity. The activity is partially based on the cloze passage exercises that is described by Griffee (1992, pp. 16-154).

The activity no. 7 comprises the two main parts, part 1 (1.) and 2 (2.) that are meant to help students revise what they have learned up to this moment. In part 1, students are required to analyze an example sentence (a.) according to the instructions. They need to take one important step to achieve that. That being said, students need to look extra carefully for the clue, either contextual or adverbial, that help them fill in the missing space. By doing this repeatedly in the total of 5 examples, students are continuously working on their analyzing skills, and thus completing the first part of the aim. The second part is aimed at connecting the titles of songs with the sentences used in the first part. The purpose here is to make students aware of the songs they have heard in the previous phases with the hope of them recalling the rules. Completing this activity also leads to accomplishing the second part of the aim.

#### **5.4.2 The song m-a-s-h-u-p 2**

The activity no. 8, titled the song m-a-s-h-u-p 2, continues with the revision of both tenses, the PS and PPS. This time students are presented with both the songs they have encountered before and a few they are going to see for the first time to increase the overall difficulty and introduce the sense of the unknown. The activity is also partially based on the activity called mistakes, as mentioned by Griffee (1992, pp. 16-154).

The activity is once again broken down into two parts, 1 and 2. The first part is genuinely focused on finding out a mistake in each of the sentences and its subsequent correction. Students are not guided to look for any specific hints to complete the exercise. However, having finished the previous activity, they should be able to make the corrections based on analyzing individual sentences for specific clues. By doing this, they should be able to accomplish the first part of the aim above. In the second part, students are asked to sort out the individual sentences from the first part based on the meaning they convey, and hence accomplishing the second part.

#### **5.4.3 The song m-a-s-h-u-p 3 and the completion of the phase 3**

The activity no. 9, SONG M-A-S-H-U-P III., is the third and the last one of the phase related to the overall revision of what has been learned in the set two. The aim of the activity is

below to see. Much like the previous activities, the activity no. 9 is broken down into two parts. The first part is aimed at the analysis of several sentences that should result in students sorting some of them into the table called “PS,” representing events happening in the past, and other into “PPS,” representing the connection of past and present. By delving into this part, students should be able to accomplish the first part of the aim. Students, however, do not end there and they continue breaking down the song even more in the second part which is focused on sorting the individual sentences from part 1 into the tables representing their specific meaning. After finishing all the activities in the third phase the students will have reviewed both tenses and all the meanings.



## 6 CONCLUSIONS

Taking the whole thesis into account, its first part, the theoretical one, was aimed at identifying the key concepts that are going to be used for the practical part. In its three major chapters, the attention was first devoted to the description of the CC, which is said to be the goal of the ELT. Its description ranged from its first inception in 1966 to its further elaboration by one of the applied linguist, Lyle Bachman, whose model has been chosen for the thesis. The model has been broken down into organizational and pragmatic competence, specifically referring to language user's ability to generate accurate sentences, or stretches of sentences, and use such sentences to send and receive the intended meaning, baring the social context in mind. By defining the concept of the CC, it was also possible to highlight the importance of the PS and PPS for the development of both organizational and pragmatic competence, based on the Bachman's model. The next part directed its attention to the FEP EE, including the description of the stage 2 students. It has been established the both the PS and PPS are important for the students because they are a part of the expected outcomes at the end of the stage 2. The last part was aimed at both tenses, their forms and usage included. Apart from mentioning several different ways of using the PPS and PS, it has also been proven that the meaning of each of them can also be shaped by the inclusion of adverbials. On the whole, the first chapter attempted to highlight the importance of both tenses not only for the development of the students' CC, but also for attaining goals and objectives as mentioned in the FEP EE.

After that, in the second chapter, it was identified that songs are playing an important role in society, judging by the fact that people spend literally billions of dollars on buying them and besides that they also possess certain cultural relevance. Furthermore, they are said to be stimulating, affective and can be used to control people's behavior. It was also said that they can be used in many different ways in the classroom itself, ranging from teaching different vocabulary items to grammar, for instance. This part has also acted as a springboard for the description of grammar teaching, including the definition of product teaching. In this particular part, it has been stated that product teaching follows the already set path from noticing a certain grammar point, either deductively or inductively, to its continuous restructuring through the process of restricted output. The last chapter has been devoted to the formal lesson planning. The chapter itself provided the information that can be used to construct individual activities.

The practical part has been focused on designing three phases of activities that might be used to enhance the understanding of the stage 2 students struggling with the understanding of the PPS and PS. The introduction to the chapter established that the analysis of each activity is going to be revolving around the relevance of individual songs in connection to the FEP EE, specifically the thematic areas included in the subject matter, and the PPS and PS. Regarding the tenses, the songs that were chosen as a basis for every activity need to exemplify both form and specific meaning of a certain tense. Taking all the songs that have been chosen into account, it has been proven that every one of them exemplifies the specific meaning and form that is demanded by a particular activity. Therefore, each of them is also relevant for the accomplishment of individual aims. However, it has not been possible to cover all the topics mentioned in the FEP EE. This may lead to two possible conclusions. Firstly, it seems that there is still untapped potential for additional grammar to be thought this way. Meaning, had it been possible to cover bigger set of activities, all topics mentioned in the FEP EE would have been included. Based on that, additional research could be conducted in the future, introducing even more activities and ways of utilizing both tenses even further. Secondly, it is very difficult to find a song that would exemplify both a certain meaning that is needed for a particular activity and also fit one of the topics mentioned in the FEP EE. This has proven to be the truth in connection to the last activity of the second phase, using the song *It's Been Awhile* by Staind. This song has been chosen primarily on the basis of its carrying the meaning of the state-up-to-the-present, not the topic it conveys. In connection to the aims of each activity and phase, all of them seem to be in agreement with a particular activity and phase. This also goes for the overall aim, which concerns the fact that students will be better at differentiating both tenses based on the designed activities. Based on the outcomes of the aims as supported by the evidence, the aforementioned activities can be used as relevant tools to help shape students' communicative competence and, more importantly, help them with the understanding of both tenses this thesis is focused on.

