Revisiting songs in Language Pedagogy

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Abstract
This paper is about the Arabic component of a Song Project grant. The project addresses the critical need for advanced/intermediate content-based materials for the Less Commonly Taught Languages (LCTL). It is a Web-based course, capitalizing on songs as the base of a content-based course. The paper reports on the linguistic, cultural, cognitive and historical importance of songs -- and the methodology with which the researcher and materials developer designed the course and set the criteria for choosing the songs. The paper concludes with a description of the Web-based course.

Introduction
In light of the rapidly increasing need for foreign language professionals with high levels of language and cultural proficiency in LCTL languages, it is important that the curricula for these languages be developed not only around books and materials chosen for length, difficulty and themes -- but around material, texts, genre and media that reflect the five Cs of the Standards for Foreign Language Learning, namely, communication, cultures, connections, comparisons, and communities. The national standards for foreign language learning in the 21st century call for "for a holistic, inter-disciplinary approach in language teaching" which merges "culture and content together in a

rich learner-centered environment."(*Standards for Foreign Language Learning in the 21st Century*, 2006).

In language and literature pedagogy, the focus is on the acquisition of cultural literacy via the use of different genres that are anchored in culture (Orellana & Reynolds, 2008; Salcedo, 2010; Swaffar, 1989). No verbal medium can be as holistic as songs and popular music in their reflection of the culture of a given speech community (cf.Conrad, 1991, for using popular music for German langage course).

Songs provide students ample learning opportunities, such as negotiating meaningfully nuanced language and cultural meanings hidden in the lyrics or melody of a song (Conrad, 1991). This is because songs are products and practices of a society that can shed light on the philosophical as well as political and socio-cultural norms and perspectives of that society (Kong, 1995). These practices and products shape the worldview of a cultural group, and only through language are they fully expressed.
For example Kong (1995) found that songs are used by the ruling elite in Singapore to propagate certain ideologies aimed at political socialization. A song can also be a form of resistance against state policies and some social-cultural norms. In fact, songs are instrumental in the construction of social movement culture (Roscigno, Danaher, & Summers-Effler, 2002). For all these reasons, songs can be part of a genre that targets advanced cultural literacy.

This paper is about " Advanced/Intermediate Language and Culture through Song: New Materials for Arabic, Chinese, Japanese and Russian," a project by the school of Modern Languages (ML) at the Georgia Institute of Technology (Georgia Tech). The project addresses not only the need for authentic, engaging, flexible material, but also the need for material that can stretch learners' cultural knowledge, as well as develop crucial skills of listening comprehension, linguistic precision and cross-cultural reflection. The present paper reports on the Arabic component of the project. The project site is available on the Georgia Tech server at http://www.clsp.gatech.edu/Song_Project/.

The paper is organized as follows. Section 1 is about the importance of songs pedagogically, linguistically, culturally and historically. Section 2 is an overview of the literature regarding songs as an

instructional resource. Section 3 concerns the criteria in choosing songs and the best methods and techniques for utilizing songs in language classes. Section 4 is a description of the Web interface, and Section 5 reports on the method employed in designing the skeleton of the Arabic component of the project, as well as a glimpse on the contents of the course.

The project utilizes two Arabic varieties, Egyptian Arabic, which is the Arabic spoken in Egypt, and modern standard Arabic (MSA), the formal variety that all Arab countries use in writing, reading and, in some, listening. Due to the influence of the Egyptian media, Egyptian Arabic is the most widely understood regional dialect in the Arab world. Particularly due to the popularity of Egyptian songs and music, the decision was made to use Egyptian Arabic. Other Arabic varieties may be included in later phases of the project.

1.   Importance of songs
1.1 Importance of songs pedagogically

The potential for popular songs to be a rich instructional resource is abundant. Songs provide authentic material in the classroom (Conrad, 1991; Kramsch, 1993; Orlova, 2003; Spicher & Sweeney, 2007; Tarone, 2000). Combined with prior experience, cultural background and knowledge of the content of the situation in the song, a situated-scaffolding classroom becomes available, which helps learners at all levels of language and cultural proficiencies.

Since songs are acquired by the ear, they can help to improve listening skills (Blodget, 2000; Orlova, 2003; Saricoban & Metin, 2000; Spicher & Sweeney, 2007; Yoo, 2002).

