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A Comparative Study Between Oral Interpretation and the Melodious Approach.

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A Comparative Study
Between Oral Interpretation and the Melodious Approach

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1. INTRODUCTION

Most English learners have sung songs in class even though they have little idea how it works for second language acquisition. Almost all textbooks used in language classes contain English songs. *New Horizon English Course 2* (Tokyoshoseki, 2007), a well known English textbook in Japan, for example, includes *Take Me Out to the Ball Game*, *Stand by Me*, *500 miles*, *I Just called to Say I Love You*, and *Silent Night*. They sometimes relate with stories in the textbook or with seasonal events. Through songs, students can comprehend more about stories and learn different aspects of culture. However, since the school curriculum does not allow teachers enough time, teachers are often forced to skip songs. The fact that textbooks do not focus on songs or their contents such as grammar or pronunciation might be one of the reasons why they are skipped in class. Even if such situations exist, students listen to them or sing them sometimes in class. There are even chapters which tell about how the song was made. The educational value of singing songs in English class needs to be validated.

One of the ways of using songs in class is as topics in stories. It may motivate students to read and understand the text written in English. There are many ways introduced for using songs in class: as warm-up activity, background music with tasks, for making students relaxed, pronunciation learning, intonation learning, grammar learning, cultural understanding, and as material for a reading task. Especially in English class in elementary schools, songs are necessary activities for students. Students enjoy singing songs and are fulfilled with completing whole songs. *EIGO-Note* by the Ministry of Education, Culture, Sports, Science and Technology in Japan to every public elementary school and includes many opportunities for students to learn English through chants. Most chapters in *EIGO-Note* include chants contents “Say it with Rhythm” which students can utilize and practice what they just learned.

I have taught three classes of fifth grade students for three years and found out that students in fifth grade love chants and singing songs and are motivated by them.

When it comes to junior high schools, students become interested in songs in English individually. They think songs are fashionable and are inspired by them. They sometimes live with songs. Some of them become fans of Rock' n' Roll bands and some grow to enjoy theme songs in films. Television programs and films have songs which attract students strongly. There are also many students who love to dance and most dances come with songs and music in English. Around this age, some individuals find their own lifestyle with songs or which songs they favor. Students get some chances to know English songs in class, too. Some are interested in what they come to know or what their teachers recommend to them.

But are songs good for language learning? Why? This crucial question comes to teachers and students when they think about singing songs and learning English. They have little idea whether it is helpful or not. Some might not have thought about the relationship between English songs and English learning. There are not so many teachers who can prove their effectiveness and some might reject the idea that songs improve students' English ability so they utilize songs just for fun or relaxing.

Those who reject the importance of singing songs for second language learning should refer to the studies reported in this thesis. These studies showed positive relationships with not only motivation, but also English skill improvement through experiments. The fact that there are studies that proved the significance and the relationship between songs and language learning may be surprising for those who consider songs simply relaxing activity or to raise motivation. Soda (1994), for example, showed an experiment on learners' test scores and singing songs for university students. He set singing songs as a task and then tested his

students. He made each student choose their favorite song out of thirty songs and sing each song one by one in front of the class. The difference of the scores between the experimental group and the control group was 12 points on the test. What is notable is that the test was not any kind of the things which is related with songs or lyrics, it was just a test such as ‘fill in the blank,’ ‘vocabulary,’ or ‘translating.’ Sasaki (2002) also showed the importance of teaching English through songs, showing that teachers can utilize songs to motivate students and provide variety in a lesson. Songs can be used to focus on the form of the language, including pronunciation, vocabulary, grammar and sentence structures. They provide practice in listening, speaking, reading and writing skills. English words are much more memorable in combination with rhythm and melody. Sasaki (2002) showed how students can learn culture through songs and provided various methods to utilize songs in class.

Imanishi (2007) sought to confirm that singing songs improve learners’ skill in a junior high school setting. I had introduced many songs in English class. In the experiment, students got together with their friends and made groups of four to eight and practiced singing a song which they chose freely from eight songs which they had learned before. Students sang songs in front of the class afterward. They were tested in translating Japanese into English, translating English to Japanese, and vocabulary. All in the tests were concerned with the lyrics of the songs which they sang. Their skills improved significantly between pre-test and post-test. Learners who sang *Let It Be*, for example, answered correctly in translating “Mr. Imanishi is standing right in front of a blackboard” and learned new words such as “wisdom” and “until.”

Many English teachers utilize songs in their class because they sense that songs are good for language learning. But the question arises: why are songs effective for language

learning? This can be explored in many ways: mental rehearsal, algebraic formula hypothesis, pattern finding, and oral interpretation. This paper explores the relationship between songs in class and students' skills.

2. LITERATURE REVIEW

2.1 Mental Rehearsal and Singing Songs

Singing songs is an important activity in the language learning classroom. Mental rehearsal is the key element for explaining their effectiveness. Mental rehearsal is well described by Guerrero (1994) as follows:

Mental rehearsal is a voluntary or involuntary activity by means of which students practice in their minds the language they have learned, heard, or read, or the language they will have to use in a future oral or written activity. When mentally rehearsing, the students may simply be recalling, repeating, or imitating words in the second language. Sometimes, mental rehearsal is more creative, as, for example, when the students imagine dialogues, plan what they are going to say or write, mentally self-correct, evaluate other students' language, or engage in conversations with themselves (p. 105).

Guerrero (1994) reported the characteristics and form and function of mental rehearsal in the second language among second language learners in Spain. She showed that learners at any proficiency level experience second language mental rehearsal. She studied structures of mental rehearsal, too. It was found that the smaller the number of items of mental rehearsal became, the more frequently it occurred. Also, her experiment showed a significant positive effect of mental rehearsal in learning language. She claimed that mental rehearsal of the second language has positive effects on learners as "It may have practical rewards, providing the students additional practice in the language and helping them prepare for future occasions" (Guerrero, 1987, p. 544). Whether students improve their English skills or not,

they will gain confidence in speaking English or become less afraid and more desirous to speak English.

According to Murphey (1990), egocentric language, which was advanced by Piaget (1923/1955), and inner speech, which was advanced by Vygotsky (1962) are not the same. Murphey (1990) pointed out differences between Piaget's egocentric language and Vygotsky's inner speech. Piaget said egocentric language disappears at school age while Vygotsky postulated that it persists subconsciously and becomes inner speech. In inner speech, words are used for thinking. Since inner speech is thought, the items of it are all comprehensible words. Guerrero described inner speech as "any type of language in English that occurs in your mind and that is not vocalized (spoken). Inner speech may include sounds, words, phrases, sentences, dialogues, and even conversations in English" (Guerrero, 1994, p. 105). She says inner speech must be present in many covert second language processes such as mental rehearsal.

2.1.1 Din and Language Learning

"Din," sometimes called "Din in the Head," is "involuntary rehearsal of a foreign language in one's mind" (Murphey, 1990, p. 53). First, Barber (1980) mentioned it anecdotally. She told about her experience traveling in Europe where she worked for some time and used Russian only. She had studied Russian ten years before that time. She wrote:

By the third day, the linguist in me was noticing a rising Din of Russian in my head: words, sounds, intonations, phrases, all swimming about in the voices of the people I talked with. I found myself chewing on them like so much linguistic cud (p. 29).

Krashen (1983) hypothesized that “the Din is a result of stimulation of the Language Acquisition Device” (p. 43). Krashen also hypothesized “The Din is set off by comprehensible input” (Krashen, 1983, p. 43) and “This input needs to contain significant quantities of the acquirer’s $i+1$, structures which the acquirer has not yet acquired but is ‘ready’ for” (Krashen, 1983, p. 43) and mentioned that the Din has benefits in language learning. Also, Guerrero (1994) reported that learners experience mental rehearsal especially with words they want to learn, words they learned, and words they don’t know the meaning of.

Murphey (1990) combined studies, Bedford (1985), Parr and Krashen (1986), and Guerrero (1987), and figured that 74% of their combined total of 581 second language learners had experienced the Din. Murphey (1990) rejected Krashen’s hypothesis by advancing his hypothesis song-stuck-in-my-head (SSIMH) phenomenon. He pointed out that “many people experience the SSIMH without understanding the content of what is Dinning, internally or externally” (Murphey, 1990, p. 60) and “that it is set off by comprehensible input, does not necessarily appear to be the case with songs” (Murphey, 1990, p. 60).

Parr and Krashen (1986) reported that there is low correlation between the grades students get and the frequency the mental rehearsal occurs. Bedford (1985) found out that comprehensible input was significantly more effective than grammar and drill input on production of the Din phenomenon. He also found that “50-minute class period is time enough to cause most students have playback” (Bedford, 1985, p. 284). Guerrero (1987) supported Bedford (1985) and added that strange words, curious idioms, and difficult pronunciation often cause the Din or mental rehearsal.

Murphey (1990) asserted that songs are the most effective way to induce the Din, and found that Din requires just one hour of input and comprehensible input is not necessary despite Krashen said it requires comprehensible input and significant quantities of the acquirer's $i+1$. Imanishi (2007) showed the circumstance about mental rehearsal in Japan. More than 90 percent of language learners in junior high school have experienced mental rehearsal and most of them experienced mental rehearsal in three years since they began learning English which means that beginners can get chance to experience it. The biggest trigger for mental rehearsal for Japanese language learners were songs. More than 95 percent of the learners who have experienced mental rehearsal say that they have experienced mental rehearsal with lyrics in songs.

2.2 Mental Rehearsal, Singing Songs, and Memory

Songs seem to help for recalling language to memory. Recalling what one had for your dinner 7 days ago is difficult without recording it in a diary. But it is easy to recall the memory when other memories connect with it such as dinner companions or places. Memories never exist alone. Songs are made up of two factors: lyrics and melody. Melody helps to recall the sentences for lyrics. One can use the same melody for more than one time because songs contain more than one verse. Learners may try to put some sentences on the melody and if it sounds different to what they imagine, it is incorrect and they can try again and again until the song sounds perfect with lyrics and melody. Compared with songs, it is hard to recall the memory for sentences or story which are not accompanied by melody.

Mental rehearsal takes a mnemonic role and helps students memorize vocabulary, pronunciation, and grammar to produce speech. Lyczak (1979) showed that students learn

what they hear even if they do not understand completely. He claimed that listening to and mentally rehearsing language effects students' production, and that trying to speak unknown language is very embarrassing. However, by listening and mentally rehearsing, students can overcome emotional blocking to language learning. Also he pointed out that rehearsal was the primary mechanism for getting information into long-term memory and making it available for later recall.