## 7 RESUMÉ

Bakalářská práce se zabývá problematikou výuky anglické gramatiky prostřednictvím aktivit spojených s písněmi. Pozornost je především věnována dvěma gramatickým časům, kterými jsou minulý čas prostý a předpřítomný čas prostý. Samotná práce je rozdělena do dvou částí, teoretické a praktické. Úlohou teoretické části je nejdříve vymezení základních pojmů a konceptů, se kterými se budu pracovat v praktické části. Těmi jsou především komunikační kompetence, rámcový vzdělávací program pro základní vzdělávání, předpřítomný čas prostý a minulý čas prostý, využití autentických písní ve výuce gramatiky a plánování lekcí. V praktické části je poté vymezený dostatečný prostor pro prezentaci jednotlivých aktivit, celkově devíti, které jsou jak sestaveny tak zkontrolovány na základě východisek teoretické části.

První kapitola teoretické části se zaměřuje na vymezení pojmu komunikační kompetence. Samotný popis se věnuje jejímu vývoji od Chomského až po model Lyle Bachmana, který byl také vybrán pro tuto práci. Bachmanův model je poté rozdělen na organizační a pragmatickou kompetenci. Ty jsou spojené s tím, že se člověk dokáže gramaticky správně vyjadřovat. Myšlenky formuluje tak, aby vyjádřil význam, který potřebuje a zároveň bere v potaz kontext, ve kterém se právě nachází. Tento model dokazuje, že oba časy přispívají k vývoji obou dílčích kompetencí a tím, samozřejmě, k rozvoji komunikační kompetence – cíl výuky anglického jazyka. Součástí této kapitoly je také popis jednoho z kurikulárních dokumentů, Rámcový vzdělávací program pro základní vzdělávání. V rámci tohoto dokumentu je také stručně popsána věková skupina, na kterou se bakalářská práce zaměřuje – studenti druhého stupně základní školy. Kognitivní procesy těchto studentů jsou již na vysoké úrovni a umožňují jak dedukci, tak indukci, samozřejmě v limitované míře. Výše zmíněný dokument, Rámcový vzdělávací program pro základní vzdělávání, dokazuje, že oba časy - předpřítomný čas prostý a minulý čas prostý jsou testovány v rámci standardů pro základní vzdělávání. Tudiž jejich pochopení a správné užívání studenty je důležité. V závěru první kapitoly věnuji dostatečný prostor předpřítomnému času prostému a minulému času prostému. Zaměření je především na jejich formu, význam a základní použití. Zvláštní pozornost je také věnována příslovečným určením, které se mohou vyskytovat u obou časů a případně ovlivňovat jejich význam. Tímto končí první kapitola.

Ve druhé kapitole je vymezen dostatečný prostor pro použití písní ve výuce anglického jazyka a to především pro anglickou gramatiku. V úvodní části je pozornost věnována roli písní v naší společnosti, která si jistě zaslouží pozornost vzhledem k tomu, že lidé na písních utrácí miliardy dolarů. Bylo také dokázáno, že písně ovlivňují a stimulují naši mysl. Nejdůležitější však je poznatek, že se písně dají použít ve výuce anglického jazyka, např. pro výuku samotné gramatiky. Pozornost je také věnována použití písní jako autentických materiálů. V rámci této kapitoly došlo k vydefinování pojmu product teaching, který se dělí na deduktivní/induktivní metodu a restricted output. Již zmíněné metody jsou spojené s tím, zdali učitel chce explicitně vyjádřit pravidlo při výuce, nebo ne. Restricted output se zaměřuje na procvičování určitého gramatického jevu, nebo jevů. Poslední kapitola teoretické části obsahuje formální plánování jednotlivých aktivit. Důležitost této kapitoly spočívá v nastínění formálního sestavení jednotlivých aktivit.