As well established in the literature, listening comprehension, which is involved in listening skills, is a complex process (Anderson, 1976, 1983, 1995) with interrelated stages. These include speech perception (identification of phonetic sounds), word recognition (deciding which word has been said), parsing (the assignment of structure to the words recognized), and interpretation (assignment of meaning), i.e., lower-level processing, (Garfield, 1987), and knowledge, namely higher-level processing, which is beyond basic linguistic processing. This includes listeners' conceptual and experiential know-

ledge and stored background information, inferencing, predicting, and checking expectations on the basis of the incoming linguistic input, knowledge, and experience; for example, schema, script, concept, and proposition (Brown & Yule, 1983).

Songs are pure listening material that engages top-down and bottom-up processing and listening strategies, not only at the word but also at the phrase and discourse, conceptual and cultural level.

New vocabulary can be explored, and in fact retained as evidenced in text recall and delayed text recall (de Groot, 2006; Salcedo, 2010). Pictures, lists of information, and charts can be provided along with the songs that allow for speculation about the content of the song or questions about the song's language. This can be done by both the students and the teachers as pre-listening, while-listening or post-listening practice (Conrad, 1991; Willis & Mason, 1994). In this way, valuable class time is spent meaningfully in informal teacher-student and class discussion. This low anxiety atmosphere promotes and allows learners to inquire about new vocabulary or cultural nuances unfamiliar to them.

One of the main objectives of L2 listening pedagogy is to relate listening practice in the classroom to the kind of listening that takes place in real life (Field, 1998). Since lyrics of songs often embody the discursive features of spoken language (Brown, 1995a; Kramsch, 1993; Ur, 1984), songs are conducive to a precision focus on discrete forms or morphology that are often missed in running speech because of their lack of saliency. Moreover, song lyrics generally present a range of style, register and trope, often in productive tension with the musical setting (Conrad, 1991)

Lyrics of a song can be an excellent source for vocabulary and grammar, as they are often rich in idiomatic language and everyday grammar and structure (Conrad, 1991). By providing it, we expose our learners to language that is quite diversified and removed from the language of the classroom and textbook. As mentioned above, lyrics can illustrate different registers used in a given speech community and demonstrate the real contexts where one register is used and not another. For example, the sample poems of Nizar Quabbani, which are written in MSA, may be juxtaposed with Nancy Agram's popular songs, written in Egyptian colloquial Arabic.

1.2 Importance of songs culturally

Songs are products and practices of a society that can shed light on the philosophical perspectives of that society (Gold & Revill, 2006; Shannon, 2003).These practices and products shape the world view of a cultural group, and only through language are they fully expressed. The language of the songs will provide students with opportunities to develop further insights about the culture that are available in no other way.

Not only can songs provide the big C of culture -- as in the formal, social, political, and economic aspects of the cultural group -- but also the small c, which are aspects often studied by anthropologists and sociologists. For example, the importance of "Tarab" in Arabic music; this is a cultural concept specific to Arab culture, where a strong relationship is witnessed between the performer or singer, the lyrics, the music, and the audience. Tarab is an ecstasy-like state an Arab enters while listening to a song. (Marcus, 2007)

Songs provide students with the venues to constantly compare and contrast between the source and target culture, as expressed in diversified genres and texts. Thus greater insights are gained into not only the target culture, but also into their own. The benefit is that, by learning about the culture that is embodied in songs, students are enabled to participate in multiple communities at home or around the world in a variety of contexts where they will be able to communicate in different modes: interpersonal, interpretative, and presentational.

Indeed, Cooper and Condon (Ajibad & Ndububa, 2008; 2004) liken song study to archeological excavation where: "Lyrics resemble the historical remnants [from which] an archeologist must reconstruct cultural reality" (2004: 228). Songs, "saturated with sense," naturally embed cultural knowledge, values, and perspectives through a compressing of what we might call the Seven Cs envisioned by our project at Georgia Tech. The Seven Cs is a competing framework for looking at culture and analyzing a song for the purposes of cultural literacy and competency (Galloway & Goldberg, 2009).

These Cs are context, condition, chorus, conflict, connotation, comparison and continuity. For example, through the **context**

of a song, namely the time and place it is sung, students learn more about the socio-historical backdrop or political climate. They will acquire some understanding of the situation(s), issues and agendas that are present within the context and thus become aware of the **condition** and the nostalgia, angst, playfulness or protest embodied within.