Shah and Miyake (1999) also claimed the importance of mental rehearsal to store information in long-term memory, showing that a set of the information is transferred into short-term memory, or working memory. The information in the working memory decays quickly, so rehearsal is necessary to retain it and to transfer it to a more durable long-term memory.

2.3 The Algebraic Formula Hypothesis and Singing Songs

The algebraic formula hypothesis (Murphey, 1990) mentioned above seems to explain how songs can be effective for language learning. According to this theory, learners can utilize language patterns which they have learned from lyrics they have sung before. For example, if a sentence like, "She is standing right in front of me." in *Let It Be* by The Beatles is memorized through mental rehearsal by a learner, then he or she can utilize the pattern "is standing right in front of" in further occasions. Like an algebraic formula such as " $y = Ax + B$ " if the sentence he or she made does not fit in linguistic rule, he or she can make some changes such as "be" verb with his or her linguistic knowledge like " $y = k(Ax + B)$ ". "y" is what a learner wants to express as "You are standing right in front of a blackboard right now", "A" is what a learner can change for what he or she wants to express like "You," and "a blackboard,"

“B” is new information what a learner can add to the expression like “right now,” “x” is expression formula what a learner gain with his or her experiences as “is standing right in front of,” and “k” is meta-linguistic knowledge which a learner already know like that be-verb is “are” for “you.”

The algebraic formula hypothesis sounds quite similar to pattern finding by Tomasello. According to Kodama and Nozawa (2009), language learners find grammar patterns from experiences which they had before and build schema and categorize them for further use. One or two experiences are not enough. Entrenchment is set by a number of experiences. Since songs facilitate mental rehearsal, learners get many chances to experience sentences which include patterns. However, pattern finding can not show songs to be effective for language learning for two reasons since there are two differences between pattern finding and singing songs. One is that pattern finding is studied much for learners who learn their first language. It is hard to suit first language learning to second language learning briefly. The other is that pattern finding needs frequency with rich variety of situations while learners experience the same lyrics again and again with singing songs and mental rehearsal.

The algebraic formula hypothesis seems very similar ‘mode conversion’ (Omi, 2000). With mode conversion, learners change some words in expressions which they learned before with oral interpretation and utilize the expression to express in their own situation. What oral interpretation is can be seen in the next chapter.

2.4 Oral Interpretation and Singing Songs

2.4.1 History of Oral Interpretation

Lyrics of target language are memorized in long term memory by mental rehearsal.

Their effectiveness for language learning can be explained by comparing singing songs and oral interpretation. Brooks (1967) defined oral interpretation as follows:

The communicative act of oral interpretation is the process of stimulating a listener response which is favorable to the intent of the literature in terms of the reader's judgements, as communicated from the manuscript through vocal and physical suggestions (p. 298).

The history of oral interpretation is quite long. It first existed in the fifth century before the birth of Christ in Greece (Gottlieb, 1980). Scrivner and Robinette (1980) told as follows:

Oral interpretation was recognized as an art form by the ancient Greeks, and reached its zenith during the Golden Age of Latin literature, the Augustan Age, which lasted from 40 B.C. until 14 A.D.... At the beginning of this century, oral performance was emphasized more than comprehension and interpretation of the literature. Today, the emphasis is on the subject matter – the literary text. Technique is no longer considered as an end in itself, but only as means of communicating the thought and feeling within the literary work (p. 5).

2.4.2 Oral Interpretation and Learning Language

Omi (1974) emphasized the significance of applying oral interpretation to language learning. He criticized English learning styles such as chorus reading or individual reading, which he claimed are just muscle exercises. What he claimed most strongly is that sounds of

language and contents in the language do not exist separately, and that English learning in Japanese English education has not reached to the final level because it fails to adequately teach learners to express themselves. Expression requires interpretation of the emotion behind the language. Omi also indicated the effectiveness of oral interpretation as both a purpose and means. Oral interpretation helps learners develop vocal techniques which express what they interpret, to experience the literature itself without any reasons, and to learn about culture through literature. The effectiveness of oral interpretation as a means is to help sub-vocalizing the language so that learners can become fluent readers, to enrich their sense to distinguish good and bad sentences, and to store various expressions.

Oral interpretation relates to speaking and writing (Omi, 1975). Translating Japanese to English is necessary in negotiating with people who speak English. This skill is important, but practicing Japanese-English translation is not the only way to learn how to translate Japanese to English. What are important for speaking and writing are accumulation, continuation, and imitation. Accumulating materials helps learners when they try to express something by speaking or writing. The materials need to be continuative which means they are not limited to patterns such as idioms or structures, but for any original materials that appeared with specific contents. By imitating, learners can robustly enrich expression skills (Omi, 1975).

Discerning the point of view of the speaker is necessary in vocalizing languages (Omi, 1976). Learners need to discern the point of view from the text in order to express meaningful English. Even for a perfect poetry, any change of speed, intentional hesitation, or pause do not come out if someone reads it in fixed patterned rhythm. However important it is to pay attention to rhythm of the poetry, there are difficulty and interest in how to take the mind of the speaker and relation between itself and before or after into consideration, and how to

break the fixed pattern. Silva (2008) concluded the effectiveness of oral interpretation through her experiment at a Japanese university. She showed that oral interpretation helped the self-expressiveness of the learners of the language.

According to Omi (1984), letters are not equal to meanings but sounds. He gives an example “Mike has a car” from a textbook used in a junior high school. Which words is it correct to read strongly? Some may read “Mike” and “car” strongly. That may be correct, but not always. People can not understand the essence of the sentence completely with this reading. Reading only “Mike” strongly or reading “has” strongly may sound unusual but are correct, too. “Letters are not ink stains. There is flesh and blood behind them” (Omi, 1988, p. 69). How to read depends on the situation. Sounds can not be set up with syntax but context, situations or what the speaker wants to express. Expressing texts with sounds helps learners comprehend more. Omi (1984) showed a plot of comprehension with oral interpretation as below.

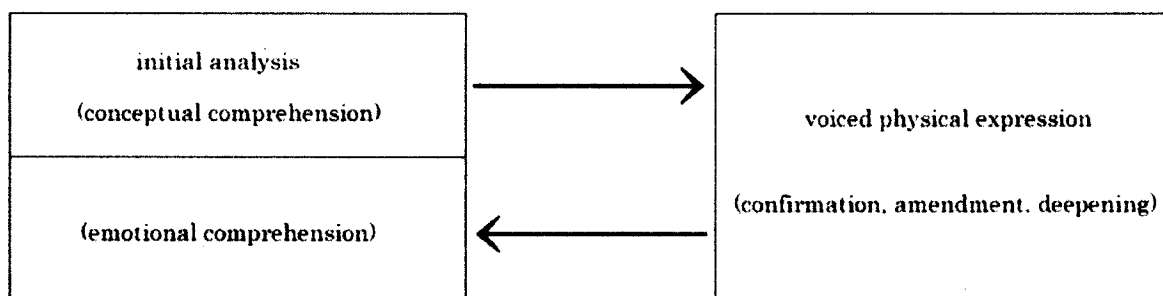


Figure 1. The Plot of Oral Interpretation. (Omi, 1984, p. 249)

Through this plot, learners comprehend the language more and with such experiences, learners say that some expressions come out in further occasion as Omi (1984) mentions with his students. Omi (1988) also told of his experience that his writing and speech sometimes

resemble what he practiced before such as an essay in *Times* or *Old soldiers never die* by MacArthur.

2.4.3 Oral Interpretation in Language Learning

Language learners tend to concentrate on oral expression only, but what enriches oral expression in oral interpretation is the skill to exchange the meaning and emotion come from deep interpretation into proper sounds through parole and express them (Asano, 2005). Interpreting is as important as oral expression. Since learners tend to rely on loudness to their expression, Asano (2005) showed the importance of making learners pay attention more on optimum pitch and tempo by providing learners the points to think about. He concluded that it is important to build individual oral interpretation not only imitating the model given by teachers or native speakers and which allows total EFL learning.

When learners learn language through oral interpretation, they need to choose material, interpret it, and present it. Techniques to express the speakers feeling and emotion are introduced in Omi (1996).

(A) Vocal Language

- (1) abdominal voice
- (2) projection
- (3) resonance
- (4) articulation
- (5) pronunciation
- (6) emphasis

(7) rhythm

(8) intonation

(9) tone

pitch

volume

tempo

(10) vocal variety

variety of pitch within the speech

variety of volume within the speech

variety of speed within the speech

variety of punctuation within the speech

(11) topping & undercutting

(12) articulatory prestidigitation

(B) Non-Language Expression

(1) voiced non-language

(2) eye contact

(3) expression on face, muscle tone, gestures

(4) continuous physical parol

(5) synchronization with voice and non-language

(p. 111)

Implementing oral interpretation into language classes is detailed by Omi (1984). The first step for oral interpretation is to choose the material, but learners can skip this if teachers

choose material for their students. Sometimes learners are not good enough at target language to distinguish what is good or not for their learning levels. Second is to interpret and analyze the text. “Read slowly, carefully, suspiciously, reread” (Omi, 1984, p. 61). This interpretation needs to be done following the points below.

(1) WHO – TO WHOM – WHERE (WHEN)

a. WHO

Quality of voice which is set by gender, age, environment, intelligence, etc.

b. TO WHOME – WHERE

What sound determined by the physical and time situation of WHO.

c. WHERE (+WHEN)

If there is a change of view caused by change of places or WHO.

(2) WHY – WHO

WHO’s purpose. To persuade, to inform, or to entertain.

(3) WHAT – HOW

a. Who – (to Whom) – What – When – Where – Why – How in the story.

b. Exist and figure of “intrinsic factors” in the story, poetry or drama.

(Omi, 1984, p. 62-63)

2.4.4 Plots of First Language Acquisition, Oral Interpretation, and Singing Songs

It is to be noted that songs provide learners many situations with which they can learn language. Learners get chances to store materials of English sentences through materials used in their oral interpretation task and it is not limited to patterns like idioms (Omi, 1975).

Through oral interpretation, they learn when and what kind of expressions they should utilize in future occasions because they comprehend the situation enough at the time they try to do the oral interpretation. Figure 2 is a plot showing how a child reacts to the communicational intention of adult and to an object with the adult in Tomasello (1999).