Praktická část se zaměřuje na analýzu jednotlivých aktivit spojených s písněmi, které mohou být použité ve výuce anglické gramatiky. Cílem je pomoci studentům druhého stupně základní školy lépe pochopit rozdíly mezi předpřítomným časem prostým a minulým časem prostým. Úvod praktické části specifikuje, že se samotná analýza bude zabývat spojením jednotlivých písní s Rámcovým vzdělávacím programem, a to především s jednotlivými tematickými okruhy pro druhý stupeň základní školy, a jednotlivými časy, předpřítomným prostým a minulým prostým. Na základě analýzy bylo zjištěno, že všechny zvolené písně obsahují potřebné příklady struktury a významu jednotlivých časů a jsou tedy relevantní v rámci jednotlivých aktivit a jejich cílů. Co se týče tematických okruhů, nebylo možné pokrýt všechny zmíněné v Rámcovém vzdělávacím programu pro základní vzdělávání, což vede ke dvěma závěrům. Je možné, že je zde určitý, skrytý potenciál pro představení vícera aktivit, které by vedly k pokrytí více témat. Za druhé, v určitých případech použití je velice složité najít specifickou píseň, která by obsahovala jak určité použití daného času, tak i specifické téma z Rámcového vzdělávacího programu pro základní vzdělávání. Samotné cíle jednotlivých aktivit a fází se zdají být v souladu s tím, co se každá aktivita a fáze snaží řešit. To bylo především potvrzeno na základě důkladného rozebrání jednotlivých aktivit a fází. Co se týče celkového cíle, jeho naplnění se také zdá být úspěšné. Na základě těchto výstupů mohu říci, že předchozí aktivity přispívají k rozvoji komunikační kompetence studentů a vedou k hlubšímu porozumění daných gramatických jevů.

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## **9 LIST OF APPENDICES**

**Appendix A** – Activity plan no. 1

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## Appendix A

### Activity plan no. 1

#### Activity no. 1

#### THE PAST SIMPLE: INTRODUCTION

## ACTIVITY PLAN no. 1

### AIM OF THE ACTIVITY

By the end of the activity, students will be able to convert a number of verbs in their base form into the past simple form. Furthermore, they will be able to analyze and, subsequently, determine which sentences should not be a part of the set based on the discovered criterion.

### AIDS

WORKSHEET no. 1, 1979 by Good Charlotte,  
pencils/pens

### TIME NEEDED

15-20 MINUTES

### INTERACTION PATTERNS

T=>C; S, S, S

### CLASS DESCRIPTION

The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.

### TIMETABLE FIT

The activity no. 1, the past simple: introduction, is the first activity of the first phase whose aim is to reconnect students with the PS and PPS, respectively. The completion of the activity should also prepare them for the second phase, connected with contrasting both tenses.

## Appendix B

### Activity no. 1 (WORKSHEET no. 1)

#### Activity no. 1 (WORKSHEET no. 1) THE PAST SIMPLE: INTRODUCTION

1. Look at the verbs highlighted in red below (e.g. "BE") and rewrite their base form into the past simple tense form (positive sentences). When finished, listen to the song called *1979* by Good Charlotte to check your answers.

Life **BE** (.....) simple  
 Roger was workin' round the clock to make a  
 livin'  
 No computers, none of that; he **USE** (.....) his  
 two hands  
 Ignored the cold war, his wife would keep him  
 warm

On the weekends  
 He'd load the car up with his kids and they'd go  
 fishin'  
 No need to work an extra job, there's no recession  
 Damn right, he **SMILE** (.....) a lot, they'd lay  
 awake at night so in love

It was a good, good year  
 The kids were alright  
 "Highway to Hell" beat up "Staying Alive"  
 The Clash was on the radio  
 and mom and dad were still in love in 1979  
 It **BE** (.....) a good, good year

In the morning  
 Robin always **WAKE UP** (.....) early in the  
 kitchen  
 She'd make the coffee, pack his lunch and then  
 she'd kiss him  
 And he would hold her tight, when they were  
 newlyweds

He'd say maybe  
 And she would laugh, they **KNOW** (.....)

they'd have another baby  
 She'd slave away all day until dinner was ready  
 And they would dance so slow to "Just the Way  
 You Are"

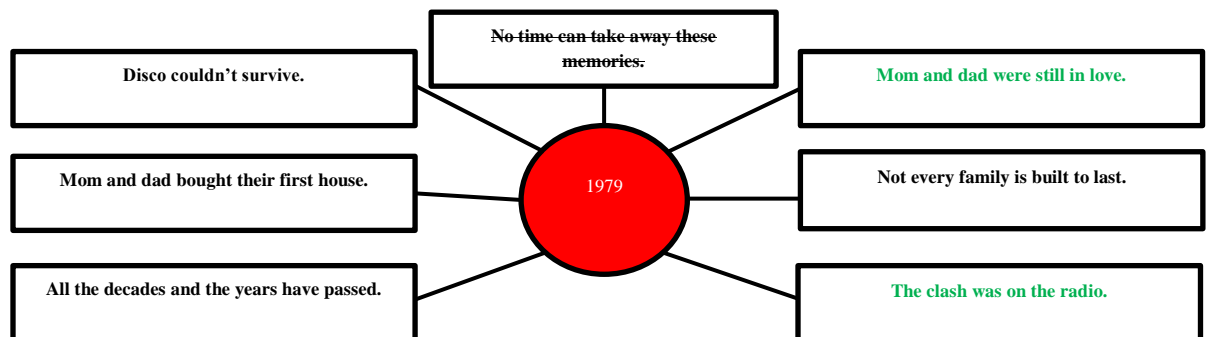
It was a good, good year  
 The kids were alright  
 "Highway to Hell" beat up "Staying Alive"  
 The Clash was on the radio  
 and mom and dad were still in love in 1979  
 It was a good, good year

All the decades and the years have passed  
 Not every family is built to last  
 No time can take away these memories  
 Remember when you **SAY** (.....) to me, that  
 we'd be alright

The kids were alright  
 "Highway to Hell" beat up "Staying Alive"  
 The Clash was on the radio  
 and mom and dad were still in love in 1979  
 It was a good, good year

Disco couldn't survive  
 with the "Dream Police" and "Rock & Roll High"  
 Blondie put out "Heart of Glass"  
 And mom and dad **BUY** (.....) their first  
 house in 1979  
 It was a good, good year  
 It was a good, good year

2. Find a pattern in the below mentioned sentence web. There is one sentence that has been crossed out because it does not fit in the pattern. There are also sentences highlighted in green that should be a part of the web for some reason. Analyze the rest of the web and cross out all sentences that do not fit in. Use the lyrics above to help you.