Moreover, students can identify the **chorus,** or the heterogeneous voices suggested by the recital of a song in its original cultural context. These voices are of the lyricists, the composer, as well the singer. For example, the voices that are present in the Arabic songs sung by Abdel Halim Hafez, Shaddia, and Mohamed Abdel Wahab, which demonstrated the national and pan-Arab ideology after the 1952 Egyptian revolution during Gamal Abdel Nasser's period, resonate to this date. In fact, they have been credited with inspiring many of the youth in the January 25, 2011 revolution in Egypt and in the Arab Spring. The return to these songs and the message it contains is observed on new social media sites and on TV programs.

Importantly, students acquire an understanding of **connotation,** that is, words and concepts that cannot be found in a dictionary. The situated scaffolding of the songs in context and condition provides ample clues to grasp the hidden meanings and cultural nuances. The notion of connotation does not only apply to words and intonation, but extends as well to silence -- as the pauses within the utterances. All of these features are well and adequately represented in songs.

As for **continuity,** songs play a major role in sustaining continuity of a community's identity and group cohesion. Particularly, the personal associations and emotional content that is generated and associated with the song is often sustained throughout the course of time and history. To this day, the song sung for the Prophet Mohammed by the dwellers of "al madina al munawara," greeting him upon migration from Mecca to Medina, is sung and memorized by all children throughout the Muslim world.

Turning to **comparison and conflict,** it is of paramount importance in our day and age to help our students acquire the ability to make non-judgmental and contextualized **comparison** of perspectives both within and between cultures. Songs provide opportunities to guide learners and students to see how views are expressed differently, based on many factors, including but not limited to age, natio-

nality, ethnicity, socioeconomic class or different eras in history. For example, the concept of hard work, as in "Shed il Hizam" by Sayid Darwish and Bon Jovi's song "Livin' on a Prayer."

Songs can help language learners in recognizing the nodes of **conflict** through which the voices represented in the song express themselves, i.e. the lyricist, the composer, the singer, as well as the speech community to which the song belongs. In other words, songs illustrate most of culture's tension points at which possible competing values, perspectives, and visions potentially lead to a culture clash. Ultimately, songs could provide the seeds of culture change. For example, the cultural concept of travel in songs such as "Salma ya Salaama," compared to the concept of travel in the American culture. Arabic songs about travel exemplify emotions of separation, longing and hardship. The relation of travel to these emotions could easily be misunderstood by English-speaking learners of Arabic, unless the diachronic aspect of travel is explained to the learners. Travel in Arab history is associated with travel on the backs of camels for months and years, and to hardship resulting from it; hence, the rather melancholic lyrics.

1.3 Importance of songs historically

A nation's history can be examined through its popular music and songs. Songs often consciously or unconsciously address significant historical conditions a given speech community has passed through. These conditions can be explored in the lyrics of the songs, and accordingly, specific ideas and themes representing a certain era in a nation's history can be identified. Popular songs reflect a multiplicity of facts, ideas and values, and are full of sociopolitical imagery. Cooper and Condon (2004) report that few teachers ever think of popular music as "serious music," let alone "serious history." They add that those teachers have not explored the sociopolitical imagery that can be found in songs by Elvis Presley, Chuck Berry, the Coasters or, John Lennon. Cooper and Condon compare the investigation of history through songs to archeological excavation:

> "Lyrics resemble the historical remnants available in an Indian burial mound. Just as an archeologist must reconstruct cultural reality from innumerable fragments left by a former

Native American civilization -- pieces of pottery, projectile points, tools for building, stone drawings,
ancient toys and games, eating utensils, religious tokens and death masks." (Cooper & Condon, 2004: 228)

1.4 Importance of songs cognitively

Songs have shown to play a very important part in aphasiac patients' recovery. Studies show the effectiveness of melodic intonation therapy, which is a treatment that engages language-capable regions in the unaffected parts of the brain (Schlaug, Marchina, & Norton, 2008). This study reports on the effects of the treatment where a significant improvement in propositional speech took place and, in fact, was generalized to unpracticed words and phrases. Another famous case is the recovery of wounded Senator Gabby Giffords through songs. Senator Giffords lost her ability to speak because of damage to the language pathways in her brain's left hemisphere. However, by layering words on top of melody and rhythm, her brain was trained to use "less-traveled" pathways to fulfill the same purpose and destination.