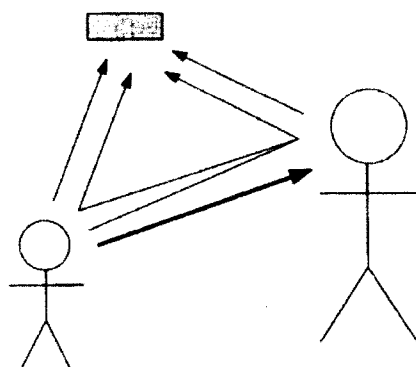


Figure 2. The Plot How Child Reacts to Communicational Intention. (Tomasello, 1999)

According to Omi (1988), learners first pay attention to the original speaker in a material or story and the situation or a relationship between the original speaker and the object. They come to know who or how the speaker is and how he or she captures the object. Then they assimilate to him or her. This is what he calls “vicarious experiences,” as shown in Figure 3.

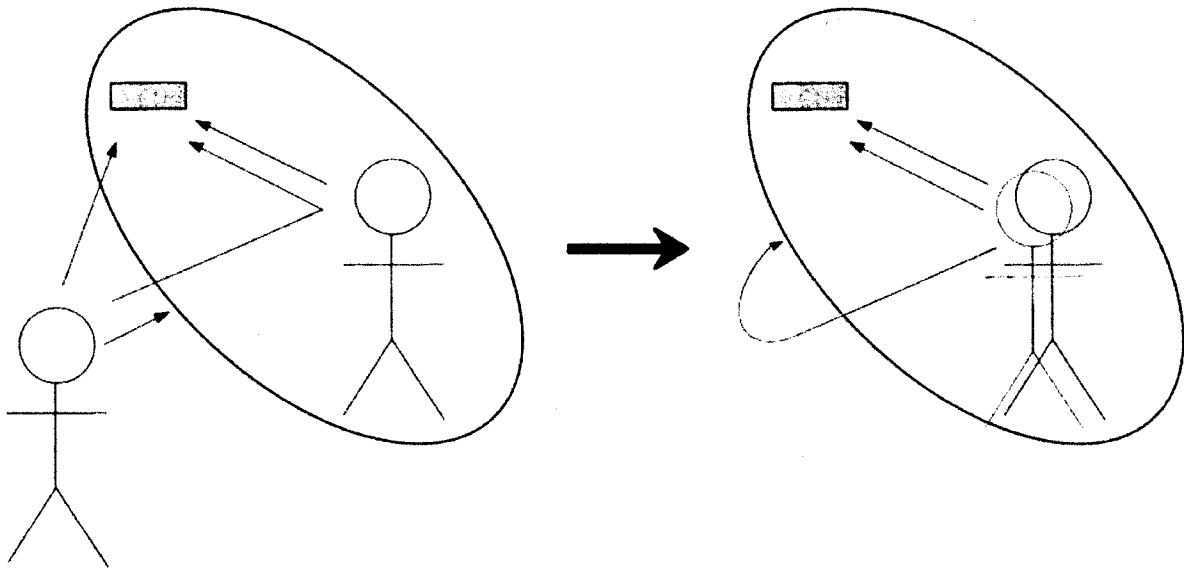


Figure 3. The Plot of Oral Interpretation.

If learners come to sing songs and try to understand them, the plot becomes as Figure 4. Vicarious experiences can happen with singing songs, too. The number of situations learners come up with in their learning is limited. Textbooks used in school include topics such as hamburger shops, asking the way to the station, life in Brazil, nature in Australia, but they are not enough. Oral interpretation and singing songs are easy ways to meet various situations. Omi (1988) suggests experiencing all kinds of English not limited to that in textbooks.

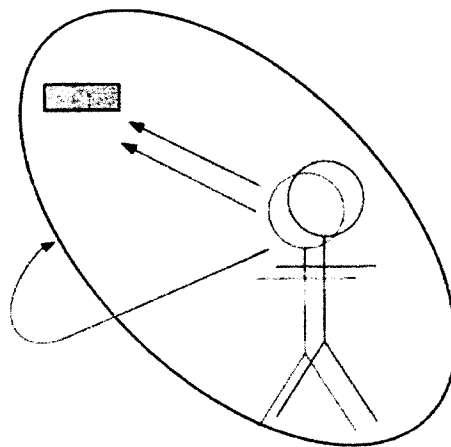


Figure 4. The plot of the melodious approach.

2.5 Language and Singing Songs

2.5.1 A Root of Language and Singing Songs

There are some who show the relationship between music or singing songs and language. Darwin (1871/2009) wrote that rhythm and tone of speech occurred from musical skill which developed before language occurred and it occurred by imitating bird chirping. Fonagy, Berard, and Fonagy (1983) supposed “first language” which is initial language and origin of both music and language. The “first language” separated into music which expresses emotion and language which shows reasonable thought. Brown (2000) also said that there was pre-language or pre-music and it developed into two things: language and music. Mithen (2005) supposed “holistic multi-model manipulative musical mimetic” or Hmmmmm and said that language and music have the same origin and it separated into language which is a communication system specializing in communicating information, and music which is communication system specializing in expressing emotion.

2.5.2 Singing Songs from Language

According Rousseau (1970) claimed that music occurred from language; the origin of music is communicative expression like intonation or accent with emotion. Melody expresses grief, pain, happiness, threat, and groan by imitating intonation in vocal speech. He also said that all vocal signs of emotion belong to the field of melody and melody imitates peculiar vocal expressions of the accent in language and movement of spirit. Intonation or pitch of sound, interval, loudness, and tone in speech or characteristics of spoken language became music or song by emphasizing and constructing. List (1963) claimed that spoken language

became songs. Stability of interval and existence of musical scale make use of speech with intonation come closer to songs. Accent and intonation in speech were just emphasized in music in initial period but when sound besides voice was added and musical rhythm was formed, music came separated from spoken language.

Besides those above, Bucher (2007) said calls or chants in labor became songs and Blacking (1973) even claimed there is some device like Universal Grammar, waiting for input and developing out not like any cultural skills of human beings. However there is not only one stable theory for the relationship between language and music or songs, as Yako (2001) mentioned, it can be said that there is strong connection between them.

2.5.3 Emotion and Music

Songs are a combination of words, melody, and emotion. Words are clear expressions of a singer's feelings or emotion, but melody also helps express these. Kimura and Tomino (2005) surveyed emotional activation originating from the neurological system, memory, consciousness, and investigates the brain waves alpha, beta, and theta of subjects influenced by listening to music. They showed that music recalls complicated emotions and stimulates the brain.

Kuniyasu (2005) surveyed what kinds of feelings and emotion people get when they listen to some kind of music. People have emotional responses to the beauty of music, getting feelings and emotion which are not only happy or positive but also sad or negative. Music is not just a happy thing and is able to recall feelings and emotion of any kind to the people who listen to music. The music in major key activates the listeners' mind more than that in minor key in analysis of structure of music and that music with slow tempo seems to heal listeners'

mind (Kuniyasu, 2005). Langer (1951) said that music itself is not any special emotion, but it is what embodies the dynamic forms of emotion. Sloboda and Juslin (2001) said that feelings and emotion which most people get from music is the same in its strength to the feelings and emotion which they get from any accidents or events in dairy lives.

2.5.4 Musical Characteristics and Emotion

Watson (1942) experimented to see whether musical structures associate with feelings or emotion. He showed thirty lines of melody to twenty music specialists and made them choose one adjective in fifteen of each of them, and found that high pitch and fast tempo make listeners feel happiness and excitement, low pitch and slow tempo make listeners feel sadness, strong sound makes listeners feel excitement, if the strength does not change much, it makes listeners feel majesty, peace or sadness.

Gabrielsson and Lindstrom (2001) showed that forte and melodies with dramatic change in rhythm and tones lead to pleasure, melody with slow tempo in minor key leads to sadness, melody with fast tempo and high pitch leads excitement, melody with complicated rhythm or in normal key leads to anger, and melody with slow tempo leads to feelings of peace. Their data was categorized into ten classifications: tone, rhythm, tempo, strength of tone, pitch, timbre, interval, harmony, melody, and articulation.

Hevner (1936) showed how musical characteristics influence musical atmosphere. She made the adjective circle which shows what musical characteristics express what kind of feelings or emotions as shown in Figure 5. In the musical characteristics, she set factor and levels as round or sharp in amplitude envelope, staccato or Legato in articulation, simple/consonant or complex dissonant in harmony, harmonic consonant, harmonic dissonant,

high-pitched, low-pitched, melodic large, melodic minor, major, perfect, octave in interval, loud or soft in loudness, large, small, rapid change or few or no change in loudness variation, wide or narrow in melodic range, ascending or descending in melodic direction, up or down in pitch contour, stepwise motion, intervallic leaps or stepwise and leaps in melodic motion, major or minor in mode, high or low in pitch level, large or small in pitch variation, regular or smooth, irregular or rough, complex, varied, firm, flowing or fluent in rhythm, fast or slow in tempo, few harmonics, many harmonics, soft, or sharp in timbre, tonal, atonal, or chromatic in tonality and musical forms and all above are shown what kind of emotional expression occur and which part in the adjective circle they are belong to. According to Gabrielsson and Lindstrom (2001), Staccato in articulation, for example, makes listeners feel adjectives in group six and seven in the adjective circle and ascending in melodic direction makes listeners feel adjectives in group one and four.