## Appendix C

### Activity plan no. 2

#### ACTIVITY no. 2

#### THE PRESENT PERFECT SIMPLE: INTRODUCTION

<b>ACTIVITY PLAN no. 2</b>	
<b>AIM OF THE ACTIVITY</b>  By the end of the activity, students will be able to rewrite a set of jumbled words into affirmative sentences using the PPS construction. Furthermore, they will be able to analyze and, subsequently, determine which sentences should not be a part of the set based on the discovered criterion.	
<b>AIDS</b>	WORKSHEET no. 2, <i>We are the Champions</i> by Queen.
<b>TIME NEEDED</b>	15-20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b>  The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b>  The activity no. 2, the present perfect simple: introduction, is the second one out of two in the phase 2 whose aim is to reconnect students with each tense before the attention is going to be directed towards the contrasting phase.	

## Appendix D

Activity no. 2 (WORKSHEET no. 2)

### ACTIVITY no. 2 (WORKSHEET no. 2) THE PRESENT PERFECT SIMPLE: INTRODUCTION

1. Look at the highlighted sets of words in red below (e.g. “**I PAID HAVE**”) and rewrite their jumbled word order to form positive sentences in the present perfect simple. Use contractions in every sentence. Once finished, listen to the song called *We are the Champions* by Queen to check the correctness of your answers.

**I PAID HAVE** (.....) my dues  
Time after time.

**HAVE I DONE** (.....) my sentence  
But committed no crime.  
And bad mistakes –

**MADE I HAVE** (.....) a few.  
I've had my share of sand kicked in my face  
But I've come through.

(And I need just go on and on, and on, and on)

We are the champions, my friends,  
And we'll keep on fighting 'til the end.

We are the champions.

We are the champions.

No time for losers

'Cause we are the champions of the world.

**TAKEN HAVE I** (.....) my bows  
And my curtain calls.

You brought me fame and fortune, and everything that  
goes with it.

I thank you all.

But **HAS BEEN IT** (.....) no bed of roses,  
No pleasure cruise.

I consider it a challenge before the whole human race,  
And I ain't (am not) gonna (going to) lose.

(And I need just go on and on, and on, and on)

We are the champions, my friends,  
And we'll keep on fighting 'til the end.

We are the champions.

We are the champions.

No time for losers

'Cause we are the champions of the world.

We are the champions, my friends,  
And we'll keep on fighting 'til the end.

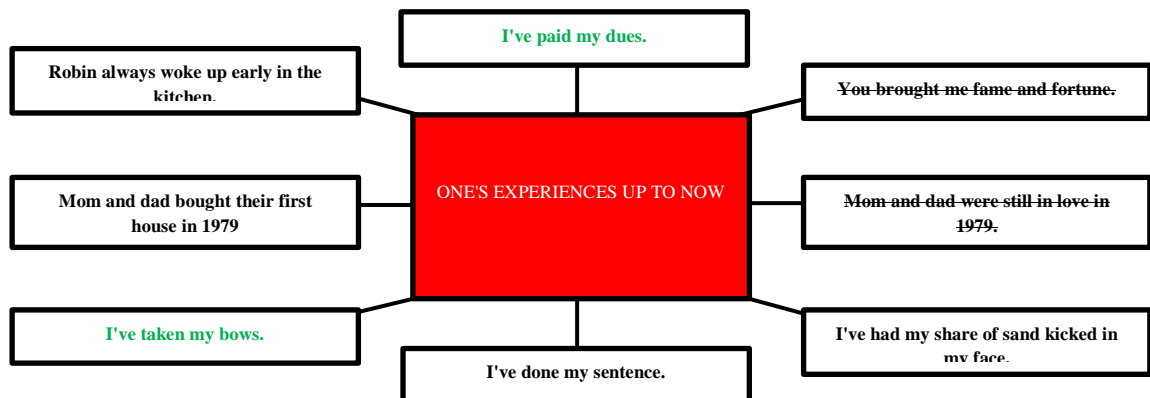
We are the champions.

We are the champions.

No time for losers

'Cause we are the champions.

2. Find a pattern in the below mentioned sentence web. There are two sentences that have been crossed out because they do not fit in the pattern. There are also two sentences highlighted in green that should be a part of the web. Analyze the rest of the web and cross out all sentences that do not fit in.