To summarize, empirical research confirms the strong learning facilitation of songs, compared to simple drills on speech production (Ajibad & Ndububa, 2008; Escobar, Socorro, Marleny, & Arboleda, 2005). Consistent mapping of linguistics and musical information enhances learning. In fact, a person learning a new language benefits from the motivational and structure properties of language in songs.

Songs provide an endlessly rich resource. They provide material for excavation of cultural perspectives and the diversity of community voices. They can provide sources of inspiration for students to use their own voices to reproduce the sounds of the target language or the voice of the charismatic singer. Songs may also spur discussion of vital themes.

However, despite the promise that songs hold for language and culture instruction, to our knowledge, songs have never been systematically utilized as an instructional and pedagogical tool or as a focal point for the study of culture in Arabic. This gap needs to be filled, especially in the field of LCT languages.

2.   Overview of songs as instructional resource

Songs have been an intrinsic part in the syllabi of English as a Foreign Language (EFL) instruction. Researchers found songs to be an effective learning tool as it improved learners' listening and speaking proficiency of English (Escobar et al., 2005), served as an effective motivational strategy (Ajibad & Ndububa, 2008), exposed learners to authentic everyday and idiomatic language (Diamond & Minicz, 1994; Safnil, 1996), made learners aware of subtle cultural nuances (Milano, 1994), and enhanced learners' long-term memory of material (Newham, 1995).

Failoni's (1993) review of the literature on song in the foreign language classroom reveals a paucity of scholarly articles. Songs are incorporated into lesson plans as means of entertainment or reaction. Furthermore, teachers tend to avoid songs that do not reflect the "grammaticality" of the textbook, or that are not congruent with the plan of a given unit of a textbook.

Similarly, in second language acquisition, researchers identified the role songs play in learners' interlanguage (Tarone, 2000), how songs increased learners' vocabulary uptake (Milton, 2008), and viewed songs as a primary vehicle for teaching a foreign language (Barry & Pellissier, 1995; Kramer, 2001). In fact, researchers in psycholinguistic studies recently found that mapping linguistic and musical information enhanced language learning (Schon et al., 2008).

While some isolated songs and song tasks appear on the Web as occasional course fragments, no project that employed song as a base resource for any of the target languages has been found.

Songs have been used in Arabic teaching curricula sporadically, whenever the author sees some connection between the grammar and or the vocabulary of a song and that of the unit being taught. Songs tend to be considered chiefly as one more grammatical task or tool. An innovative, systematic, and content-based course about songs illustrating communication, connection, culture, contrast, and communities has not been heard of in teaching Arabic as a foreign language. Most of the content-based courses deal with the traditional viewpoint of teaching languages, such as Arabic poetry, literature and short stories. However, an online, content-based Arabic film course has been developed recently, "*Perspectives: Arabic Language and Culture*

in Film," by Zainab Alwani, Nasser, M. Isleem and Mbarek Sryfi (available at http://www.alucen.com/perspectives/).

In "Perspectives," the authors compiled nine movies from the Arab world (Egypt, Palestine and Morocco). The movies can be purchased or seen through online retailers. The authors developed pre-viewing and post-viewing questions to accompany each movie. The purpose of the course is to provide stimulating content for discussion and analysis, to increase exposure to authentic language use, to portray the historical and cultural backgrounds, and to provide a forum for discussion, debates, and critical perspective on Arabic society. The authors state that the content of the course can be viewed either in or outside of class, or as supplementary material.

In sum, as mentioned above, songs have not been considered as a content-based source illustrating communication, connection, culture, contrast, and communities in teaching Arabic as a foreign language. In teaching Arabic, songs tend to be considered chiefly as one more grammatical task or tool, and are rarely viewed as the object of study and analysis or the microscope into the broader culture. Pedagogically, songs need to be viewed differently. They need to be viewed as art, as culture, as history, as philosophy, as group identity, as the way of words, and as the actual voices of people. Songs are never viewed as the base resource of content-based instruction. Nor are they employed to illustrate a model for contextualized content clustering, for multi-level linguistic and cultural analysis, or for integration into the curriculum either as full course or supplementary support material. The "Intermediate/Advanced Language and Culture through Song: New Materials for Arabic, Chinese, Japanese and Russian" project at the School of Modern Languages at the Georgia Tech is an attempt to employ songs as the nucleus of a content-based instruction.