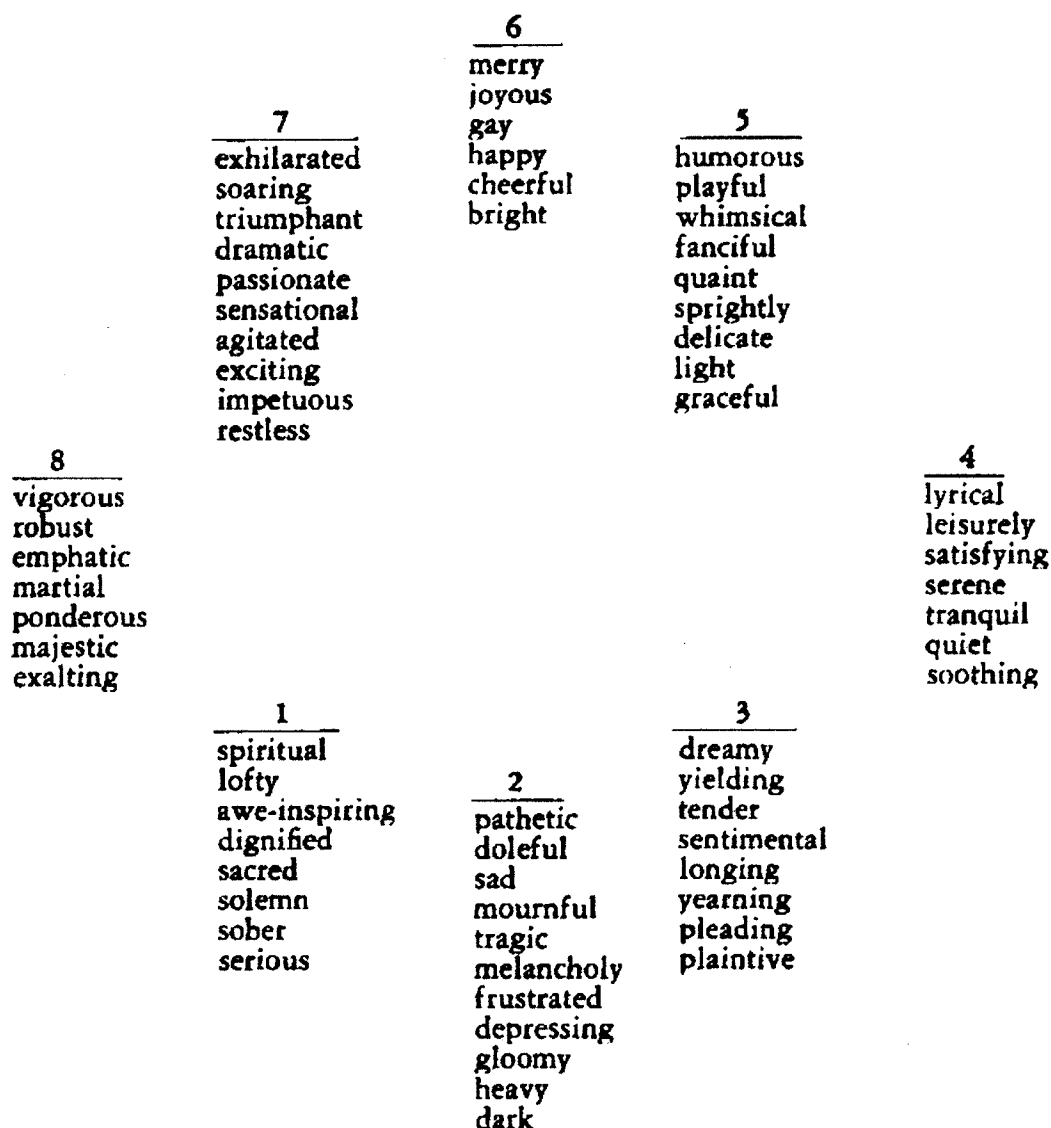


Figure 5. Adjective Circle Showing the Relationship Between Musical Characteristics and Emotion. (Hevner, 1936, p. 249)

2.5.5 Musicality of Speech

Sounds are the roots of both music and speech and musicality of speech has an effect not only on the pronunciation skills of EFL students but also on their entire language acquisition process (Mora, 2000). Music and language share several features. Both come from sounds and have message and some intrinsic features as pitch, volume, prominence, stress, tone, rhythm, and pauses. For example, when a teacher asks students to repeat the sentences

or words that teacher produced, students give back the same melody even if they are unable to pronounce them correctly. They are unaware of the fact that they are 'singing' at that moment. Crystal (1986) wrote that children hum the intonation of the phrase first. He also showed that singing is an easy way to memorize something. Music leaves a deep trace in memories. Students improve their pronunciation skills while singing and songs can be easily remembered. Also, songs are effective ways of providing students with lexical patterns that are stored in their minds and can be effortlessly retrieved during oral interaction. Using a musical approach at the input stage will accomplish several goals. First, verbal practice associated to musical information seems to be more memorable. Second, allowing students to give a choral melodic repetition of the new language just taught lowers their anxiety filter. Third, by strengthening their musical memory, the appropriate foreign sounds will be stored in the students' long-term memory, and thus be accessible for subvocal rehearsal.

2.5.6 Songs as Materials in Class

Murphey (1989) also showed songs are good in language learning because of following four reasons. Firstly, songs have three main ingredients: you, I, and love. Since you or I are not specified exactly, it is not possible to define who they are or whom the songs are talking about. He compares pop song discourse to algebraic formulas. Using formulas helps to produce language because learners can put the elements of their choice in the discourse and it will still mean something to them. Secondly, there is almost no reference to when and where in songs. Since songs do not define when and where, people who listen to songs feel that it happens when and where they are. Thirdly, songs are about half the speed of normal speech. This does not mean pronunciations of each word in lyrics are made slower, but songs have

longer pauses in music so that listeners can take time to understand the lyrics. Finally, the language in songs is simple. According to his analysis, the structure of the songs is at United States forth grade reading level. He researched pop songs and showed that songs have extremely high verb count with few concrete referents for participants, times, and place. From those reasons above, he even suggested that learners bring portable music players so they can listen to English anytime and anywhere. He also asserted that songs are naturally emotional and riskless because singers will not get angry or you will not be embarrassed even if they don't understand what the singers are saying or lyrics mean. So he calls it the teddy-bear-in-your-ear phenomenon because it can never hurt you.

2.6 Similarities Between Oral Interpretation and Singing Songs

All the above are concerned with music and feeling or emotion are the evidence that music has some kinds of power to activate the listener's emotion. Which means learners, if they sing songs, comprehend more about the lyrics with emotional comprehension. Also, they can store many kinds of expressions and come to know hat situation to utilize them in. Songs express many human feelings: sad songs, happy songs, songs for celebration, songs to encourage someone, songs about dreams, war, death, complaint, love.

Singing songs corresponds to what Omi (1975) called accumulation, continuation, and imitation. He told that learners can accumulate expressions for further situations from the materials which are used in oral interpretation. Texts used in oral interpretation and lyrics in a song have few differences. They are both kinds of language. Learners singing songs also can accumulate expressions from lyrics because they accumulate expressions through the text used in oral interpretation. For imitation, learners first imitate what they see or listen to and

then they originate the materials for their own. This is similar to the way artists or creators first imitate and then make their original things (Omi, 1975). Imitation happens in singing songs, too. People imitate original singers when they sing songs. Continuation is also seen in singing songs. When songs start, there are endless continuations of lyrics following the previous line until the end. There are a few songs which lyrics are nonsense in their context if it's not heavy metal.

It is important to focus learners' attention on optimum pitch and tempo by providing learners the points to think about (Asano, 2005). It can be said that singing songs support learners to pay attention on optimum pitch since as Hevner (1936) shows, musical characteristics express feelings or emotions and it means those musical characteristics are chosen optimally to express the feelings and emotions.

Furthermore, according to Omi (1884), oral interpretation performers use some techniques to make their oral interpretation after their interpretation on text with interpretation points shown above. He explained some elements, rhythm, intonation, and tempo. Rhythm is a sound pattern that comes from a combination of stress and unstress sound (Omi, 1884). Stressed parts are pronounced strongly and long or the vowels in them become longer. On the other hand, unstressed parts are pronounced fast no matter how many words or syllables there are. Intonation is made by sound patterns that come out from a high and low pitch. It is said that stressed parts become high in pitch and unstressed parts become low in pitch in many cases even opposite pattern can be seen in English in the United Kingdom. No big change in high and low in pitch means there is not much importance in the context. In interrogative sentences, pitch becomes high from the core words in the sentences. He emphasized the importance of fast and slow in tempo, too. Change of speed in a speech is difficult in

technique, and when it is overcome, speech becomes attractive and modulated. Sentences read fast are allowed to be read fast and those read slow take more time because they are important compared with others. Such balancing and relationships in techniques appear by interpreting the text. Since intonation is changes of high and low pitch, expressions correspond with rhythm, pitch, and tempo (Gabrielsson & Lindstrom, 2001).

So it can be said that both sound characteristics in speech and music influence are influenced by the expression of the speaker, singer, audience, listener. Learners can learn through singing songs and calls it a melodious approach. With the melodious approach, learners can learn vocabulary, translating, pronunciation, deeper comprehension, new expression which they can store and make them ready to utilize in further occasion.

2.7 Research Questions

This research explores questions about Oral Interpretation and the melodious approach. First, how does Oral Interpretation affect language learning? There are some questions about oral interpretation and the melodious approach. First, how is oral interpretation effective in language learning? There are many studies on the effectiveness of oral interpretation, but there is no study which shows the significance of oral interpretation in language learning with numerical values. Second, do Oral Interpretation and the melodious approach lead language learning to the similar result? Since there are similar characteristics between Oral Interpretation and the melodious approach, there is no wonder if they lead language learning to similar result. An experiment was conducted to solve those questions above.

3. STUDY

3.1 Purpose

The purpose of this study was to show the effectiveness of oral interpretation and examine the differences of effectiveness between oral interpretation and the melodious approach. This study first needed to show the effectiveness of oral interpretation because there are no studies which have shown with data before. And the significance of singing songs can be shown by showing the similarities in result between Oral Interpretation and the melodious approach.

3.2 Hypothesis

Learners improve their English skills by studying through oral interpretation compared with studying through grammar-translation method. Also, learners improve study skills by singing songs and learners in Oral Interpretation group and learners in the melodious approach group get almost the same growth in their skills.

3.3 Participants

The participants of this study were seventh grade students at a junior high school in Japan. Their ages were twelve to thirteen. One hundred twenty students attended the class for experiment. Students who were absent on the day for test and who had experienced living in foreign countries were excluded. Leaving one hundred four students were selected as participants. Those students had just started second semester of their first year of junior high school. Two thirds of them graduated from an affiliated elementary school where they started studying English in first grade. I had taught many of them English when they were fifth grade

students. Nothing about this study was explained to the students, who were well motivated for the lessons, and concentrated for all the lessons, test, essay writing, and questionnaire.

3.4 Material

3.4.1 Text, Song

The song, *All I Want for Christmas is You* by Mariah Carry was used in this study. The main theme of this song is that a girl does not want any present from Santa Claus but a boy she loves. The songs include many expressions and changes of melody.