## Appendix E

### Activity plan no. 3

#### ACTIVITY no. 3 CONTRASTING DEFINITE AND INDEFINITE PAST, part 1

<b>ACTIVITY PLAN no. 3</b>	
<b>AIM OF THE ACTIVITY</b> <b>By the end of the activity, students will be able to judge whether particular sentences represent either the PPS or PS based on the examples and context they are presented with.</b>	
<b>AIDS</b>	WORKSHEET no. 3, <i>Still Haven't Found What I'm Looking for</i> by U2, <i>Summer of 69</i> by Bryan Adams
<b>TIME NEEDED</b>	20-25 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b> The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b> In connection to the first phase of two activities, students have basically gone through the preparatory stage and are now able to proceed with the second set of four activities. Therefore, the activity no. 3 is the first activity in the second set of four activities designed with the intention to differentiate certain uses of the PS and PPS.	

# Appendix F

Activity no. 3 (WORKSHEET no. 3)

## ACTIVITY no. 3 (WORKSHEET 3) CONTRASTING DEFINITE AND INDEFINITE PAST, part 1

1. Firstly, analyze six sentences divided into two columns below under the labels of (A) EXPERIENCE and (B) PAST. Secondly, look at the four sentences right under those two columns and write either “A,” referring to experience, or “B,” connected with the past, into the brackets on the right hand side of each sentence depending on its meaning.

(A) EXPERIENCE (zkušenosť)

- a) I have climbed the highest mountains.
- b) I have scaled these city walls.
- c) I have run through the fields.

(B) PAST (minulosť)

- a) (That) was the summer of '69.
- b) That summer seemed to last forever.
- c) Those were the best days of my life

- I have kissed honey lips. (...)
- I played it till my fingers bled. It was a summer of 69. (...)
- I knew that it was now or never. (...)
- I have held the hand of a devil. (...)

2. Each column below equals a single song either in the present perfect simple (EXPERIENCE) or past simple (PAST). Analyze the lyrics for possible clues, such as adverbials of time (e.g. yesterday), and rewrite the verbs highlighted in blue (e.g. “CLIMB”) into the present perfect simple or past simple. When finished, listen to both songs to check your answers. When checked, write either “A” or “B” to the red circles below to match the meaning, experience or past.

I **GET** (.....) my first real six-string  
**BUY** (.....) it at the five-and-dime  
**PLAY** (.....) it 'til my fingers bled  
 Was the summer of '69

Me and some guys from school  
**HAVE** a band and we tried real hard.  
 Jimmy quit, Jody got married  
 I should've known we'd never get far

Oh, when I look back now  
 That summer **SEEM** (.....) to last forever  
 And if I had the choice  
 Yeah, I'd always wanna be there  
 Those **BE** (.....) the best days of my life



I **CLIMB** (.....) the highest mountains  
 I **RUN** (.....) through the fields  
 Only to be with you  
 Only to be with you

I **RUN** (.....) I **CRAWL** (.....)  
 I **SCALE** (.....) these city walls  
 These city walls  
 Only to be with you  
 But I still haven't found  
 What I'm looking for  
 But I still haven't found  
 What I'm looking for



## Appendix G

### Activity plan no. 4

#### Activity no. 4

#### CONTRASTING DEFINITE AND INDEFINITE PAST, part 2

<b>ACTIVITY PLAN no. 4</b>	
<b>AIM OF THE ACTIVITY</b>  When the activity reaches its end, students will be able to differentiate between what happened in the past (“you made it”) and what has been in progress from the past to present but has not finished yet (“you have not made it yet”).	
<b>AIDS</b>	WORKSHEET no. 4, <i>Made It Through the Rain</i> by Barry Manilow, <i>Haven't Made It Yet</i> by the Levellers
<b>TIME NEEDED</b>	20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S; S<=>S
<b>CLASS DESCRIPTION</b>  The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b>  The activity no. 4 is the second one out of the phase 2 which focuses on the difference between the PS and PPS. Furthermore, this activity has its connection to the previous one, contrasting definite and indefinite past, part 1, as it is focused on what a particular person accomplished/has not accomplished yet.	



# Appendix H

Activity no. 4 (WORKSHEET no. 4)

## Activity no. 4 (WORKSHEET no. 4) CONTRASTING DEFINITE AND INDEFINITE PAST, part 2

1. You are going to listen to a part of a song by Barry Manilow called *Made It Through the Rain*. The song is about a person who was successful in the past. First, fill in the gaps below with either the PS or PPS construction based on the description of the song mentioned earlier. When finished, check your answers with your classmate.

I **MAKE** (.....)it through the rain  
 I **KEEP** (.....) my world protected (=safe)  
 I **MAKE** (.....) it through the rain  
 I **KEEP** (.....) my point of view  
 I **MAKE** (.....) it through the rain

And (I) **FIND** (.....) myself respected  
 By the others who  
**GET** (.....) rained on too  
 And **MAKE** (.....) it through

2. You are going to listen to a song by the Levellers. The song tells a story about a man who is travelling home but is not quite there yet. Scan the lyrics below for a sentence that would exemplify the meaning of an unfinished action connecting both the past and present. Once found, underline it and fill in the chart beneath the lyrics with it.

