

Abstract

I'm going to talk about Using Jazz Chants for teaching language in general and how to use them for improving students' speaking and listening skills. We can also use them for motivating students and for encouraging pair and role playing activities.

Mohamed Loutfi Mohamed Moursi
Egypt
m_teefa2010@yahoo.com

Prepared by Mohamed Loutfi
m_teefa2010@yahoo.com

Using Jazz Chants For Teaching Language

Objectives :

- To use Jazz Chants for teaching language and for improving students' speaking and listening skills.
- To use Jazz Chants for motivating the students and for encouraging pair and role playing activities.

How can we make our lessons interesting?

We can make our lessons interesting and attractive by using various ways of teaching. One of these ways is "Jazz Chants".

What are Jazz Chants?

Jazz Chants are Carolyn Graham's snappy, upbeat chants and poems that use jazz rhythms to illustrate the natural stress and intonation patterns of conversational American English. Jazz Chants are designed as a language tool to improve students' speaking and listening skills while reinforcing the language structures of everyday life.

Why Jazz Chants?

- They introduce and reinforce the language structures and functions of everyday spoken English.
- They provide an innovative , exciting and effective way of improving students' speaking and listening skills.

- They are simple and repetitive , providing students with the language they really use.
- They appeal to students of all ages and work with large classes.
- They simulate pair work and role playing activities .
- They will surprise ,inspire and delight students and teachers alike.
- They fire the students' imagination and help them remember difficult words and expressions.
- They help students combine syllables with functional dialogues to produce practical and natural sounding English.
- They constitute a context for language use for learners.
- Students become themselves when they sing or play.

Talking about food

This chant offers practice in the reduced sound of going to (gonna). The contraction *haven't*, and the shifting stress pattern in What are you going to have?

I Haven't decided Yet

What are you going to have for lunch?
I haven't *decided* Yet.
What are you going to have?
I haven't *decided* yet.

What are you going to drink ?
I haven't *decided* yet.
What are you going to have?
I haven't *decided* yet.

What are you going to have for dessert?
I haven't *decided* yet.
What are you going to have?
I haven't *decided* yet.
I haven't *decided* yet.

Expressing confusion

This chant provides practice in shifting stress for emphasis. Does this make sense to you? It offers examples of the can/can't sounds and provides practice in the short lag endings do you/can you. It also offers practice in the use of neither! So as it occurs in Neither can I, Neither do I and So am I. Students should note the use of totally in place of very.

Does this make sense to you ?

Does this make sense to you?
No. Does it make any sense to you?
No, I can't figure it out , can you?
No, I can't.
Neither can I.
I don't understand this at all , do you?
No I don't .
Neither do I.
I'm very confused.
I am too
I'm totally lost.
So am I

Making plans

What Are You Going to Do?

Notes

What Are you going to do?

This chant offers practice in the future will going to and the shifting stress pattern in What are you going to do / What are you going to do? It also includes examples of plural s in plans and the third person s in depends. Students should note the vowel reduction in the sound of going to (gonna).

What are you going to do when you finish this course?

I'm not quite sure.

What are going to do?

I'm not quite sure.

I haven't decided .

What are your plans?

Are you going to stay here?

I'm not quite sure.

Are you going to stay?

It all depends.

I'm not quite sure

Are you going to get a job?

It all depends.

Are you going to buy a car?

It all depends.

Are you going to take a trip?

It all depends.

I'm not quite sure.

I'm not quite sure.

Apologizing/ Accepting an apology

It's All My Fault

It's all my fault

It's all my fault

I shouldn't have done it,

It's all my fault

It doesn't matter.

It's not important .

I'm terribly sorry.

It's all my fault

Don't be silly

You couldn't help it.

I'm terribly sorry.

It's not your fault .

Don't be silly.

You couldn't help it.

I'm terribly sorry.

It's not your fault .

It's All My Fault

This chant offers the practice in the sound of the contractions It's, shouldn't, doesn't and I'm and the reduced vowel sound in it. It also offers an example of language which removes feelings of guilt. It's not your fault. .

References

- www.nystesol.org/pub/idiom_archive/idiom_fall2003.html
- www.esl.net/jazz_chants.html
- www.us.oup.com/us/catalog/general/subject/English
- <http://www.amc.ru/?section=about&sub=3&sub2=13>
- Small talk "more jazz chants" by Carolyn Graham.

Other useful Books

- Holiday jazz chants: students book by Carolyn Graham.
- Jazz Chants for children. Rhythms of American English through chants ,songs and poems. Teacher's book and student book by Carolyn Graham.
- Holiday jazz chants by Carolyn Graham (Audio CD)

General Suggestions for Presenting the chants

- STEP 1** Explain the functional context of the chant, using either the students' native language or very simple English. You should clearly explain any vocabulary items or expression which might present difficulties, and may wish to discuss the cultural implications of the material.
- STEP 2** Have the students listen to the first presentation of the chant on the cassette or as read by you.
- STEP 3** Have the students repeat any difficult sounds or particularly new or difficult structures.
- STEP 4** Have the students repeat each line of the chant after you. It is important to establish a clear ,strong beat by counting, clapping using rhythm sticks , or snapping your fingers.
- STEP 5** Have the students listen again to the solo presentation of the chant.

- STEP 6** Divide the class into two (or three) groups, each taking a role in the dialogue of the chant, without hearing you model it first.
- STEP 7** Have the students again respond to you, taking one of the roles in the dialogue of the chant, without hearing you model it first.
- STEP 8** Divide the class again and have them perform the chant without your model. You now serve as a conductor, keeping a solid, unifying beat while bringing in the two sections at the correct time.
- STEP 9** Have the class continue to work with the chant by using three or four-part exchanges , pair work , and role playing.