This experiment was held in October, November, and December in a class which all seventh grade students had once a week. Each unit was fifteen minutes long and held fifteen times in the semester. Three groups were made: the melodious approach group, oral interpretation group, and the control group. Instructions in each group are shown in Table.

Table 1

Instruction in Each Unit in Each Group

The Melodious Approach	Unit-1 to 2	(1) Listen to the song which was sung by a teacher. (2) Guess the meaning of the song. (3) The meaning of the song was introduced. (4) Sing song with a teacher.
	Unit-3 to 5	(1) Listen to the song which was sung by a teacher. (2) The meaning of the each line was explained. (3) Sing song with a teacher.
	Unit-6 to 8	(1) Listen to the song which was sung by a teacher. (2) The pronunciation of each word was lectured. (3) Sing song with a teacher. (4) Teach the pronunciation and how to sing with classmates in groups.
	Unit-9 to 11	(1) Sing the song in groups. (2) Guess what message the singer wants to express. (3) Sing the song considering the message they guessed.
	Unit-12 to 13	Practice the song in groups.
	Unit-14 to 15	(1) Concert presentation. (2) Each group sing the song in front of the class.
Oral Interpretation	Unit-1 to 2	(1) Oral interpretation shown by a teacher. (2) Share what they felt with teacher's oral interpretation in class. (3) What oral interpretation is was explained.
	Unit-3 to 5	(1) Read the text. (2) Meaning of the whole text and each line were explained.
	Unit-6 to 8	(1) Read the text to comprehend deeply. (2) Techniques for oral interpretation were lectured. (3) Put signs to help to read with oral interpretation. (4) Practice oral interpretation.
	Unit-9 to 11	(1) Practice oral interpretation individually. (2) Practice oral interpretation with pairs and advise each other.
	Unit-12 to 15	Each learner presented oral interpretation in front of class
The Control Group	Unit-1 to 2	(1) Text read by a teacher. (2) The meaning of the whole text was introduced by teacher.
	Unit-3 to 11	Grammars, words, pronunciation, and expressions in each line were explained.
	Unit-12 to 15	Students practiced reading the text individually.

3.4.2 Test

The participants were tested in vocabulary, translating English sentences to Japanese, translating Japanese sentences into English, comprehension, and essay writing.

They had two vocabulary tests. One was to translate Japanese words into English and the opposite. Ten words were set in each vocabulary test. In the translation tests, there were five sentences in each test. Expressions set in the tests were chosen from lyrics. The vocabulary tests and translation tests were held since learners get input through oral interpretation and this should not be limited to patterns but for output or utilization (Omi, 1984).

The comprehension test was held as True or False for ten questions. All sentences were from the text.

Also participants were made to write essay entitled “I want () for my Christmas present” and they wrote freely what they want for Christmas. This was conducted because it is suggested that learners can utilize expressions which they learned in oral interpretation in further occasion when they want to express something (Omi, 1984).

Term test was conducted just before the experiment. The mean scores on the term examination did not show significant differences between the melodious approach group, oral interpretation group, and the control group. Participants were divided into two proficiency groups with their scores on term examination in each group.

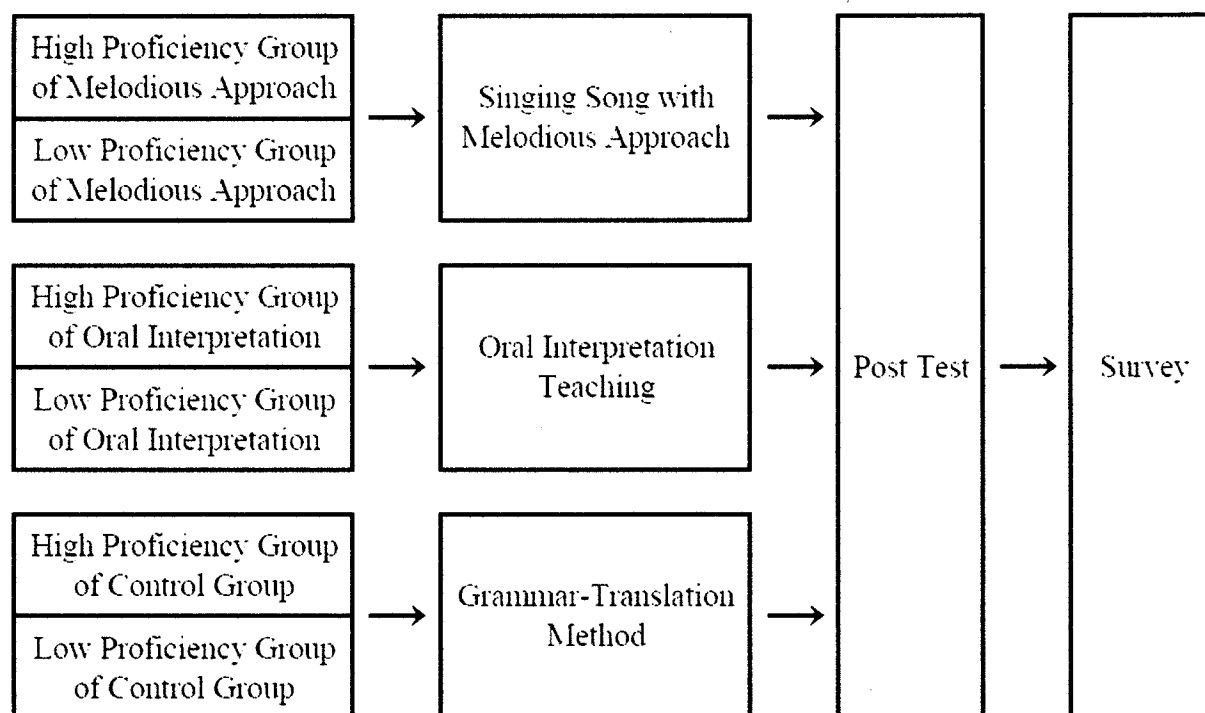


Figure 6. Diagram of Study.

3.4.3 Survey

The participants answered a Likert scale questionnaire that included the nine questions below.

1. I came to be able to utter English with my feeling or emotion.
2. I came to be able to utter English caring listeners.
3. I came to be able to change atmosphere to match what English sentences mean.
4. I think this project improved my listening ability.
5. I think this project improved my reading ability.
6. I think this project improved my speaking ability.
7. I think this project improved my writing ability.

8. Mental Rehearsal happened with the text.

9. I think I worked harder than ordinary English class.

3.5 Score

The scoring was carried out after all units. All answer sheets were marked by the author. In the essay writing, text unit in the essay which watched with those in the text were counted. The ratios were calculated out as percentages. In counting T-Units, it followed the definition by Hunt (1965).

3.6 Analysis

The data obtained from the experiment were analyzed statistically with SPSS ver. 10.0.7J, a computer software program. An Analysis of Variance was conducted for all the data except those obtained from the questionnaire, multiple comparison by Turkey HSD, and data divided into two proficiency groups was analyzed with Wilcoxon-Mann-Whitney nonparametric test. Data from the term examination which the participants took just before experiment was analyzed as the experiment. For all data, the significance level was set at $p < .05$.

To analyze the questionnaire responses, descriptive statistics and inferential statistics were used. The descriptive statistics consisted of percentages for each item on the questionnaire. Responses to the questionnaire were distributed along a four-category rating scale ranging from "I think so very much," "I think so," "I do not think so," and "I never think so." The inferential statistics included the one-sample chi-square test to observe whether significant differences existed in the way the total sample distributed along the two-category

rating scale; “Yes” and “No.” In Yes/No distribution, “Yes” included “I think so very much,” “I think so,” and “No” included “I do not think so,” and “I never think so.” Significance level was set at $p < .01$.

3.7 Results

Mean scores of each group are shown in Table 2. Mean scores of the control group on the tests of vocabulary, English-Japanese translation, Japanese-English translation, and comprehension and rate of expression appearance in essay writing were lower than those of the melodious approach group or oral interpretation group. Scores on translation of both English-Japanese and Japanese-English were very low, but this was expected because all participants were in the seventh grade and had not learned most of grammar set in the translation tests.

Table 2

Score Rates of Melodious Approach, Oral Interpretation, and Control Groups in Percentage

Kind of test	Mean score rate			Standard deviation			Sample size		
	M.A.	O.I.	Control	M.A.	O.I.	Control	M.A.	O.I.	Control
Vocabulary	76.62	67.94	46.91	18.26	15.96	14.40	34	34	34
Translation EJ	53.53	37.65	19.41	33.16	25.56	19.09	34	34	34
Translation JE	42.35	28.82	8.82	33.17	30.75	14.71	34	34	34
Comprehension	86.47	86.76	73.82	12.34	12.54	16.63	34	34	34
Essay writing	30.60	30.61	15.28	23.91	18.89	13.60	34	34	34
Term Exam.	85.76	84.62	84.18	12.90	13.91	13.19	34	34	34

A one-way analysis of variance (ANOVA) and Multiple Comparison of Turkey HSD were conducted to evaluate the relationship between the melodious approach, oral interpretation, and the control group. The result is shown in Table 3 and Table 4. The ANOVA on the term examination was not significant, $F(2, 99) = 0.083, p = .920$. There was no significant relationship between those three groups in the term examination and which means it is possible to compare those three groups and show fair results on each experiment in Multiple Comparison.

The ANOVA were significant in all tests, $F(2, 99) = 29.042, p = .000$ in the vocabulary test, $F(2, 99) = 13.135, p = .000$ in the English-Japanese translation test, $F(2, 99) = 12.103, p = .000$ in the Japanese-English translation test, $F(2, 99) = 9.222, p = .000$ in the comprehension test, $F(2, 99) = 5.627, p = .000$ in the essay writing.