You know the sky is blue  
 And the wind cuts right through  
 The sun shines on you alone  
 Every step takes you nearer, nearer home

And I love the river  
 That carries us on  
 In one direction  
 Bringing me nearer, nearer home

But you haven't made it yet  
 No you still haven't made it yet

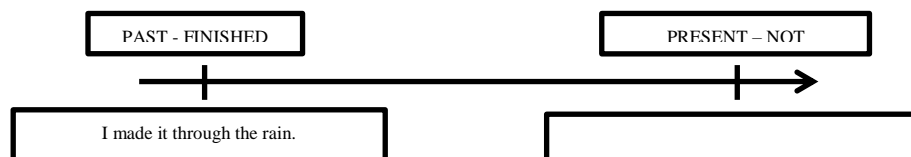
The sky turns gray  
 And the river runs high  
 Running faster  
 Passes you by  
 Ghosts of life  
 Are following you  
 With a bit of luck  
 You can make it through

I thought I heard you sigh  
 When you thought that you were there  
 But the world turns for you alone  
 Every step takes you nearer, nearer home

But you haven't made it yet  
 No you still haven't made it yet

The sky turns gray  
 And the river runs high  
 Running faster  
 Passes you by  
 Ghosts of life  
 Are following you  
 With a bit of luck  
 We can make it, make it through

But you haven't made it yet  
 No you still haven't made it yet



## Appendix I

### Activity plan no. 5

#### ACTIVITY no. 5 CONTRASTING RESULTIVE PAST AND PAST

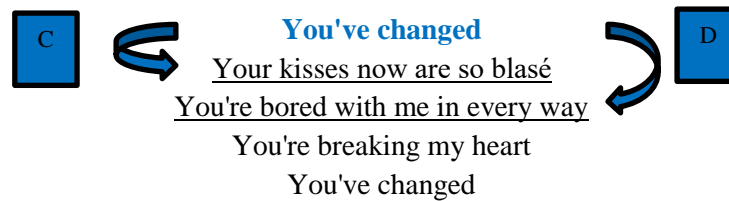
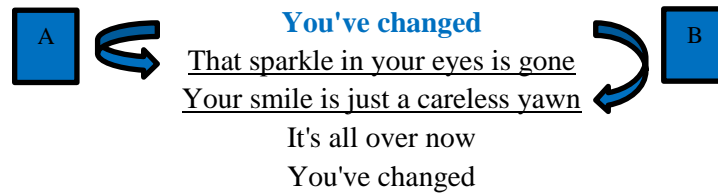
<b>ACTIVITY PLAN no. 5</b>	
<b>AIM OF THE ACTIVITY</b> <b>By the end of the activity, students will be able to infer the meaning of the resultive past from the lyrics and diagrams they are presented with and use that inferred information to solve the rest of the diagrams.</b>	
<b>AIDS</b>	WORKSHEET no. 5, <i>You've Changed</i> by Eva Cassidy
<b>TIME NEEDED</b>	15-20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b> The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b> Having gone through the first phase of two preparatory activities, students are now steadily continuing with the second set of four activities designed to show various differences between both tenses. The attention now is shifted from the idea of definite and indefinite past to resultive past and past.	

## Appendix J

Activity no. 5 (WORKSHEET no. 5)

### Activity no. 5 (WORKSHEET no. 5) CONTRASTING RESULTIVE PAST AND PAST

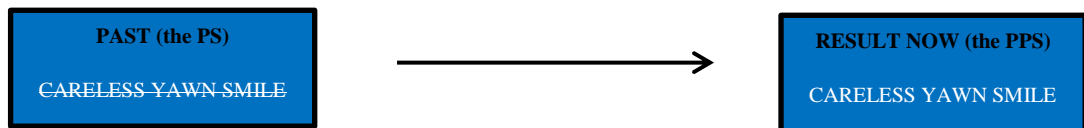
1. Analyze example sentences, together with their respective diagrams, “A” and “B” below for a pattern that helps you solve the other two, C and D. While solving “C” and “D,” fill in the spaces with either the PS or PPS.



A. **You've changed.** That sparkle in your eyes is gone.

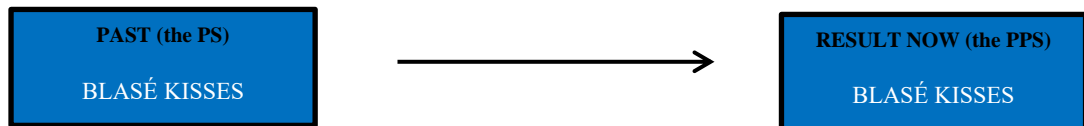


B. **You've changed.** Your smile is just a careless yawn.

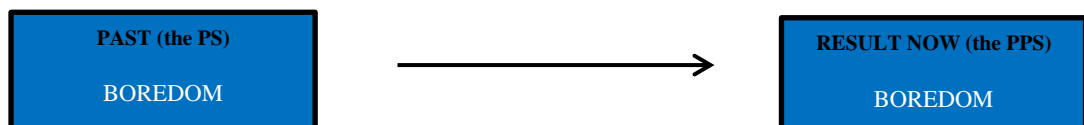


2. Based on the inference above, cross out the phrase under either PAST (the PS) or RESULT NOW (the PPS). Furthermore, fill in the gaps with either the positive form of the verb or the negative one.