3.   Criteria in choosing songs

Often material developers and instructors face the problem of which songs to choose. In this section, I discuss some of the selection criteria used in our project. The criteria center on the lyrics, intelligibility of the words and accent, nature of vocabulary (whether idiomatic, colloquial or archaic), music, topic, and the stickiness of

words, phrases, and chunks. In short, the project asked the following questions:

Music and singability	Is the song singable (whole or parts)?
	Does the instrumental music overpower the singer?
Language and accent	Are the words intelligible?
	Is the accent comprehensible?
	Do the lyrics use natural speech?
	Does repetition of keywords or phrases add to the meaning or singability?
	Is the vocabulary too idiomatic or colloquial, or is it archaic, obscene, or nonsensical?
Topics and concepts	Is the topic something students can relate to?
	Does the song expose learners to new concepts?

In our research for this project, we found that American country music is a window to American culture. For example, if one listens to Alabama's "Cheap Seats," a song of baseball mania in a Midwestern middle-class town, one can learn a lot about the culture of baseball in the U.S. Songs by Elvis Presley, Chuck Berry, the Coasters, or John Lennon can convey a great deal about their era and are a treasure in need of excavation.

There are a number of ways to prepare students for listening to a song. An informal introduction by the teacher, and class discussion are time-honored techniques to make the content and language of the song accessible. Together, the teacher and class can question new vocabulary and talk about the situations described. They may examine pictures, look at or make lists of information, preview a chart, predict or speculate about the content of the song, read teacher-made questions, or construct their own to be answered while listening.

4.   Description of our project

Georgia Tech's School of Modern Languages project is an innovative multimedia program that exposes students to a wide variety of linguistically rich and musically engaging songs. The materials and mode we are in the process of developing and disseminating will

come through a specially designed computer interface, which exploits the full potential of song as a focus of teaching and learning.

The raw material of our project at ML is the songs themselves. We use streaming audio, housed at our site and linked to the built-in media player of our downloadable interface. We designed an attractive, learner-centered interface that meets our criteria of compactness and inclusiveness, logical organization, ease of use for students, variability of components, and efficiency of compilation for authors of materials.

In terms of pedagogical structure, we employ a standard pre-listening, (multiple) listening, and post-listening task format with various iterations according to the different linguistic and cultural foci of the task cluster. Each of the listening phases is multitasked; for example, students may be asked to understand the gist of the message and later complete a close activity requiring careful attention to linguistic elements. Only after completion of this task do song lyrics become available.

The culture-focus tasks are similarly scaffolded with, for example, a pre-listening task that probes word connotations in the home culture followed by a listening task that requires a simple negative-positive response.   Another example would be an association task related to the connotation of the word used in the song. Each culture task would then take students deeper into the song's discursive layers. Post-listening tasks will require more reflective and deeper cultural and cross-cultural exploration and will be composed of: 1) "Questions for understanding," devoted to leading the students step by step, deeper into the song, unobtrusively focusing their attention on those aspects and details necessary to achieve a full understanding; 2)"Questions for discussion," devoted to broader issues both within the culture and comparatively between the target culture and home culture; 3) "Topics for writing or debate," and 4) "Suggestions for further investigation," which would include additional background reading or other songs related thematically, artistically, or by period.

Accompanying the tasks is a full resource cluster, including annotation (lexical, stylistic, cultural), notes on grammar and syntax, photographs of *realia,* newspaper articles, excerpts from history, prose and poems, video clips, and other songs that target the cultural context. Roll-over of specially selected and marked words will pro-

vide English translation or, when possible, explanations in the target language; other words will be hyperlinked to reveal visual props, photographs of *realia*, linguistic/stylistic annotations, or contextual content in various media.

In conclusion, our interface and course material is both similar to and different from the online, content-based Arabic film course mentioned above (Alwani, Isleem, & Sryfi, 2011).

First, in our course the pre, while, and post drills, questions, and activities are all in a single place. Hence, our course provides a more organized, compact, and compelling set of study material. The annotations that accompany the lyrics aid the students in understanding not only the vocabulary, but also the hidden cultural nuances that are between the lines. Some of the annotations include references to the original hard copy and online links to lexical, stylistic, and cultural information, as wells as vocabulary lists for evaluation, notes on grammar and syntax and lexicon, notes on collocations, study questions, photographs, and other realia. By using songs, our project provides the venue for the prosody and intonation of the language to be explored and taught. This offers our students many opportunities to simulate the language and improve their listening and speaking proficiency.

5.   Arabic Materials development

In this section, I discuss the over-arching framework utilized in deciding on songs and content of the Arabic course. I also provide an example of one or two songs from the seven chapters, which comprise the course.