Table 3

ANOVA for M.A. O.I. and the Control Group

	Source	SS	df	MS	F	p
Vocabulary test	Between	634.647	2	317.324	29.042	0.000
	Within	1031.706	99	10.926		
	Total	1716.353	101			
EJ Translation	Between	47.902	2	23.951	13.154	0.000
	Within	150.263	99	1.521		
	Total	226.167	101			
JE Translation	Between	46.824	2	23.412	12.103	0.000
	Within	191.500	99	1.934		
	Total	236.324	101			
Comprehension	Between	37.118	2	18.559	9.222	0.000
	Within	199.235	99	2.012		
	Total	236.353	101			
Essay Writing	Between	0.532	2	0.266	5.627	0.003
	Within	4.684	99	0.047		
	Total	5.216	101			
Term Examination	Between	30.882	2	15.441	0.033	0.920
	Within	13319.471	99	133.045		
	Total	13350.353	101			

Table 4

Multiple comparison by Tukey HSD Between M.A, O.I. and the Control Group

Dependant variable	(I) Group	(J) Group	Difference in mean	Standard error	p
Vocabulary	M.A	O.I	1.74 ^a	0.50	0.03
		Control	5.94 ^a	0.50	0.00
	O.I	M.A	-1.74 ^a	0.50	0.03
		Control	4.21 ^a	0.50	0.00
	Control	M.A	-5.94 ^a	0.50	0.00
		O.I	-4.21 ^a	0.50	0.00
Translation (English-Japanese)	M.A	O.I	0.76 ^a	0.33	0.06
		Control	1.68 ^a	0.33	0.00
	O.I	M.A	-0.76 ^a	0.33	0.06
		Control	0.91 ^a	0.33	0.02
	Control	M.A	-1.68 ^a	0.33	0.00
		O.I	-0.91 ^a	0.33	0.02
Translation (Japanese-English)	M.A	O.I	0.65 ^a	0.34	0.14
		Control	1.65 ^a	0.34	0.00
	O.I	M.A	-0.65 ^a	0.34	0.14
		Control	1.00 ^a	0.34	0.01
	Control	M.A	-1.65 ^a	0.34	0.00
		O.I	-1.00 ^a	0.34	0.01
Comprehension	M.A	O.I	-0.03 ^a	0.34	1.00
		Control	1.26 ^a	0.34	0.00
	O.I	M.A	0.03 ^a	0.34	1.00
		Control	1.29 ^a	0.34	0.00
	Control	M.A	-1.26 ^a	0.34	0.00
		O.I	-1.29 ^a	0.34	0.00
Rate of Expression Use in Essay Writing	M.A	O.I	-0.00 ^a	0.05	1.00
		Control	0.15 ^a	0.05	0.01
	O.I	M.A	0.00 ^a	0.05	1.00
		Control	0.15 ^a	0.05	0.01
	Control	M.A	-0.15 ^a	0.05	0.01
		O.I	-0.15 ^a	0.05	0.01
Term Examination	M.A	O.I	0.33 ^a	3.30	0.96
		Control	1.32 ^a	3.30	0.92
	O.I	M.A	-0.33 ^a	3.30	0.96
		Control	0.44 ^a	3.30	0.99
	Control	M.A	-1.32 ^a	3.30	0.92
		O.I	-0.44 ^a	3.30	0.99

Note: $P < .05$

Table 4 shows significant differences between the melodious approach group and the control group, and between the oral interpretation group and the control group with a significance level of 0.05.

For the vocabulary test, the melodious approach group got 76.62% correct. The score of the Oral Interpretation group was lower than that of the melodious approach group, but the difference between mean scores was 5.68%. There was not a significant difference between those two groups.

On the English-Japanese translation test, scores were low but there was significant variance. Even participants in the control group learned grammar much more than those in the melodious approach group, and got much lower scores on this test.

Also on the Japanese-English translation test, scores were lower than those on the English-Japanese translation test. As mentioned above, participants were in seventh grade and had not learned much English grammar so that it was acceptable if they got a poor score on this test. In this test, the mean score of the melodious approach group was higher than that of the oral interpretation group and much higher than that of the control group. There were significant differences between the melodious approach group and the control group, and oral interpretation group and the control group.

On the comprehension test, all three approaches showed similar scores. All got more than 70% and all participants seemed to have comprehended most of the text. However, it must be mentioned that participants in the control group spent much time on understanding each sentence, participants in the melodious approach group spent lots of time on practicing and preparing singing the song and the oral interpretation group spent time understanding the text. This may have been because the melodious approach method and oral interpretation

method did not aim only to understand each sentence or line, but also the atmosphere and overall expression of the whole text.

In essay writing, there was no difference between the amounts of what participants in each group wrote. This task was set to figure the rate at which participants utilized expressions gained from the text in their writing, and the result are shown in Table 2, Table 3, and Table 4. There were significant differences between the melodious approach group and the control group, and oral interpretation group and the control group in the ratio of expressions appeared in the text in their writing even though there was no significant difference between those three in the amount of their writing. The ratios were not high but ratios of the melodious approach group and oral interpretation group were twice as much as those of the control group.

The results of the questionnaire in each group are shown in Table 5. First of all, for the question asking if they became to be able to utter English with emotions, around 64.71% of participants in the melodious approach group and 58.82% of those in oral interpretation group answered positive versus 2.94% of the participants in the control group. For question 2 and 3, the question asking if they became to be able to utter English caring how listeners feel with the utterance and if they became to change atmosphere to match what English sentence mean, more than 60% of the participants in the melodious approach group and oral interpretation group answered positive, compared to under 40% of those in the control group. In questions 4 to 7, asking if this experiment improved their four skills in English, there were no significant differences between the three groups except more than 91.18% of the participants in the melodious approach group answered positively for reading skills.

For the question asking whether mental rehearsal happened or not, more than 91.18%

of the participants in the melodious approach group answered they had experienced mental rehearsal with the material. For this question, less than 47.06% of the participants in oral interpretation group and 17.65% of the participants in the control group answered positive.

For the question which asked if they have been motivated with how they learned in each group, 94.12% in the melodious approach group, 67.65% in oral interpretation group, and 85.29% in the control group answered positively.

Table 5

Questionnaire Figures for Total Sample in Melodious Approach Group

Item	The melodious approach group			Oral interpretation group			The control group		
	Yes	No	X ²	Yes	No	X ²	Yes	No	X ²
	%	%	Yes No	%	%	Yes No	%	%	Yes No
1	64.71	35.29	2.941	58.82	41.18	1.059	2.94	97.06	30.116 *
2	67.65	32.35	4.235 *	64.71	35.29	2.941	38.24	61.76	1.882
3	61.76	38.24	1.882	61.76	38.24	1.882	38.24	61.76	1.882
4	88.24	11.76	19.882 *	76.47	23.53	9.529 *	64.71	35.29	2.941
5	91.18	8.82	23.059 *	76.47	23.53	9.529 *	76.47	23.53	9.529 *
6	58.82	41.18	1.059	58.82	41.18	1.059	67.65	32.35	4.235 *
7	44.12	55.88	0.471	44.12	55.88	0.471	50.00	50.00	0.000
8	91.18	8.82	23.059 *	47.06	52.94	0.118	17.65	82.35	14.235 *
9	94.12	5.88	26.471 *	67.65	32.35	4.235 *	85.29	14.71	16.941 *

Total sample in each group = 34.

No Yes based on the two category distribution. df = 1.

p < .001.

3.7.1 Analysis of three groups: upper and lower proficiency groups

To find out if there are any differences in effect of the melodious approach or oral interpretation group on participants' proficiency, participants in three groups were divided into two groups by their score on term examination which was held just before this

experiment.

Table 6

Score Rates of M.A. O.I. and the Control Group in Upper Proficiency Groups in Percentage

Kind of test	Upper proficiency groups						Lower Proficiency groups					
	Mean score rate			Standard deviation			Mean score rate			Standard deviation		
	M.A.	O.I.	Control	M.A.	O.I.	Control	M.A.	O.I.	Control	M.A.	O.I.	Control
Vocabulary	84.12	73.53	55.00	13.26	14.77	14.58	69.12	62.35	38.82	20.33	16.02	9.44
Translation EJ	31.76	22.35	9.41	27.60	26.75	21.76	21.76	15.29	10.00	36.90	21.35	17.32
Translation JE	29.41	16.82	7.06	31.20	35.27	16.39	12.94	10.00	1.76	26.00	24.49	7.86
Comprehension	59.22	59.61	49.41	8.46	6.86	11.32	56.00	56.00	49.02	8.10	9.74	11.53
Essay writing	25.42	32.56	9.45	28.35	22.95	10.82	35.77	26.66	21.11	30.25	12.96	14.28
Term Exam	94.94	94.65	94.18	2.56	2.76	2.94	76.59	74.59	74.16	12.75	13.78	12.19

Note: Each sample size = 17

Table 6 shows the mean score rate in both upper and lower proficiency groups in the melodious approach group, oral interpretation group, and the control group. A one-way ANOVA was conducted to evaluate the relationship between three groups in each upper and lower proficiency groups. The results of the ANOVA on the term examination in both proficiency groups were not significant, $F(2, 48) = 0.332, p = .719$ in upper proficiency group and $F(2, 48) = 0.169, p = .845$ in lower proficiency group (see Table 7 to 10 in Appendix H). In further analysis, there were no significant relationships between those three groups in the term examination in both proficiency groups and which means these three groups were equal before the experiment. Therefore, it is possible to compare them and show fair results on each experiment.

The ANOVA were significant in all experiment tests in the upper proficiency group, $F(2, 48) = 18.273, p = .000$ in the vocabulary test, $F(2, 48) = 12.462, p = .000$ in the

English-Japanese translation test, $F(2, 48) = 9.979$, $p = .000$ in the Japanese-English translation test, $F(2, 48) = 6.898$, $p = .002$ in the comprehension test, $F(2, 48) = 4.936$, $p = .011$ in essay writing.

The ANOVA were significant in only the vocabulary test, the English-Japanese translation test and Japanese-English translation test in lower proficiency group, $F(2, 48) = 16.990$, $p = .000$ in the vocabulary test, $F(2, 48) = 3.344$, $p = .044$ in the English-Japanese translation test, $F(2, 48) = 4.722$, $p = .013$ in the Japanese-English translation test. The ANOVA were not significant in comprehension test and essay writing, $F(2, 48) = 2.874$, $p = .066$ in the comprehension test, $F(2, 48) = 2.043$, $p = .141$ in the essay writing.

In multiple comparison, the melodious approach groups and oral interpretation groups were superior to the control groups in both upper group and lower group in vocabulary test.

In the English-Japanese translation test, there were significant differences, and the melodious approach group and oral interpretation group were superior to the control group in upper proficiency group. In lower proficiency group, there was a significant difference between the melodious approach group and the control group, but there was no significant difference between the melodious approach group and oral interpretation group, and oral interpretation group and the control group.

In the Japanese-English translation test, there was a significant difference between the melodious approach group and the control group but there is no significant difference between the melodious approach group and oral interpretation group, and oral interpretation group and the control group in both proficiency groups.