C. **You've changed.** Your kisses now are so blasé. (The kisses ..... blasé in the past.)



D. **You've changed.** You're bored with me in every way. (He .....bored with her before.)



## Appendix K

### Activity plan no. 6

#### Activity no. 6

#### CONTRASTING FINISHED AND UNFINISHED ACTIONS

<b>ACTIVITY PLAN no. 6</b>	
<b>AIM OF THE ACTIVITY</b> <b>By accomplishing the activity no. 6, students will be able to analyze and break down individual parts of the song by Staind to comprehend the meaning of finished and unfinished actions.</b>	
<b>AIDS</b>	WORKSHEET no. 6, <i>It's Been Awhile</i> by Staind
<b>TIME NEEDED</b>	15-20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b> The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b> The activity no. 6 is the fourth one of the second phase of four activities hinging on the idea of differentiating the PS and PPS in certain situations. This time the crux of the differentiation for students is finished and unfinished actions, referring to something that happened in the past (finished) and something that has continued from that point up to the present, with the possibility of continuing to the future as well.	

# Appendix L

Activity no. 6 (WORKSHEET no. 6)

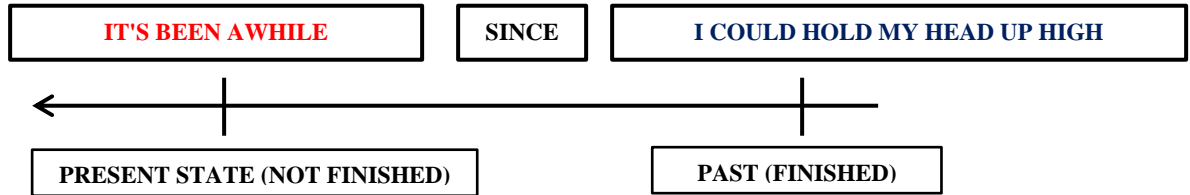
## Activity no. 6 (WORKSHEET no. 6)

### CONTRASTING FINISHED AND UNFINISHED ACTIONS

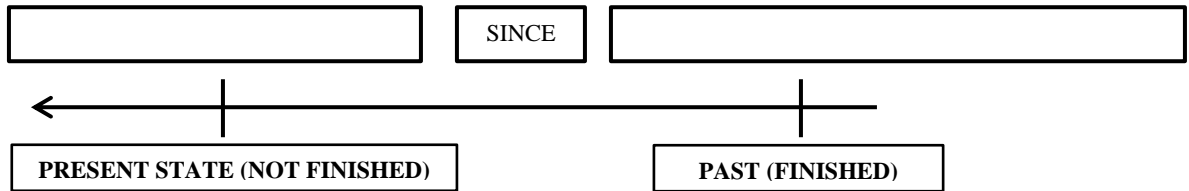
- Look at the example sentences highlighted in red (the PPS) and blue (the PS). Look for the similar examples in the lyrics. Once found, fill in the tables “b” and “c” below with examples of your choice, together with writing the sentences into the dotted space.

*IT'S BEEN AWHILE* BY STAIND

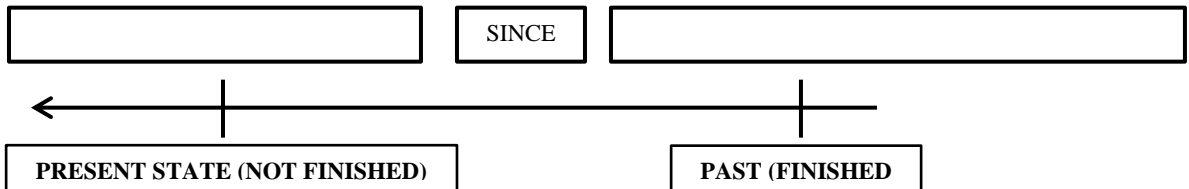
And **it's been awhile**  
**Since I could hold my head up high**  
 And it's been awhile  
 Since I first saw you  
 And it's been awhile  
 Since I could stand on my own two feet again  
 And it's been awhile  
 Since I could call you



a) **IT'S BEEN AWHILE** SINCE I SAW YOU.



b) .....



c) .....

## Appendix M

### Activity plan no. 7

#### Activity no. 7

#### SONG M-A-S-H-U-P 1

<b>ACTIVITY PLAN no. 7</b>	
<b>AIM OF THE ACTIVITY</b> Upon completion of this activity, students will be able to analyze a set of example sentences in the PS and PPS and determine which one of them are in the PS or PPS based on the contextual and adverbial clues. Furthermore, they will also be able to match those sentences with their respective song titles/singers/bands.	
<b>AIDS</b>	WORKSHEET no. 7; SONG M-A-S-H-U-P I.
<b>TIME NEEDED</b>	10-20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b> The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b> The activity no. 7 is the first one in the last phase that is aimed at summing up students' acquired knowledge from the previous two sets. The purpose here is to both revise what has been learned thus far (this is evident in the first part focused on filling in the gaps based on contextual/adverbial clues) and make further connection with the songs from the previous activities (matching the titles/singers/bands with the sentences from the first part).	

# Appendix N

Activity no. 7 (WORKSHEET no. 7)

## ACTIVITY no. 7 (WORKSHEET no. 7)

### THE song m-a-s-h-u-p I.

1. Rewrite the verbs in their base form highlighted in red, e.g. seem, below according to the meaning of each sentence, either the PS or PPS. Use both contextual clues and adverbials of time in each sentence to help you. The first example (a.) has been done for you in advance together with the explanation.