5.1 Deciding on the skeleton of the materials

The Arabic course is designed with an emphasis on history as well as language and culture. This is because the researcher and Arabic materials developer believes that songs in the Arab world have always had a powerful impact on shaping perspectives and beliefs. Evidence of this can be seen in the role songs had in shaping the Pan Arab nationalistic movement during the period of Gamal Abdel Nasser, from the 1950s until 1970. From this perspective, the researcher designed the course with the hope that students will not only learn the language and culture behind the songs but also the history

and events that shaped the culture and psyche of modern Arabs who experienced these events in their childhood and early adulthood (Palmer, 2007, 2008). In this way, the materials help fulfill the major objectives of the project: demonstrating and eliciting the context, condition, conflict, chorus, continuity, and comparison inter-linguistically and culturally.

In the seven chapters of the course, there are one to five songs per chapter; if the songs are long, the chapters have only one or two songs. The objective of each chapter is to lay the ground for the students to learn the language, culture, and history of the era which the chapter portrays and thus be linguistically as well as culturally exposed to the context, condition, connotation, chorus, conflict, continuity, and comparison with which each song is laden.

5.2   Chapters of the course

Twenty songs, which best represent the times, culture and language of the historical period in question were identified via Web searches.

Since our students, as well as most of the students learning Arabic in the U.S., begin with MSA rather than any regional dialects, it was decided to start with songs and poems in MSA or classical Arabic. Early units contain some lines from poems. It was felt necessary to include these poems in order to expose the learners to the role that oral tradition has in Arabic language and culture.

One might think that it would be easier to start with the modern spoken varieties than MSA, but the contrary is true in the case of students learning Arabic in the U.S. (Palmer, 2007, 2008). Regional dialects are typically not introduced until years three and four of language learning in MSA. Therefore, as scaffolding, it was paramount to start the course with a variation the students are familiar with, and that is MSA.

Research indicated that Arabs' linguistic heritage and culture was historically very rich during the Jahiliyya, Islamic and Umayyad periods. During the Ottoman Empire, Arabic language and heritage experienced a decline, from which it did not recover until the late 19th century. For these reasons, the decision was made to focus on and illustrate the periods to which some of the selected songs can be traced. The following are chapters of the course. Due to limitations of space, a summary of a song or two is given for each chapter. Note that the songs described in this paper are mostly patriotic songs.

However, the course does not only include patriotic songs -- it also includes popular and romantic songs. The decision on capitalizing on patriotic songs in the present paper is to show the importance of songs in teaching the history of a speaking community. A detailed description of all the chapters and pedagogical activities used in the course is planned for subsequent papers.

5.2.1   Introduction

In the introduction, course objectives and layout are given, as well as a famous song by Amr Diab, "Habiby ya nour el ein," for the purpose of enticing and motivating the students. This song is a contemporary world-renowned song with a very upbeat rhythm.

5.2.2   Aljahiliya, advent of Islam, and Umayyad

This chapter depicts the eras of the Jahiliyya, advent of Islam, and the Umayyad.

Islam has shaped and continues to shape the Arabic culture and psyche to a great extent and it is paramount to demonstrate the linguistic and cultural context and conditions of the times before and when Islam appeared. Therefore, an example from the Jahiliyya period, which was prior to Islam, was chosen. Some lines from "al mu'alaquaat," are selected to represent the period which is widely known for its linguistic richness and cultural connotations. These lines were written by a very famous poet of the time, Imr' al Quays, whose poetry was admired by the Prophet Mohammed. The objective is to give a glimpse of the era, its culture and the concepts that were important at that time, without delving into too much detail. This is precisely because the language used is very old and of such a literary nature that it can be considered obsolete according to modern language use and criteria. Nevertheless, a language and culture course of Arabic cannot establish its basis and foundation without mentioning this period and the effect it had on Arabic culture.

To depict the period of Islam, two oral traditions were picked: the call for prayers "aladhan," and the song with which the dwellers of "al madina al munawara" greeted the Prophet Mohammed upon immigration from Mecca to Medina. No two choices better show the chorus and continuity represented by songs and oral traditions in Arab culture. Both are sung frequently to this day. The

call for prayers is repeated five times a day in all Muslim cities, the Prophet's song is sung and memorized by all children throughout the Muslim world.