In the comprehension test, there were significant differences between the melodious approach group and the control group, and the oral interpretation group and the control group

in the upper proficiency group, but there was no significant difference between those three in the lower proficiency group.

In essay writing, there were significant difference between the oral interpretation group and the control group and no significant differences between the melodious approach group and the control group or the melodious approach group and oral interpretation group in upper proficiency group, but there was no significant difference between those three in the lower proficiency group.

3.7.2 Analysis on two groups: upper and lower proficiency groups in each method

As shown in Table 6, the upper proficiency groups divided by term examination were superior to the lower groups in most of the tests in each group. However the lower proficiency groups were superior to the upper group in essay writing in the melodious approach group, English-Japanese translation test and essay writing in the control group. Wilcoxon-Mann-Whitney tests were conducted to evaluate if it is significant that one proficiency groups are superior to the other in each method. Lower proficiency group was superior to upper proficiency group with significance in essay writing in the control group only, $z = -2.483$, $p < .05$ (see Table 11 to 13 in Appendix H).

In the melodious approach group, the upper proficiency group was superior to the lower proficiency group with significance on the vocabulary test, $z = -2.217$, $p < .05$, and the Japanese-English translation test, $z = -2.855$, $p < .05$. In oral interpretation group, there was no significant difference on any tests. In the control group, there were significant differences in vocabulary test, $z = -3.007$, $p < .05$, the upper proficiency group was superior to the lower group.

4. DISCUSSION

4.1 From the Result of Tests

As each result shows, it can be said that learners can improve their English skills through the melodious approach and oral interpretation compared with studying through grammar-translation method.

The melodious approach group got the highest score on vocabulary test and the oral interpretation group got the second highest score. For learning vocabulary, it can be said that learning with singing songs and interpreting with putting emotion in text helps learners to learn more effectively than deliberate memorization.

On both the English to Japanese and Japanese to English translation tests, the melodious approach group and oral interpretation group got higher scores than the control group. The melodious approach group got the highest score but there was no significant difference between the melodious approach group and oral interpretation group. Since participants in the melodious approach group experienced mental rehearsal the most according to the questionnaire, mental rehearsal seems to have had a strong relationship with both English-Japanese and Japanese-English translation. Learners in the melodious approach got much higher scores than the others. The mean score of the melodious approach group seems to stand out compared with others, but the significant differences were between the melodious approach group and the control group, and oral interpretation group and the control group. The scores were 42.35%, 28.82%, and 8.82% in order of the melodious approach group, oral interpretation group, and the control group. The scores on English-Japanese translation test were 53.53%, 37.65%, and 19.41%. On both tests, scores of the melodious approach group were the highest and about 1.5 times as much as those of oral interpretation

group. Scores of oral interpretation group came second and those of the control group who learned grammar-translation method were the lowest compared with the others. This correlation can be seen in the response to the question in the questionnaire which asked if participants experienced mental rehearsal with the material through experiment period. The positive response rates were 91.18%, 47.06% and 17.65% on the questionnaire. With these data, it can be said that occurrence of mental rehearsal influenced utilization of English in further occasion. It also can be guessed that participants did not pay much attention to what they learned with the grammar-translation method. Putting emotion on text and saying it out loud with melody supported learners to transfer what they learned to long term memory.

Oral interpretation and the melodious approach helped learners to comprehend materials since they got higher score comprehension test compared with the control group which learned the material through the grammar-translation method. As Omi (1974) showed, comprehending the text is necessary for oral interpretation, and learners comprehend more deeply. The melodious approach group got almost the same score as the oral interpretation group and it can be said that learners who learned through the melodious approach could comprehend as deep as those who learned through oral interpretation.

In essay writing, the oral interpretation group wrote their essay including expression which they had learned in text with rate of 30.61%. This was much higher than those who learned through the grammar-translation method. This might have been because they imaged the situation well through their learning and it helped them to know when and what expressions they could utilize in further occasions. The melodious approach group wrote their essay including expressions which they had learned in singing song with rate of 30.60%, too. Musical characteristics in the song must have informed them when and what expression they

can utilize in further occasion.

4.2 From the Result of Questionnaire

From the questionnaire, learners seem to have been able to emote language though not only oral interpretation, but also the melodious approach. There was no significant difference in learners' consciousness about how much they think they improve their skills in each method. It was obvious that music or singing songs instilled mental rehearsal so far, but it was notable that participants learned through oral interpretation experiences mental rehearsal with the text with some degree which was not as high as music but much higher than the grammar-translation method.

With regard to motivation, learners in the control group seemed to be very hard workers. The reason may be that they had been curious because I usually do not teach grammar deliberately. In the melodious approach group, learners were motivated the highest. Discussing this with them, they told me that they were very happy to sing, to sing Christmas songs, and to sing Mariah Carey. They worked the hardest on the lines, "Santa, won't you bring me the one I really need? Won't you please bring my baby to me?" Pitch and tempo on these lines are impressive. The pitch on these lines is higher than others and the tempo is much faster. These two factors make people excite according to studies in psychology of music. Participants also said the first four lines impressed them very much. In this part, the tempo is slow and there is change of articulation, pause, and change of pitch. These musical characteristics must have impressed them.

According to the questionnaire, learners in the lower proficiency groups were more motivated than those in upper proficiency groups in the melodious approach group and oral

interpretation group. It can be said that learners who are not good at English feel less stress in the melodious approach and oral interpretation than the grammar-translation method.

The learners in oral interpretation group were the least motivated. Since all learners in this class had experienced singing songs and grammar translating in ordinary class and they had never experienced oral interpretation, they might have had difficulty in knowing how to practice oral interpretation and were confused by the new learning method.

4.3 From Proficiency Division

Since there are more significant differences between those three groups in multiple comparison in upper proficiency groups compared with in lower proficiency groups, oral interpretation and the melodious approach might be more effective for learners who are good at English than slow learners.

In the melodious approach group and the control group, upper proficiency groups were superior to the lower proficiency groups with significant differences in vocabulary and Japanese-English translation tests even though upper proficiency group was not superior to the lower proficiency group with significant difference in any tests in oral interpretation group. That means that oral interpretation has effectiveness to both upper and lower proficiency learners and causes less differences in their skills improvement compared with other methods.

5. CONCLUSION

As shown above, melodious approach and oral interpretation were more effective than the grammar-translation method which has long been common in Japanese EFL classrooms. Examining the effectiveness and differences between the melodious approach, oral interpretation, and the grammar-translation method in a junior high school, the effectiveness of the melodious approach and oral interpretation were very similar. The reason why the melodious approach and oral interpretation led to similar effectiveness is that there are so many characteristics shared by these two approaches. Language never exists without musical characteristics. Pause, pitch, tempo, or tone of the speech are life of language. As Omi (1988) wrote, letters are not ink stains. Even when people read silently, they feel musical characteristics, and pause, pitch, tempo and all musical characteristics in language inspire people. Songs inspire people. Human-beings sing or listens to songs not only when they are happy but sad, excited, in trouble, or to encourage themselves.

Does singing songs improve students' skill? Yes, it does. Is singing songs effective in language learning? Yes, it is. We can sing songs to make students feel the emotion behind the language. We can sing songs to make students learn how to emote language they speak. We can sing songs to make students store new expressions and learn when and what to utilize in their further occasion. Singing songs can be considered as a valid teaching method to be used in class.

Hopefully there will be more studies on this topic and songs will be accepted more readily in everyday classes. This study is just a small step to make singing songs accepted academically. The Ministry of Education, Culture, Sports, Science and Technology decided to increase English class from three to four times per week in junior high school. Going slower

in these extra classes would not be worth much. As Omi (1988) mentioned, this is the time to lead students to the next stage and show them the essence of English. Not limited to English skills like grammar or translation. The author strongly hopes that English taught to students will not be just ink stains but English. English which students can express beauty, sadness, anger, happiness, and any other feelings and emotion.

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APPENDIX

Appendix A: Vocabulary Test (English-Japanese)

1	know	
2	stay	
3	present	
4	stocking	
5	fireplace	
6	snow	
7	mistletoe	
8	reindeer	
9	light	
10	door	

7年 _____ 組 _____ 番 氏名 _____

Appendix B: Vocabulary Test (Japanese-English)

1	知っている	
2	とどまる	
3	フレゼント	
4	靴下	
5	暖炉	
6	雪	
7	ヤドリギ	
8	トナカイ	
9	灯り	
10	ドア	

7年 _____ 組 _____ 番 氏名 _____

Appendix C: Translation Test (English-Japanese)

1. All Mr. Imanishi wants for Christmas is a girlfriend.
2. There's just one thing I eat.
3. I don't even wish for water.
4. What more can Mr. Imanishi do?
5. I won't make you happy.

1	
2	
3	
4	
5	

7 年 ____ 組 ____ 番 氏名 _____

Appendix D: Translation Test (Japanese-English)

1. 私が誕生日にほしいものはCD だけだ
2. 彼は家 (house) を作るつもりはない
3. 彼は他に何が出来るだろうか
4. みんな食べている
5. 今西先生は私を幸せにしてくれない

1	
2	
3	
4	
5	

7 年 ____ 組 ____ 番 氏名 _____

Appendix E: Comprehension Test

1. 私はクリスマスにたくさんのおもいがほしい
2. 私が必要なものがひとつだけある
3. クリスマスツリーの下のおしらせが気になる
4. センタクロースはクリスマスのしらせで私を幸せにはしてくれない
5. 私は雪が降ってほしいと願う
6. 私はただヤドリギの下で待ち続けるだろう
7. 私はリストをつくって北極に送る
8. 私は明日あなたに強く抱きしめてほしい
9. 十文字の灯りばかりでもまぶしく輝いている
10. 私はソリの鈴の音が聞こえない

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Appendix F: Essay Writing

“I want () for my Christmas present”

7 年 ____ 組 ____ 番 氏名 _____

Appendix G: Questionnaire

		とても 思う	そう 思う	そう 思わない	全く そう 思わない
1	気持ちを込めて英語を発することが出来るようになったと思う				
2	聞く人を意識して英語を発することが出来るようになったと思う。				
3	読む英語の内容に合わせて、読み方を工夫できるようになったと思う。				
4	英語を聞く力が付いたと思う。				
5	英語を読む力が付いたと思う。				
6	英語を話す力が付いたと思う。				
7	英語を書く力が付いたと思う。				
8	メンタルリハーサルが起こった。				
9	普段の英語の授業より、熱心に取り組めたと思う。				