- a. Yesterday all my troubles **seem** (seemed) so far away.

The past simple is used because of the specific time reference, e. g. "yesterday."

- b. The Clash **be** (.....) on the radio and mum and dad **be** (.....) still in love in 1979.
- c. You **change** (.....). That sparkle in your eyes is gone.
- d. I **get** (.....) my first real six-string. (I) bought it at the five-and-dime. (I) played it till my fingers bled, (that) **be** (.....) the summer of 69.
- e. I have climbed (the) highest mountains. I **run** (.....) through the fields. Only to be with you.
- f. It **be** (.....) awhile since I could look at myself straight. It **be** (.....) awhile since I said I'm sorry.

2. Match the songs above with their titles and singers/bands by writing a certain letter into the brackets next to them. The first one has been done for you.

*Yesterday* by the Beatles (a)

*Still Haven't Found What I'm Looking For* by U2 ( )

*You've Changed* by Eva Cassidy ( )

*1979* by Good Charlotte ( )

*It's Been Awhile* by Staind ( )

*Summer of 69* by Bryan Adams ( )

## Appendix O

Activity plan no. 8

ACTIVITY no. 8 (WORKSHEET no. 8)

THE song m-a-s-h-u-p II.

<b>ACTIVITY PLAN no. 8</b>	
<b>AIM OF THE ACTIVITY</b>  After finishing the activity, students will be able to judge whether certain sentences are correct or not based on contextual/adverbial clues and make corrections to them if necessary. They will also be able to compare those sentences and sort them into different groups based on the meaning they convey (PS = past simple; PPS = present perfect simple; PS+PPS = both tenses used together).	
<b>AIDS</b>	WORKSHEET no. 8; SONG M-A-S-H-U-P II.
<b>TIME NEEDED</b>	10-20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b>  The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b>  The activity no. 8 is the second one in the third phase that continues with the revision of both tenses, the PS and PPS.	



# Appendix P

Activity no. 8 (WORKSHEET no. 8)

## ACTIVITY no. 8 (WORKSHEET no. 8)

### The song m-a-s-h-u-p III.

1. Read the individual sentences below and make corrections in each of them if necessary. When finished, listen to the parts of songs to check your answers. The first sentence has been done for you as an example.

- a) The Clash was on the radio and mom and dad ~~have still been~~ in love **in 1979**  
 were still

The present perfect simple cannot be used because of the specific time reference to the past: “in 1979.”

- b) Yesterday all my troubles have seemed so far away.  
 .....
- c) Last Christmas I have given you my heart but the very next day you gave it away.  
 .....
- d) I have climbed the highest mountains. I ran through the fields. Only to be with you.  
 .....
- e) And it was awhile since I could hold my hand up high.  
 .....
- f) (I) played it till my fingers bled, (that) has been the summer of 69.  
 .....
- g) You changed. Your kisses now are so blasé.  
 .....

2. Based on the part 1 (1.) above, sort individual songs into their respective group below, PS (past simple), PPS (present perfect simple) and PS+PPS (representing the connection of both tenses). Write individual letters into their respective table. The first example has been done for you.

PS	PPS
a	
PS + PPS	

## Appendix Q

Activity plan no. 9

### ACTIVITY no. 9 (WORKSHEET no. 9)

The song m-a-s-h-u-p III

<b>ACTIVITY PLAN no. 9</b>	
<b>AIM OF THE ACTIVITY</b> By the end of the activity, students will be able judge and subsequently sort out individual sentences based on the meaning each of them convey, either PS or PPS. Furthermore, they will also be able to sort out each of those sentences on the basis of their meaning (past, experience and news).	
<b>AIDS</b>	WORKSHEET no. 9
<b>TIME NEEDED</b>	10-20 MINUTES
<b>INTERACTION PATTERNS</b>	T=>C; S, S, S
<b>CLASS DESCRIPTION</b> The students of the EE, who partake in the activity, are roughly 12 to 15 years of age. At this age, they are capable of abstract thinking, deductive and inductive reasoning. Language-wise, they are somewhere amid the levels A1 and A2. However, they should be getting close to attaining the A2 level based on the CEFR in the future.	
<b>TIMETABLE FIT</b> The activity no. 9 is the third one in the third phase that continues with the revision of both tenses, the PS and PPS.	

## Appendix R

Activity no. 9 (WORKSHEET no. 9)

### ACTIVITY no. 9 (WORKSHEET no. 9)

The song m-a-s-h-u-p III.

1. Judge whether each sentence in the table below is either in the PS or PPS. Sort them into two groups, "PS" or "PPS," underneath the table by writing a letter into the respective box. The example (a) has been done for you.

9 I've paid my dues. Time after time.

7 I have climbed (the highest) mountains.

5 (That) was the summer of 69.

4 Yesterday all my troubles seemed so far away.

6 You've changed. That sparkle in your eyes is gone.

8 Mom and dad were still in love in 1979.

PS

PPS

a

2. Sort out individual sentences from the above-mentioned two tables, "PS" and "PPS," based on the meaning each of them conveys. Write only a letter into its respective circle. The first example has been done for you, "a."

(FINISHED ACTIVITIES/EVENTS = PS)

(EXPERIENCE FROM PAST TO PRESENT=PPS)

(NEWS=PPS)