For the Umayyad era, "lama bada yatathanna" (W*hen He Started to Bend)* is chosen. It is said to be influenced by the music of Andalusia. Its lyrics are about love and praise of the beloved. The language is classical Arabic. It also has some Turkish words, showing the influence of Turkish, since it had been the language of the dominants for a long period.

5.2.3   Modern eras as in the Kingdom era

This chapter has a variety of songs: patriotic, popular and romantic. One of the most famous artists of this era is Sayed Darwish. Three of his songs are discussed in this chapter, "shed el Hizam" (F*asten Your Belt)* , "salma ya salaama" (S*afe and Safety) and* "quum ya masri" (R*ise You Egyptian)* . These songs perfectly illustrate the competing cultural framework envisioned in our project. The lyrics and the music highlight the context and conditions and the backdrop of the times. For example, "shed el Hizam" and "quum ya maSri" exemplify the lyrics' role in expressing the chorus and the varied voices as well as the song's role in sustaining the continuity of a speaking community. Some songs also embody cultural concepts that may seem different, such as the travel concept as expressed in the lyrics of "salma ya salaama.". By laying the ground for comparison, learners can solve points of cultural clash and, as a result, avoid cultural conflict or tension.

5.2.4   Gamal Abdel Nasser and the July 23, 1952 revolution

Gamal Abdel Nasser's impetus and role in rallying the people of the Arab world behind the Pan Arab movement is unforgettable. Songs by Abdel Halim Hafiz had a remarkable following. One of the songs in this chapter is "Hikayet sha'ab" (S*tory of a People).* A song written and sung for the occasion of building the High Dam. The song depicts Egypt's history so beautifully from the times of the British colonization until the time when Nasser was rejected in his request for funds by the World Bank to finance building the dam.

5.2.5   War, peace and investment era

For this chapter, a song sung by Abdel Halim Hafiz on the occasion of the October 6, 1973 war is chosen. The song is called "aash illi 'aal" (*Long Live the Person Who Said It)*. This song is sung for President Anwar Sadat as the hero of war and peace. In this chapter, a comparison is made between this song and another song by Abdel Halim by the name of "ada il nahaar" (The *Day is Passed),* a song written specifically about the Six-Day War of 1967, which Egypt lost. These two songs depict the context and conditions of these two vital wars in the history of Egypt.

5.2.6   Globalization and clash of civilizations

Research into this era did not find many songs written for patriotic purposes; only two were found, "ilHilm il 'arabi" (T*he Arab Dream)* and "il Damiir il 'arabi" (T*he Arab Conscience).* The era demonstrates the invasion of video clips and popular songs known as "aghani shababiyya," or *youth songs*. Hence, the decision was made to choose songs by Nanzy Agram, Amr Diab as well as some poems written by Nizar Qabani and sung by Majda Alrumi, to show the diglossic condition lived by the people in the Arab world.

5.2.7   Arab Spring

No chapter can better describe how songs can depict the reality of what is going on in the streets than this particular chapter. The songs of this chapter are about the Egyptian revolution of January 25, 2011. One of the seven C's (see 1.2) is embodied in the songs of this era, namely, continuity. The lyrics of the songs illustrate how Egyptians have sustained the cultural values they holds dear: values such as justice, freedom and human dignity. One of the songs in this chapter that beautifully portrays the condition, context and the time is "Izaay" (H*ow)* by Mohamed Munir. It tells a story of a man who loves his country but, because his country is run by corrupt people, it does not love him back in return. This is the same story of the young ones who sparked the January 25 revolution.

6.   Conclusion

In conclusion, songs in language pedagogy as reported in this paper can be considered as an indispensable interdisciplinary resource. As the base of a content-based language instruction, many facets of language and culture teaching are included in the curriculum. Song lyrics present an easily analyzed source of linguistic and cultural data. Not only do songs offer the ground to integrate the four skills of the language -- listening, speaking, reading and writing -- but also to integrate the four components of a given language -- phonology, morphology, syntax, and the lexicon. Many pedagogical tasks can be designed around songs to enhance language skills, such as listening, speaking, grammar, vocabulary, reading and writing tasks. Finally, songs teach students of LCTL the history, culture, sociology, and even politics of a given speech community. Aspects that are rarely dealt with in such languages and are not easily accessible to students. By reporting about the Georgia Tech School of Modern Languages project of "Advanced/Intermediate Language and Culture through Song," this paper supplies evidence that it is warranted to revisit songs as a curricular resource in LCTL.

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