7年 組 番 氏名

Appendix H: Table 7 to Table 13

Table 7

ANOVA for M.A, O.I, and the Control Groups in Upper Proficiency Group

	Source	SS	df	MS	F	p
Vocabulary test	Between	295.412	2	147.706	18.273	0.000
	Within	306.000	48	6.363		
	Total	603.412	50			
EJ Translation	Between	42.624	2	21.312	12.462	0.000
	Within	62.471	48	1.713		
	Total	105.094	50			
JE Translation	Between	42.510	2	21.255	9.979	0.000
	Within	102.235	48	2.130		
	Total	144.745	50			
Comprehension	Between	25.529	2	12.765	6.693	0.002
	Within	99.624	48	1.650		
	Total	114.353	50			
Essay Writing	Between	0.476	2	0.238	4.936	0.011
	Within	2.316	48	0.048		
	Total	2.792	50			
Term Examination	Between	5.059	2	2.529	0.332	0.719
	Within	365.294	48	7.610		
	Total	370.353	50			

Table 8

Multiple comparison by Tukey HSD Between M.A, O.I. and the Control Group in Upper Proficiency Group

Dependant variable	(I) Group	(J) Group	Difference in mean	Standard error	p
Vocabulary	M.A.	O.I.	2.12 ⁺	0.95	0.09
		Control	5.92 ⁺	0.95	0.00
	O.I.	M.A.	-2.12 ⁺	0.95	0.09
		Control	3.71 ⁺	0.95	0.00
	Control	M.A.	-5.92 ⁺	0.95	0.00
		O.I.	-3.71 ⁺	0.95	0.00
Translation (English-Japanese)	M.A.	O.I.	0.94	0.45	0.10
		Control	2.24 ⁺	0.45	0.00
	O.I.	M.A.	-0.94	0.45	0.10
		Control	1.29 ⁺	0.45	0.02
	Control	M.A.	-2.24 ⁺	0.45	0.00
		O.I.	-1.29 ⁺	0.45	0.02
Translation (Japanese-English)	M.A.	O.I.	1.06	0.50	0.10
		Control	2.24 ⁺	0.50	0.00
	O.I.	M.A.	-1.06	0.50	0.10
		Control	1.15	0.50	0.06
	Control	M.A.	-2.24 ⁺	0.50	0.00
		O.I.	-1.15	0.50	0.06
Comprehension	M.A.	O.I.	-0.06	0.47	0.99
		Control	1.47 ⁺	0.47	0.01
	O.I.	M.A.	0.06	0.47	0.99
		Control	1.53 ⁺	0.47	0.01
	Control	M.A.	-1.47 ⁺	0.47	0.01
		O.I.	-1.53 ⁺	0.47	0.01
Rate of Expression Use in Essay Writing	M.A.	O.I.	-0.07	0.03	0.61
		Control	0.16	0.03	0.10
	O.I.	M.A.	0.07	0.03	0.61
		Control	0.23 ⁺	0.03	0.01
	Control	M.A.	-0.16	0.03	0.10
		O.I.	-0.23 ⁺	0.03	0.01
Term Examination	M.A.	O.I.	0.29	0.95	0.95
		Control	0.76	0.95	0.70
	O.I.	M.A.	-0.29	0.95	0.95
		Control	0.47	0.95	0.57
	Control	M.A.	-0.76	0.95	0.70
		O.I.	-0.47	0.95	0.57

Note: $P < .05$

Table 9

ANOVA for M.A, O.I. and the Control Groups in Lower Proficiency Group

	Source	SS	df	MS	F	p
Vocabulary test	Between	343.682	2	171.941	16.990	0.000
	Within	495.765	48	10.120		
	Total	829.647	50			
EJ Translation	Between	11.804	2	5.902	3.344	0.044
	Within	94.706	48	1.765		
	Total	96.510	50			
JE Translation	Between	11.412	2	5.706	4.722	0.013
	Within	58.000	48	1.208		
	Total	69.412	50			
Comprehension	Between	12.706	2	6.353	2.874	0.066
	Within	106.118	48	2.211		
	Total	118.824	50			
Essay Writing	Between	0.133	2	0.091	2.043	0.141
	Within	2.149	48	0.045		
	Total	2.331	50			
Term Examination	Between	56.588	2	28.294	0.169	0.845
	Within	5016.706	48	167.015		
	Total	5073.294	50			

Table 10

Multiple comparison by Tukey HSD Between M.A, O.I, and the Control Group in Lower Proficiency Group

Dependant variable	(I) Group	(J) Group	Difference in mean	Standard error	p
Vocabulary	M.A.	O.I.	1.35	1.09	0.44
		Control	6.06 ^a	1.09	0.00
	O.I.	M.A.	-1.35	1.09	0.44
		Control	4.71 ^b	1.09	0.00
	Control	M.A.	-6.06 ^a	1.09	0.00
		O.I.	-4.71 ^b	1.09	0.00
Translation (English-Japanese)	M.A.	O.I.	0.65	0.46	0.34
		Control	1.13 ^a	0.46	0.03
	O.I.	M.A.	-0.65	0.46	0.34
		Control	0.53	0.46	0.43
	Control	M.A.	-1.13 ^a	0.46	0.03
		O.I.	-0.53	0.46	0.43
Translation (Japanese-English)	M.A.	O.I.	0.29	0.33	0.72
		Control	1.12 ^a	0.33	0.01
	O.I.	M.A.	-0.29	0.33	0.72
		Control	0.32	0.33	0.68
	Control	M.A.	-1.12 ^a	0.33	0.01
		O.I.	-0.32	0.33	0.68
Comprehension	M.A.	O.I.	0.00	0.51	1.00
		Control	1.06	0.51	0.11
	O.I.	M.A.	0.00	0.51	1.00
		Control	1.06	0.51	0.11
	Control	M.A.	-1.06	0.51	0.11
		O.I.	-1.06	0.51	0.11
Rate of Expression Use in Essay Writing	M.A.	O.I.	0.07	0.07	0.59
		Control	0.15	0.07	0.12
	O.I.	M.A.	-0.07	0.07	0.59
		Control	0.03	0.07	0.56
	Control	M.A.	-0.15	0.07	0.12
		O.I.	-0.03	0.07	0.56
Term Examination	M.A.	O.I.	2.00	4.43	0.39
		Control	2.41	4.43	0.33
	O.I.	M.A.	-2.00	4.43	0.39
		Control	0.41	4.43	1.00
	Control	M.A.	-2.41	4.43	0.33
		O.I.	-0.41	4.43	1.00

Note: ^a $P < .05$

Table 11

Wilcoxon-Mann-Whitney Test in Meldodious Approach Group

Ranks				
	GROUP	N	Mean Rank	Sum of Ranks
Vocabulary	upper	17	21.26	361.50
	lower	17	13.74	233.50
	Total	34		
Translation E-J	upper	17	20.47	348.00
	lower	17	14.53	247.00
	Total	34		
Translation J-E	upper	17	22.26	378.50
	lower	17	12.74	216.50
	Total	34		
Comprehension	upper	17	19.50	331.50
	lower	17	15.50	263.50
	Total	34		
Essay Writing	upper	17	15.21	258.50
	lower	17	19.79	336.50
	Total	34		
Term Examination	upper	17	25.94	441.00
	lower	17	9.06	154.00
	Total	34		

Test Statistics						
	Vocabulary	Translation EJ	Translation JE	Compre	Essay Writing	Term Exam
Mann-Whitney U	80.500	94.000	63.500	110.500	105.500	1.000
Wilcoxon W	233.500	247.000	216.500	263.500	258.500	154.000
Z	-2.217	-1.768	-2.855	-1.210	-1.350	-4.951
Asymp. Sig. (2-tailed)	0.027	0.077	0.004	0.226	0.177	0.000

Grouping Variable: Group

Table 12

Wilcoxon-Mann-Whitney Test in Oral Interpretation Group

Ranks				
	GROUP	N	Mean Rank	Sum of Ranks
Vocabulary	upper	17	20.79	353.50
	lower	17	14.21	241.50
	Total	34		
Translation E-J	upper	17	19.82	337.00
	lower	17	15.18	258.00
	Total	34		
Translation J-E	upper	17	20.09	341.50
	lower	17	14.91	253.50
	Total	34		
Comprehension	upper	17	19.26	327.50
	lower	17	15.74	267.50
	Total	34		
Essay Writing	upper	17	17.85	303.50
	lower	17	17.15	291.50
	Total	34		
Term Examination	upper	17	25.97	441.50
	lower	17	9.03	153.50
	Total	34		

Test Statistics						
	Vocabulary	Translation EJ	Translation JE	Compre	Essay Writing	Term Exam
Mann-Whitney U	38.500	105.000	100.500	114.500	138.500	0.500
Wilcoxon W	241.500	258.000	253.500	267.500	291.500	153.500
Z	-1.939	-1.438	-1.570	-1.114	-0.207	-4.971
Asymp. Sig. (2-tailed)	0.052	0.150	0.116	0.265	0.836	0.000

Grouping Variable: Group

Table 13

Wilcoxon-Mann-Whitney Test in the Control Group

Ranks				
	GROUP	N	Mean Rank	Sum of Ranks
Vocabulary	upper	17	22.59	384.00
	lower	17	12.41	211.00
	Total	34		
Translation E-J	upper	17	16.79	285.50
	lower	17	18.21	309.50
	Total	34		
Translation J-E	upper	17	20.26	344.50
	lower	17	14.74	250.50
	Total	34		
Comprehension	upper	17	17.76	302.00
	lower	17	17.24	293.00
	Total	34		
Essay Writing	upper	17	13.32	226.50
	lower	17	21.68	368.50
	Total	34		
Term Examination	upper	17	26.00	442.00
	lower	17	9.00	153.00
	Total	34		

Test Statistics						
	Vocabulary	Translation EJ	Translation JE	Compre	Essay Writing	Term Exam
Mann-Whitney U	58.000	132.500	97.500	140.000	73.500	0.000
Wilcoxon W	211.000	285.500	250.500	293.000	226.500	153.000
Z	-3.007	-0.437	-1.966	-0.160	-2.483	-4.984
Asymp. Sig. (2-tailed)	0.003	0.662	0.049	0.873	0.013	0.000

Grouping Variable: Group